SCREEN | RADIO | MUSIC | STAGE

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B'WAY CUES BRITISH STAGE

B.O.s for Ice Shows Getting Hotter; $5,000,000 for 'Follies,' 'Icecapades'

Hitting a new high in popularity, ice shows booked into the nation's arenas are heading for record grosses, and on the basis of b.o. receipts already chalked up, are far beyond the coin intake registered at this time last year.

Currently touring are 'Ice Follies of 1944,' the Roy Shipstad show, which just wound up a five and a half week run at the Pan-Pacific Auditorium, Los Angeles, and 'Icecapades,' which recently closed an engagement at Madison Square Garden, N. Y., and is now playing the Arena, Philadelphia. Despite the off-season September booking into Madison Square Garden, the latter show in 19 days grossed upwards of $200,000, which was 20% better than last year's gross.

However, top interest in the ice shows is being manifested on the road, particularly on the Coast, with both the Shipstad show and 'Icecapades' headed for total season's grosses estimated at $5,000,000, representing a $1,000,000 increase over last year. 'Ice Follies,' which opens at the Arena, Chicago on Friday (3), garnered grosses of approximately $90,000 a week in its L. A. engagement. Total haul for the L. A. run bettered $500,000, largest gross ever hit by a show in a single run. Final week's gross went to $100,000. Throughout its summer engagement

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MRS. WM. FOX BUYS UP PATENTS FOR POSTWAR

Mrs. William Fox, wife of the founder and former head of the Fox Film Corp., is buying up patents of all kinds as a post-war investment, according to insiders.

She has special representatives who contact inventors receiving patent okays from Washington. These are published each month in a patents journal, together with specific information as to the nature of the patents.

Here's a Ripley: Charges Camp Shows Too Sexy?

Washington, Nov.

Is the type of entertainment now being offered to Army camps in this country by live talent too bawdy and raw? 'Army Times,' a weekly journal circulated in the camps, thinks so in an editorial called 'Let's Keep It Clean, Hollywood!' Why only Hollywood is selected for the rap is not made clear but the editorial in the current issue comments:

'Unfortunately, the soldiers' use of the picturesque Army profanity has been misinterpreted by many Army show entertainers. Again it may be that the wide publicity given pin-up pictures has given an unfortunate twist to the entertainers' thinking, as many have perverted ideas that the

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Negro Bands Getting Big Play on B'way

There are more top-notch Negro orchestras on Broadway currently than at any previous time. Duke Ellington, at the Capitol theatre for the past couple weeks, was joined last week by Louis Armstrong, who opened at Loew's State, and Lionel Hampton and John Kirby, who opened the same night at the Famous Door. Don Redman is at the Cafe Zanzibar.

Count Basie replaces Armstrong in the lineup Friday night (5) when he opens at the Lincoln hotel, N. Y., his first major hotel job in the city. Armstrong closes at the State today (Wed.).

Overseas Press Club Thoughts Cue Early Peace

Recent discussions among members of the Overseas Press Club reflect conviction among many former European war correspondents that the curtain is likely to ring down upon the European theatre of military operations in the near future. Several have stated that they would not accept assignments in the western battle areas for the reason that the conflict may soon be over.

National magazine executives, meantime, also envisaging possibility of a sudden cession of hostilities (pointed up over the past weekend by Britain's Ambassador to the U. S., Lord Halifax), report that most of the important advertising agencies are not prepared with any 'peace' copy. As a result a sudden drop in national magazine advertising is anticipated pending readjustment of schedules.

It is reported, however, that some agencies have been preparing copy to take care of a transition from war to peacetime advertising.

Hold That Thirst

Liquor retail stores in New York and nationally are no longer remaining open all evening for that stray drunk in the night. A 7 p.m. shutdown is the rule, as a means to conserve booze stocks.

The film bunch around Gotham, incidentally, is starting to worry plenty about Xmas booze, finding that their usual multiple caseloads can't be filled, which means that the press, vendors, etc., who usually receive wet goods for the holidays, may be a bit dry this semester.

ENG. AUDIENCES TAKE TO U.S. PACE

Yank Tempo Sets Post-War Pattern for Legit and Vaude Producers Who Find British Public 'Likes 'Em Hot'

U. S. TALENT FAVORED

The theatre in Great Britain in recent months has been going through a period of transition out of which is emerging an Anglo-American flavor that's keyed in tempo and appeal to Broadway and Yank audiences. U. S. showmen, returning from England either as performers, as administrators in guiding USO-Camp Shows activities at British bases, or in other show biz capacities allied with the war effort, report it as the first clear evidence of the manner in which the British theatre pattern is shaping up for the post-war era.

It's a pattern, they report, in which the American influence and approach to show biz methods has already left its deep imprint. They see, too, in

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Juve Delinquency Spawns A 'Teenster Nitery in Pitt

Pittsburgh, Nov. 2.

First private move locally in followup to Hearst papers' campaign against juvenile delinquency is a 'teensters nite club, operated on Saturdays only by Jack Sullivan, former manager of the Tommy Carlyn band, in association with Brentwood Junior Women's Club, members of which act as chaperones.

Admission charge of 25c is to pay for rent of room and jukebox, with soft drinks sold to the young customers at cost. It's a non-profit venture, Sullivan and Brentwood women donating their time. Former by day is a salesman in a downtown department store.

Project naturally has the enthusiastic backing of the local Hearst sheet, the Sun-Telegraph, and flock of other neighborhoods, in addition to Brentwood, are plotting similar ventures. Operation may be extended to include Friday night as well.

First few weeks of the Teen Night Club drew overflow crowds of youngsters.

SHERMAN WAS RIGHT!

Modistes to the swank set, who have been stymied through inability to get former imported fabrics due to the war, are eyeing show biz costuming as a lucrative field to keep establishments running until post-war.

'Four Freedoms' Film Cycle Augurs Pix Role as Postwar Social Force

A cycle of films to be patterned on the theme of 'The Four Freedoms,' and which is regarded as the lead-off gesture in an ambitious program mapped by the industry to project itself into the post-war picture is now in process of formulation. Setup would be an important force in the social and economic reconstruction that will come with peace.

Tied in with the program is a move by the studios to establish shorts in the post-war era as a new and vital medium as the industry's contribution in helping to solve the manifold readjustment problems. Some of the industry toppers express themselves as so enthused over the potentialities of shorts that this type of film looms to them as portending an era that may well spell the doom of double features. As one film topper put it: 'The close of the war will bring sober and receptive audiences into the theatre, and because the shorts will deal with topics uppermost in their minds and vital to every-day living, they'll become an integral part of picture fare. And when you consider that the 10,000,000 servicemen who will return to civilian life will have already been introduced through Army orientation pictures to this simple but serious and expressive subject presentation, it's understandable that the post-war, reflective shorts will have

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'Porgy' in 7 P.M. Show At Roanoke to Meet Train

Because there's only one train nightly out of Roanoke, Va., to Raleigh, 'Porgy and Bess' will play a dinner show on the second night of its two-day engagement at the Roanoke Academy of Music, Nov. 16. Instead of the usual 8:45 curtain, the show will begin at 7 p.m., to allow for a 9:30 closing and sufficient time for haulage so that the midnight Roanoke-to-Raleigh special can be met.

It's believed to be the first time that a legiter has been forced into a supper show run because of transportation exigencies.

'Porgy' plays Raleigh on following night.

Legit Mgrs. See Theatres Ruined By Tax Boost

Managers envision virtual ruination of the theatre if the 30% tax is placed on admissions, as was planned by the House Ways and Means committee. Original proposal for the high impost was modified during the committee's deliberations, then placed back again with the result that a managerial delegation again visited Washington late last week, with evident success, it being announced Tuesday (2) that the admission levy was dropped to 20% or double the present take.

Admission taxes have been saddled upon show business since the last war, the present 10% nick having

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WHITEMAN-DINAH-BING CONCERTS TO PLUG FUND

Series of gala concerts featuring Paul Whiteman, Dinah Shore and Bing Crosby being planned by Abe Lastfogel of USO Camp Shows, proceeds to go to the National War Fund. Concerts would be given throughout the country at four or five key cities, probably between Nov. 20 and Dec. 1.

Lastfogel, now on the Coast, making arrangements for the trio.

'War Comes First,' Says USO, Calling Beefs on Overseas Setup Unjustified

USO-Camp Shows execs, answering criticism of ineffectual operation of its program at North African and Mediterranean bases, last week cited the impossibility of making any radical changes in its overseas setup, contending that 'the military phases of . ration come first--the rest is secondary and must not interfere.'

Stars returning from the North African and Sicilian war zones claim that the USO-CSI overseas program suffers because under present operation not nearly enough of the Yank fighters are being reached; that frequently they come to a base where their arrival has been entirely unheralded, hence no preparations were made to allow for a maximum turnout, and that frequently they find themselves playing a mere few hundred after being notified in advance of audiences numbering several thousand.

Camp Shows execs maintain that any such criticism is premature, prompted by a lack of knowledge that doesn't take into consideration the military phases of the war's conduct at the bases specified. They argue that, unlike the situation that obtains in ngland, where it's possible to maintain a regular circuit of camp shows and reach the anticipated soldier audiences, the campaign in the Mediterranean war zone provides for a succession of secret maneuvers and constant shifting of troops that obviously doesn't take into consideration a performer's hurt feeling when, in anticipation of an audience of 20,000, he finds upon arrival only 500 are there, because the others at the last minute have been ordered into combat. 'Such movements are secret; none but the top command knows of the operation, so why should they pass on the word in advance to special services or USO entertainer,' it's pointed out.

'Furthermore, when a star or any USO troupe is skedded to make an appearance, a cable is sent ahead. Frequently, there's a bottleneck on such messages, particularly since more vital cables pertaining to troop operations are given priority. Hence it's understandable why the performers arrive at their next stop before their message, and are unheralded. These are the things that must be considered in attempting to develop our overseas program. And these are the things that don't appear on the surface and leave the entertainers confused and baffled. The fact remains CSI is endeavoring in every possible way to carry out the program with maximum efficiency.'

Another N. Y. Nitery Prop. Into Legit Production

Another New York nitery owner, Dave Wolper of the Hurricane, joins Billy Rose and Lou Walters as Broadway producers. Wolper, who has financial backing in 'Early to Bed,' bought the option on Bud Pearson and Les White's 'Too Hot for Maneuvers' last week, and is currently looking a director. Production will be staged with Harry Delmar, production manager of USO Camp Shows.

Wolper will be assisted by Phil Waxman, lawyer who just resigned from ASCAP's legal dept.

Fidler Defies Blue, So Again Gets Cold Mike

Hollywood, Nov. .

The Blue's bad boy is kicking up his heels again. Not content with feuding with the big studios and making faces at its stars, James Marion Fidler has tweaked the nose of his network bosses here on the Coast.

Week ago Sunday, on his underarm deodorant broadcast, the Blue's script-scanner, Dorothy Brown, detected something about Bette Davis that seemed to her in bad taste. As

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DANNY KAYE 4F, ASKS TO ENTERTAIN OVERSEAS

After missing shows for three days at the Roxy, N. Y., where he is currently headlining, Danny Kaye was adjudged 4F Monday night (1) after a thorough overhauling at Governor's Island, N. Y. He was out of the Roxy Saturday, Sunday and Monday but returned for his Tuesday shows. He went to the isle from the N. induction center for a more thorough checkup and among the salients which deferred him was a coogenitally bad back. Kaye is married to Sylvia Fine, writer of his material.

As soon as he was given 4F the comedian phoned Abe Lastfogel, president of USO-Camp Shows, in Hollywood and requested he be sent overseas immediately. Kaye stated he'd guarantee that Leo Durocher, the Dodgers manager, will accompany him and that 'between us, and a strolling accordion player we'll bring entertainment to the boys anywhere you send us.'

It has long been Kaye's ambition to go offshore to entertain U. S. and Allied troops abroad, but his uncertain draft status stymied that.

Walter Nielson, trick cyclist, filled in Kaye's time on the Roxy bill and will perform a like service for Beatrice Kay who left the show yesterday (2) because of prior commitments.

BEN BERNIE ESTATE ESTIMATED AT $500,000

Estate of Ben Bernie, who died in Beverly Hills, Oct. 20, will approximate $500,000, that sum including a life insurance policy for $250,000. The beneficiaries include his widow Dorothy (Wes) Bernie, Mrs. Rose Harris Roblein, the ole maestro's first wife, son Jason (in the Army), his brothers, H. nan, Jeff and Dave, also five sisters. Estate also includes annuities, one of which would have assured the immensely popular actor, radio humorist and bandsman $21,000 annually.

Impressive funeral services were conducted at Temple Rodelph Sholom, N. Y., last Thursday (28) which were attended by prominent members of the profession. Rabbi Louis I. Newman conducted the services which included a eulogy by Bill Brandell, g.m., the Friars.

Widow remains in N. Y. until next week, then returns to the Coast to close up the Lupe Velez house in Beverhills she has under lease. Herman Bernie, g.m. for his famed brother, leaves for Hollywood Friday (5) as does Pvt. Jason Bernie, who is on furlough.

Todd Heads Friars

Michael Todd is the new Abbott of the Friars, succeeding the late Ben Bernie. He was nominated about four weeks ago, being named unanimously prior to Bernie's passing and was inducted last week without announcement. Lou Walters was elected Dean and J. C. Flippen reelected Prior.

New directors named for two years: Harry Delf, George Kelly, Ken Kling, Michael Myerber , Irving Tishman.

71st WEEK!

KEN MURRAY'S

"BLACKOUTS OF

El Capitao Theatre, Hollywood, Cal.

"While we are all engaged in the grim and serious business of fighting a war there is a real need for entertainment and laughs. It helps us to relax and relieves the wartime mental tension. 'Blackouts' definitely serves that purpose, and has made a valuable contribution toward maintaining high morale among civilian and military personnel in this community."

FLETCHER BOWRON,
Mayor of Los Aogeles.

Ritz Bros. Get Equal Billing With Pic At N. Y. Roxy, Plus $8,500 Wkly.

oxy, N. ., has set the Ritz Brothers for show starting Nov. 17. They will come in on top of the 'Cafe Society' unit previously set, but without Hazel Scott, who must fulfill prior commitment with the N. Y. Paramount. Latter took the Hazel Scott matter to Petrillo, inasmuch as she is a member of the AFM, and Petrillo nixed the Roxy deal.

Ritzs' deal is unique in view of its terms. Contract not only calls for $8,500 per week, but gives the Ritz boys 80% of the stage show billing and equal billiog with the deluxer's film, ' uadalcaoal iary' (20th).

A. J. BALABAN NOW INTO LEGIT PRODUCTION

A. J. Balaban, director general of the Roxy theatre operation for 20th-Fox, who has run the gamut of all branches of show business, from pioneering picture house presentations to film production, may emerge as a legit producer this winter. It will be via a setup comprising Stella Unger, authoress-news commentator, Joan Alison (who wrote the WB film, 'Casablanca') and Alec Templeton, the blind pianist-radio star who will debut as a composer.

Balaban brought the three together in what he calls 'the most exciting new writing combination since DeSylva, rown & Henderson.' And whether or not he will be the formal presenter of their first musical comedy, tentatively titled 'Tea Tray in the Sky,' he will direct their business destinies.

Templeton has cancelled his concert bookings to concentrate on the show, and both Miss Unger and Miss Alison, who have been on the Paramount and WB lots, have likewise eschewed contract commitments to be free for the stage writing chore.

Soldier-Back-for-Job Problem Gets First Test in H'wood Cartoonery

Hollywood, Nov. 2.

A femme employee at the Leon Schlesinger studio, who was discharged to make room for a returning soldier, has been ordered reinstated by the U. S. Conciliation Service on an appeal for a decision lodged by the Screen Cartoonists Guild. The decision awarded the girl full pay for the week she did not work following her discharge.

The verdict will be of great importance in other communities when the flood of returning servicemen start calling around at their former places of employment to be put back to work. Cartoonists took the stand they were glad to see the soldier back on his old job but declared the girl should be kept on the payroll even in a lower classification where a job is open. The decision was handed down by U. S. Commissioner Livingston.

MCA Buys Into First Legiter, Saroyan's 'Man'

Music Corp. of America is now a show backer, reportedly having put up $10,000 for a iece of George Abbott's 'Get Away Old Man,' the William Saroyan play. This is the chunk which became available when Billy Rose bowed out.

MCA, which agents Frank Sinatra, was thrown together with Abbott when dickering 'Umpire's Daughter,' with Sinatra starred, but that fell through.

The agency and J. C. Stein, its prez, has long been financially interested in RKO and other film 'packages' as co-investor and financier, but this is reportedly a first in legit backing.

THE BERLE-ING POINT

By Milton Berle

Went to Baltimore this week for a look at 'I'll Take the High Road,' the play Cifford Hayman and myself are producing. The reason we opened it in Baltimore is that if it needs any doctoring we can always rush it to Johns Hopkins.

We're not worried about the script at all. Mike Todd promised to lend us Gypsy Rose Lee for additional dialog.

My brother (the one who writes airmail letters on fly paper) came along. We had a hard job convincing him that 'I'll Take the High oad' was not a play about the Catskill mountains.

Of course, all this has improved my standing with the Shuberts. have to remove my shoes when I enter their office.

Being a producer is wonderful. Who knows? May name a part of Broadway after me. Won't it look good:

My problem, Mr. nthony,
Is one you can't ignore.
In the morning I think of the clever
I should have said the night before.

I understand that the girls in the 'Follies' are willing to settle for mink, sable or any reasonable foxsimile.

With the rising cost of food, it's hard to say which tomatoes are expensive.

Now that dimout has been lifted, the wolves outsi again be allowed to have a gleam in their eyes.

Or as the bootblack said when he looked at his time schedule, " be my shining hour.'

Back-in-New York Runaround

By Radie Harris

P. Schulberg has signed Ernest Truex an Jerry Wayne for his musical, 'Marianne,' and would like Mary Healy as the soubret... it's Doris Duke's money that's behind Vincent Youmans' Cuban musical melange... Hermes Pam, with a seven weeks' vacation from 20th-Fox, turned down plenty of that restful color, green, to stage the dances for 'Mexican Hayride,' because he's en route to Acapulco for a r al Mexican hayride... J. P. McEvoy, Dagmar Godowsky, Barbara Bennett, Beth Meakins, the Nicholas Schencks, George Jean Nathan, the John Krimskys and Howard and Tanis Dietz were cocktailed by Ruth Selwyn in honor of her brother, Fred Wilcox, and her finance, John Warburton.

Short Shots

Joan Fontaine and Brian Ahearn will soon be stopping tra along the Avenue... Yip Harburg and Harold Arlen are putting the finishing touches to their new musical, a period play of the deep south, with a 'Scarlett O'Hara' singing heroine... that magnificent square-cut diamond Greer Garson is now wearing on her gloveless hand is her wedding gift from Pansy and Nick Schenck... Nedda Harrigan is standing by at the Lombardy, waiting to go overseas for USO... now that A. P. Waxman has found 'Isolde' in the person of Wendy Barrie, he is looking for a 'Tristan' to play in 'What Would You, Ladies?,' Harry Madden's satire on the two Waguerian lovers... Stanton Griffis has sublet his East 57th street duplex to Gloria Vanderbilt and Lt. Pat di Cicco... the Theatre Guild has a new play for Ethel Barrymore, but her characterization would be that of a cook, and Miss B., it's said, is afraid it isn't glamorous enough... according to most people these days, any domestic is the most glamorous being there is!

ASTAIRE'S NEW DANCING PARTNER, EX-ROCKETTE

Fred Astaire's dancing partner in his new picture being readied at RKO will be Lucille Bremer, a former Rockette at the Radio City Music Hall, N. Y. A product of Philly niteries, she worked at the N. Y. World's Fair and at various N. Y. spots after leaving the Music Hall.

She's been in Hollywood several months.

Gladys George Revives 'P. A.' in Frisco Breakin

Hollywood, Nov. .

Gladys George is returning to the stage in her former success, 'Personal Appearance,' opening in Frisco with Lyle Talbot in the press agent role.

Another play being readied for Frisco break-in is Jack Linder's production of 'Lady Chatterly's Lover.'

Irving Berlin's Personal Click With Britishers

London, Nov. .

Irving Berlin, who since his arrival here last week, has been getting as much publicity for his forthcoming 'This Is the Army' production as any distinguished war-time visitor to these shores, has notified USO that he won't accept 'a single penny' for personal expenses involved in the tour.

Berlin's generous gesture has won widespread attention and since his arrival he's been feted as no other distinguished personage in a long time. He's being continually interviewed and photographed. When the Assn. of American Correspondents in London tossed him a cocktail party Saturday (30), erlin was emotionally affected by the signal honor. The scribes got him to a piano, where he played and sang all of his famous melodies, including the 'Army' tunes, in which everybody joined.

Long Distance Phones Exclusively for Service Men in Times Sq. Area

In a move designed to expedite service for the thousands of men in uniform who gravitate into the Broadway sector and are anxious to make every minute count, the N. Y. Telephone Co. is installing a Times Square long-distance exchange for the exclusive use of the servicemen putting in calls to their families. The exchange, to be located at 43d and Broadway, with combined restroom, facilities, etc., opens on Saturday (6) with the company selecting hand-picked operators for the job, six of whom will always be on duty.

Exchange is similar, though much larger, to the ones already set up at Grand Central and Pennsy stations in N. Y., with all calls to be channeled through private long-distance lines to prevent any tieup in service.

Previously the uniformed boys in the Times Sq. area were compelled to wait their turns at phone booths or hike over to the two servicemen's exchanges at the r. . depots.

Fields' New 'Lullaby' Boffed By Brown-Out

Benny Fields, who opens tomorrow (Thurs.) morning at Loew's State, N. Y., paid for a new arrangement last week of 'Lullaby road-way,' to use in the show. It was his idea to reword the lyric of which is almost standard material with him, to take into account the dimout and its effect on the street's normal brilliance.

Day following the delivery of the material the Army announced that the east coast dimout regulations would be lifted as of this past Monday (1).

FEMMES ON SPOT FOR YARNS

Treasury Already Lining Up Show Biz Aid for 4th War Loan Drive in Jan.

Washington, Nov. 2.

reasury, readying for the Fourth War Loan rive to open some time in January, looks to show biz for more of the same 'and more of it.' lans are now being formulated and should be in shape for some kind of announcement to the radio and film industries within the next couple of weeks.

Ted Gamble, director of the War inance Division, will handle the show again and reports here are that efforts will be made to borrow Loew's Oscar Doob once more to handle the film industry.

Meantime, Gamble's office broke loose a survey today of estimated free advertising and publicity time and space from radio, newspapers, magazines, outdoor advertising and other media, setting the dollar value at $36,000,000. It was explained it was impossible to figure in dollars the contribution of pictures.

Tentative figure set radio's contribution at $12,000,000, made up of 3,382 hours of time and 200,000 announcements. This based on a study made by NAB.

This compared with an estimated dollar value of $7,000,000 for the Second War Loan. Estimated advertising lineage for newspapers this time was double that of the Second War Loan. Value of the lineage was set at $8,639,540 by the Advertising Checking Bureau of New York, in contrast with $4,564,000 in the Second loan. Value of free newspaper publicity was $12,207,555, according to the Treasury, as against $5,287,000 in the Second Drive.

'In the outdoor advertising industry,' said Treasury, 'a total of 220,000 poster panels and painted bulletins in more than 15,000 cities were given to the Treasury Department in the Third War Loan, at an estimated value of $1,600,000.'

'During the Third Loan, 235 general magazines donated ads valued at $1,125,000; 530 business magazines donated war bond space valued at (Continued on page 16)

PICKFORD WANTS NO MISSOUTS ON 'MISS'

Mary Pickford's deal for 'Junior Miss,' involving highest offer on record for the film rights to a play, which was reported set earlier this season, has been stymied temporarily as a result of certain protective stipulations in the proposed contract which the United Artists owner-member has been asking for. Attorneys representing Miss Pickford and the Jerome Chodorov-Joseph Fields-Max Gordon interests have been trying to iron out the single obstacle in the way of completing the deal, with the former reported unwilling to agree unless a satisfactory alternative is presented.

Miss Pickford offered either (1) $410,000 outright for the film rights to 'Miss,' or (2) a payment of $355,000, plus 35% of the net profits, the screen version not to be released before June 1944. Neither the price nor the release date are at issue.

Red Cross Pic 1st For New H'wood Producer

Sacramento.

World Pictures, Inc., a producing company, filed papers here with William Foch as president. irst picture ill be 'Lady in Gray,' a musical to be produced by Luis Alvarez in cooperation with the American Red Cross.

Foch was a producer and director with UFA in Berlin before the war. Alvarez, once associated with Mary Pickford and Douglas Fairbanks, has recently been producing for Albatros Films in Buenos Aires and Inter-American Cinemas in Mexico. Company is arranging for a major release outlet.

'Merton' Back on Shelf

Hollywood, Nov. 2.

Something went wrong with the idea of refilming 'Merton of the Movies,' a high grosser when Hollywood was in its adolescence.

Story, dusted off and re-polished for production by Walter MacEwen at Paramount, has been laid back on the shelf, indefinitely.

Selznick's 3½ Hr. Pic, 'Went Away'

David O. Selznick reportedly plans to produce 'Since You Went Away' as a three and one-half to four-hour saga in the 'Gone With the Wind' idiom.

A budget of $2,500,000 has been set for the film. Selznick's first in several years, with indications that the final cost will be over $3,000,000. Selznick, with United Artists, which will release, and bankers provide the financing.

From accounts, some 40 to 50 minutes of th. picture have already been completed. Selznick is producing, directing and scripting, scenario credit going to Jeffrey Daniels, names of Selznick's two youngsters.

Exhibitor W. R. Frank Now Also Acting As Well as Film Producing

Minneapolis, Nov.

W. local independent theatre circuit owner, in from Hollywood where he produced 'Dr. Paul Josef Goebbels: His Life and Loves,' says that he will continue in film producing while retaining and operating his theatre chain. He will make one picture a year and his next one, on which work will start shortly, will be a musical, 'Springtime in Vienna'—pre-war version.

Frank explains that he'll divide his time between Hollywood and Minneapolis. He has rented permanent offices in Hollywood at General Service studios where 'Goebbels' was made. He says he has placed Alfred Zeisler, the film's director, under a long-time contract. Claudia Drake, Frank's 'discovery,' who played the feminine lead was inked by him to a term pact.

Although all his previous film experience had been as an independent state-right distributor and exhibitor up to the time he dabbled in the production of 'All That Money Can Buy,' 'Syncopation' and 'Martin Eden,' Frank, anxious at the age of 50 to take a whirl at screen acting, decided to play a small role in 'Goebbels.' His part comprised 12 lines, but he also appears in the trailer, doing the 'selling' of the film himself.

'Goebbels' is in the process of cutting and editing, but Frank hasn't made any distribution arrangements yet. The picture runs more than two hours and Frank says he'll probably roadshow it.

17-YEAR-OLD MEXICAN KID SLUGS MANAGER

Oakland, Nov. 2.

Bert Catley, manager of the Oakland Orpheum, was severely beaten by a 17-year-old Mexican who was using abusive language to a candy counter girl. When Catley intervened, boy set upon him. Passing Shore Patrol took boy in charge and Catley went to his office. Boy eluded the S.P. and returned to the theatre, caught Catley in the office and gave him a second beating before police were called.

Catley has serious bruises and cuts and a wrenched back, which wasn't helped by chronic arthritis.

DESPITE BIG PIX STORY BACKLOGS

ilm company execs report a shortage of suitable vehicles for some of the most important femme dramatic stars on the Hollywood studio rosters owing to the few male stars available, which has resulted in an increased number of pictures with women in the top roles. While several of the majors hold the biggest stock of story material in many years, for some it's a record inventory—and there is no apparent dearth of musical yarns—there is, from accounts, a deficiency in material for a number of the outstanding dramatic actresses.

Paramount is one of the studios where story inventory is lower than usual. Understood that story properties on hand are around 33% below last year. With a large proportion of Par production in the light vein, however, difficulty in casting available femme stars is not as great as it would be otherwise.

Metro and Warners are about the most heavily stocked companies, while 20th-Fox also has a large backlog of material in work, with some 39 stories in preparation. Warners has some 48 stories completed or in scenario preparation, with 14 additional yarns scheduled to be assigned.

Metro, with over 50 stories in preparation, though representing the biggest backlog of material for the company, is confronted with a story problem due to the large number of femme stars on the studio list—Greer Garson, Katharine Hepburn, Irene Dunne, Hedy Lamarr, Lana Turner.

Irene Dunne, for one, has been fortunate so far since Metro was able to provide her with two vehicles, 'White Cliffs of Dover' and 'A Guy Named Joe.' Columbia also managed to find a yarn for Miss Dunne—'Road to Yesterday.' n the whole, however, difficulty is reported in lining up sufficient material for all the femme stars available to several studios.

For the Future

Many of the vehicles at various studios, necessarily bought far in advance, are not suitable for personnel available under wartime conditions, despite their intrinsic values. Thus, thou h 20th-Fox, Warners and Metro scripters are working on a record number of vehicles many of these will not go into production this year.

Hundreds of story properties at the major studios, now dormant owing to lack of male stars, extras and the high costs involved in such product as costume pictures, provide a reserve of incalculable value to be used when male stars return and the (Continued on page 16)

'Bernadette' As Roadshow In N. Y., Mebbe Elsewhere

'Song of Bernadette,' 20th-Fox high-budgeter, will be roadshown, at least in N. Y. and possibly elsewhere, under present plans.

In this connection, 20th is discussing a deal with the Brandt circuit to take over the Globe, N. Y., for a twice-daily showing of the film there under its own auspices at an early date. So far no date has been discussed, though the picture is ready, nor has scale been indicated, but likely to be either $1.65 or $2.20 top. Globe is presently operated by the Brandt ros., as a first-run on continuous policy.

M. of T.'s Short on Juve Delinquency, 1st of Kind

March of Time is producing a subject based on the juvenile delinquency problem, which will be one of the first of this type to reach the screen.

Government officials in recent months have asked the film industry to help in combating the wave of juve vandali . attributed to war psychosis, which is sweeping the country.

M.O.T. short is bein ied for release shortly.

U. S. Film Execs See Foreign Danger To Their Biz Several Years After War

Actual fireworks in the post-war foreign market are now not being anticipated by many U. S. film company foreign department officials for several years after the war ends. Belief of numerous foreign executives in N. Y. is that the really grave danger will arise two to four years after peace is restored, when nationalism begins to assert itself in different foreign lands.

Immediately after the peace is signatured, feeling is that there will be a terrific demand for all types of new screen productions with top pictures of American distributors naturally getting the bulk of playdates because of their popularity. After this initial yen for fresh product is appeased and the need for rehabilitation calls for additional revenue in many foreign lands, restrictive measures and increase in nationalistic feeling in native film circles will bring the customary cycle of quotas, high taxes and subsidies. That's the belief in American film quarters.

Campaign already is under way in the trade to class film on merit just the same as the merit of a motor car is the sole subsidy in the foreign market. Experience thus far with quotas and other restrictions has shown little improvement for the native picture industries in countries (Continued on page 41)

Lewis Goes With Goetz

Hollywood, Nov. 2.

David Lewis, who recently signed as producer at Paramount, moves into International Productions Dec. 1 in the same capacity under general supervision of William Goetz.

Before he takes over his new chores, Lewis goes to New York to took over the Broadway shows to find possible screen material.

Scophony's New Televish Gadget

Revolutionary development in television, making possible an increase in number of television broadcasting stations by 50%, was announced yesterday (Tuesday) by Arthur Levey, president of the Scophony Corp. of America. This development is a system utilizin its new Skiatron inventions, (if desired by regulatory authorities after war ends), that make possible the modification of present rigid technological limitations on number of telecasting stations.

Along with development, Scophony also was in the spotlight during the last 10 days because of reported negotiations by at least three major picture companies to buy into that television organization. (Continued on page 16)

Labor Lack Jumps Film Prod. Costs 25%; Pool Started

Charles W. Koerner, RKO v.p. in charge of studio production, stated last week in New York that due to the manpower shortages film production costs are up around 25% over last year, largely due to an increase of about 25% in shooting time. He said that the studios are pooling technicians and special equipment, such as triple projectors, in order to minimize delays as far as possible.

RKO studio head said that the company policy under present conditions is to avoid taking on new independent producers although taking care of those already in the fold.

He stated that RKO was not suffering from lack of stars because the studio was using freelancers for the most part. Koerner contended that stars could always be had if they were presented with a sufficiently attractive vehicle.

With the 1943-44 production schedule about completed, Koerner plans to start shooting the last three pictures on this program around Jan. 1. At the same time he will start production on the 1944-45 schedule, beginning with 'Light Fantastic,' a (Continued on page 16)

UNUSUAL HONESTY ON THEATRE MARQUEES

The Rialto, San Francisco, got its picture in the magazine section of the N. Y. Daily News Sunday (31) because of a marquee sign which read: *'Same Old Stuff 2 Features—One Piperoo One Stinkeroo.'*

News, which gave the cut three columns to a depth of half a page, carried a caption which read in part, 'Confession is good for the boxoffic . Theatre, according to N. Y. records, is operated by Fox-West Coast.

The marquee is reminiscent of the ad taken several years ago by a midwestern exhibitor warning his public that a current picture he had booked was no good. He packed the hous .

Joe Schenck's Grippe

Hollywood, Nov. 2.

Joseph M. Schenck is a grippe victim on his return from three weeks in Mexico City.

He won't return to his duties at 20th-Fox for a few days.

PARAMOUNT'S LATINS BACK IN MANHATTAN

Latin-American managers of Paramount have been converging on N.Y. for huddles with John W. Hicks, Jr., foreign sales chief, to discuss new developments in Latin-America as well as setting sales policy on 'For Whom the Bell Tolls.'

S. E. 'Ted' Pierpont, company's manager in Brazil, arrived in the U. S. Friday (29), being preceded several days earlier by Henry Gordon, Par manager for Panama and Central America. John B. Nathan, mana ing director for Argentina, Uruguay, Paraguay and Chile, arrived in N.Y. about two weeks ago. Definite date for A. L. Pratchett's arrival has not been set but he likely will visit the homeoffice within the next 10 days. He handles South America, excepting the countries handled by Nathan and Pierpoint, and other Latin-American countries.

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DAILY VARIETY
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Indie Exhibs Might Be Jammed If Majors Agree to End Theatre Pools

Washington,

The Justice Department reach its decision on amendments to the motion picture decree case 'between the 15th and 20th of this month,' according to Assistant Attorney General Tom C. Clark. He is winding up the present phase of the case with the big five companies.

Clark will start intensive talks with reps of the independents next week and these sessions probably will stretch out for two weeks. Then he will be ready to put on paper what the Government wants done.

Though some producer-distributor chains are reported willing to consider elimination of pooling arrangements and others among the decree Big Five may come along reluctantly in order to get a new consenting agreement, the question is raised in the trade as to whether or not such a deal with the Department of Justice will not cause snags due to the complicated nature of various pools.

In legal quarters uncertainty is expressed as to the stand that might be taken by independent exhibitors or circuits who are part of pooling or operati'r agreements in various sections of the country. Additionally, pointed out that, aside from situations where indies are pooled with distributor circuits, there are numerous cases where indies themselves have pools set up. If the decree companies are to abandon all pooling or special operating agreements, why should not indies also be divorced from this phase of operations, it is asked for the sake of argument.

Despite the possibility that all decree distributors might agree to washing up pools as a concession to the D. of J. under decree negotiations, the question is raised as to whether indie exhibs, where pooled with majors, can be forced out of existing contracts and whether or not the courts would be inclined to uphold such contracts if complaints are brought.

Some contracts are in existence between distribs and indies under which latter operate the pools for the majors, such as Si Fabian, who has operating control of three downtown Brooklyn theatres, the Fox (his own), the Paramount, owned by Par; and the Strand, controlled by Warners. Fabian, under another pool, operates for Paramount in Middletown, N. Y. Another case where an indie operates for a major is Mort Singer, who has old Orpheum houses in the northwest and midwest under special agreements.

Should so-called pooling and operating agreements be ruled out, then the United Artists Theatre Circuit, controlled independently by Joseph M. Schenck and others, would be forced to organize its own operating and buying organization. Except for the Rivoli, N. Y., which is owned jointly by UA Theatre Circuit and Par, all houses are under operating agreements with others, some for long terms, these including Paramount, Loew's, Fox-West Coast and Comerford. Abandonment of these operating agreements would force the UA Theatre Circuit into the field actively as a chain operator. So far as the Riv. N. Y. is concerned, George Skouras represents the UA owners on operations together with a committee from Par.

Prefer Pooling

Many of the independent exhibitors whose houses are tied up under operating deals with majors, prefer this arrangement since they don't have to bother with their own operating and also derive various benefits, particularly on buying. This angle among indies has also had much to do with building up booking combines. A large number of indie houses are tied into the Brandt Bros. circuit and might be considered as pools since the hookups have been made to enjoy the strong Brandt purchasing power. Even Ed Kuykendall, president of the Motion Picture Theatre Owners of America, has a handful of houses in northern Mississippi which are operated by circuit partnerships of Par, these being Saenger and Malco.

In the Greater N. Y. and surrounding territory, two circuits that retain their independence but negotiate many deals together, one not buying unless agreeable to the other, are the Skouras Amusement Corp. and the Century circuits.

Wanger, Lubin Make Social Disease Shortie

Hollywood, Nov.

Walter Wanger and Arthur Lubin stepped out of their professional roles as producer and director to cook up a two-reeler for the U. S. Public Health Service, titled 'To the People of the United States.'

Film will be distributed free to the armed services, civic organizations, schools and industrial groups to help eliminate or control social disease.

Asks 104G Job for UA Services in Japan; Co. Sez He's Got Wrong Yen

Argument over the international rate of exchange at of Pearl Harbor, in a suit involving United Artists and Lewis E. Pepperman, UA's Tokio exchange representative before the war, is scheduled for today (Wednesday) in New York supreme court, when UA attorneys will enter a motion for dismissal of three cause of actions.

Pepperman, who was interned by the Japs for a year prior to his release in a prisoner exchange, is suing United Artists for $104,000, covering damage to health, loss of employment and further claims that he was under contract to UA during his period of internment.

UA attorneys say they're willing to make settlement if adjustments can be reached on a 'reasonable basis, but claim that Pepperman's demand for $105 a week as back pay on the basis of 350 yen a week is contrary to the international rate of exchange. Pepperman, currently in the Merchant Marine, contends UA owes him coin on the basis of 3½ yen representing an American dollar, but UA argues that the rate of exchange never went higher than .2350. It's further argued by UA that Pepperman was never under contract, hence he's legally not entitled to pay during the internment period despite the company's willingness to make an adjustment.

Ed Goulding to Direct WB's Crawford Initialer

Hollywood, Nov. 2.

Edmund Goulding checked in at Warners to direct his own story, 'Never Goodbye,' slated as a starrer for Joan Crawford, her first on the Burbank lot.

Henry Blanke, producer, has been huddling with Goulding on the script.

Cugat's Multi Chores

Hollywood, Nov. 2.

Xavier Cugat is working overtime on two picture jobs which he must finish in time to allow for his New York opening at the Waldorf Nov. 10. The rhumba merchant currently is working in 'Mr. Co-Ed' and 'Two Sisters and a Sailor.'

Cugat is due back in March to do two pics for Metro.

'BELL' RINGS 252 SPOTS AT 70%

Under contracts already negotiated on 'For Whom Bell Tolls,' to be played singly and at increased admissions for 70%, of the gross to Paramount, total of engagements will be brought to 252, with this number to have opened by the middle of December, according to Charles M. Reagan, assistant general sales manager, who is in top charge on 'Bell' selling. Of the 252 total, 107 engagements had started as of Friday (29).

Dates are being filled as fast as prints can be supplied, Reagan added. Among cities so far opened, 'Bell' went into two houses day-and-date in Los Angeles and Detroit, while in some situations it has already carried over in moveover houses.

Loew's Pacts

With many deals already closed on 'City That Stopped Hitler,' Russian-made which Paramount is selling singly, some exchanges have sold as much as 40% of their possibilities in only four weeks of negotiation. The independent contracts total more than 2,000 to date.

Among circuits signing up for 'City' is Loew's for the Greater N. Y. territory. Milt Kusell, N. Y. district manager for Par, and Henry Randel, branch manager, negotiated the contract during the past week with C. C. Moskowitz, Loew's v.p. on theatre operations.

WB INCREASES NOV. RELEASES TO THREE

Warner Bros. has increased its release schedule for November from two to three pictures, decision having been reached to throw 'Old Acquaintance' on the market for this month, with availability posted as Nov. 27.

Previously WB had planned only 'Northern Pursuit' and 'Find the Blackmailer' for November, plus two reissues.

More Action for Ev Riskin

Hollywood, Nov. 2.

Everett Riskin, currently producing 'Kismet' at Metro on a one-picture deal, remains on the lot under a new contract.

Following 'Kismet,' he will handle the reins on 'Action In the Living Room.'

JUNE PREISSER

"HOLLYWOOD'S DYNAMIC DANCING PERSONALITY"

Just concluded a personal appearance tour embracing the key cities from Omaha to Boston.

I want to take this opportunity to thank everyone—the Managers, the Bookers and also the Gentlemen of the Press; who unanimously have been kind enough to say such nice things. All in all, you're a swell bunch.

Returning to Hollywood for a major picture commitment.

Personal Management, DICK TERRY.

Picture Representatives, FREDERICK BROS.

No Product Dearth at UA From Now On; 13 Due Shortly, 10 More Set

United Artists has overcome dearth of product, which was one of the major problems confronting the distrib organization during the past year, with 13 films scheduled to be readied during the next six months and around 10 additional pictures virtually set.

UA now has four pictures either completed or in final editing stages and four slated to go before the cameras this month and expected to be completed in January. In addition there are five pictures on which financing, casting and writing arrangements have been set. Shooting on these is expected to start shortly after Jan. 1. Of 14 other productions planned, around 10 are expected to materialize, giving UA a minimum of 23 pictures.

Among films either completed or scheduled for completion by January are 'Jack London' (Bronston), 'Three Russian Girls' (Rabinovitch), 'Voice in the Wind' (Ripley - Monter), 'Knickerbocker Holiday' (Brown), 'Since You Went Away' (Selznick), 'It Happened Tomorrow' (Pressburger), ' ridge of San Luis Rey' (Bogeaus).

Paul N. Lazarus, Jr., UA publicity-advertising chief, returned from the Coast last Friday (29), is setting radio-newspaper campaigns for 'Girls,' 'London,' 'Voice,' 'Bridge' and 'Holiday.'

Toledo's Hallowe'en Parties Curb Vandals

, O., Nov. 2.

Toledo theatre managers report the Hallowe'en cure for vandalism brought results this year. Houses offered free admissions if accompanied by a parent, with the following participating: Lyric, Avalon, Bijou, Mystic, Eastwood, Westwood, and Colony—all neighborhood houses.

Plan was in line with the city's program of sponsoring various types of Hallowe'en parties for youngsters to cut down vandalism.

Census Shows 19,232 Peace-Time Actors In U.S., With ⅔ Working

Washington, Nov. 2.

Breakdown of the normal peacetime labor force of the United States shows better than 19,000 actors and actresses, about two-thirds of them working, according to figures released last Friday (29) by the U. S. Department of Commerce.

The analysis, made from the 1940 census, shows occupation as of the week in which the census was taken, and covers all major lines. Listed for the entire country were 19,232 who described themselves as actors, 11,692 employed, 6,720 'resting,' and 620 on Federal work projects. Of the total, 11,611 were men (6,931 working) and 7,621 were women, of whom 4,761 were employed.

Other classifications included:

Musicians and music teacher: 161,-536, of whom 129,256 were active in their professions. About 60% were men.

Dancers, dancing teachers and chorus girls: 13,773, 11,213 of them working. Women predominate by five to one.

Showmen: 6,773, with 5,333 working. Men were four to one over gals in this group.

Radio and wireless operators: ,-573, nearly all working, and about 100 to one in favor of the men, a ratio which may change considerably after the war.

Advertising agents: 35,692, with nearly 34,000 at work, and men leading 10 to one.

Officials, owners and managers of theatres and in the film industry: 26,841. Over 25,000 of them were working, and the men lead nearly 25 to one.

Officials, owners and managers in miscellaneous amusement and recreation: 44,003, of whom 42,003 were working. Men were 20 to one in this bracket.

Motion picture projectionists: 23,-675, of whom 22,355 were employed. This bracket included 256 women, all of them at work.

Other operatives in amusement, recreation and kindred fields: 7,221, with 6,081 working, and men about 10 to one.

Attendants, in recreation and amusement jobs: 57,096, of whom 41,516 were working; 6,604 of the total were women.

Ushers: 20,432, with 18,152 at work. Back in those days only about one-fifth were women.

Overall totals show 195,409 who listed jobs in theatres and motion pictures as their occupations, and of whom 168,129 were employed.

Technicolor May Act On Dividend at Nov. 13 Meet

Consideration again will be given to a common dividend when Technicolor, Inc., directors huddle at a scheduled meeting Nov. 13. Action on a common stock cash divvy was deferred several months ago when the question came before the directorate.

While net profit of Technicolor has been heavily hit by taxes (gross earnings being at a highly satisfactory rate), improvement in earnings is anticipated this year, as compared with 1942 when net profit declined to only 41c per share.

Because of this, financial quarters believe some sort of divvy may be paid. The 1942 net per share contrasted with $1.06 in 1941. Last Technicolor distribution was in March, 1942, when 25c was paid. It was the only divvy that year. None has been paid in 1943.

Ohio's '43 Entertainment Bill to Hit $70,000,000; Taxes Yield $2,100,000

Columbus, Nov. 2.

Ohioans will pay some $70,000,000 for entertainment during 1943, according to an estimate by the office of state treasurer Don H. Ebright, based on admission tax collections. The state has a 3% tax for commercial entertainment enterprises of all kinds, including films, sporting events and cover charges in night clubs.

State collected $1,661,509 in admission levies to Oct. 1, and officials estimated the final fourth quarter of 1943 would bring the year's total to some $2,100,000. This would represent an outlay of $70,000,000 in admissions, equivalent to $10 for every man, woman, and child in the state. Tax yielded $1,694,120 in 1940; $1,820,904 in 1941 and $1,939,668 in 1942.

Par Holds Back 'Creek'; Subs 'No Time For Love'

Paramount has pulled 'Morgan's Creek,' comedy, out of its second block for this season (1943-44), with result that picture now will go into a subsequent group and probably not be available until February. No reason advanced.

Substituting for 'Creek' in Par's second package for this season will be 'No Time for Love,' which has been given a Nov. 23 release date. This picture has been held back until now so that it wouldn't conflict with 'So Proudly We Hail,' Claudette Colbert starring in both.

Chi Exhib Asks AAA For Clearance Slice

Chicago, Nov. 2.

Complaint has been filed with the Motion Picture Tribunal of the American Arbitration System here by Charles E. Nelson, operator of the Lawndale theatre, against RKO-Radio Pictures, Inc., 20th Century-Fox Film Corp., Loew's, Inc., Paramount Pictures, Inc., and Vitagraph, Inc.

Nelson charges the clearance granted the Central Park, a Balaban & Katz house; 20th Century and Gold theatres, owned by Jack Kirsch, president of Allied Theatres of Illinois, and the Crawford theatre, operated by the Essaness circuit is unreasonable and asks reduction of clearance.

DISNEY'S 'SALUDOS' SEQUEL

New Walt Disney full-lengther, 'Three Caballeros,' followup to 'Saludos Amigos,' slated for distribution around April, 1944.

Film is using sequences in Brazil, Mexico, Argentina and Central America, with shooting now taking place.

WAR ACTIVITIES

(On Page 14)

20TH SPENDING $40,000,000

It Looks Like Only the Beginning For Reissues; M-G Unshelves 10

W: extra pictures thrown on the reissue counters just a week ago, indications are that this is only the beginning and that the market may become flooded with pictures that date back several seasons.

Although it is selling an initial 1943-44 block of 12 pictures, Metro uring the past week hopped on the reissue bandwagon with no less than 10 pix, most of them of comparatively recent vintage. They include 'The Big Store' and 'Come Live With Me,' which were released in 1941; 'Third Finger, Left Hand,' 'Northwest Passage,' 'Go West,' 'Flight Command' and 'Escape,' which were marketed in 1940, and 'Love Crazy,' 'Billy the Kid' and 'A Christmas Carol,' which are older. Believed that the 10 reissues, with new prints to be run off where necessary to fill demands, establishes a new high for any company. Not selling the pictures same as new features, Metro prefers to tag them re-releases rather than reissues.

week ago Columbia added two more reissues to its list for a total of four so far, while Warners put out two additionals for a similar total, plus six ick Foran singing westerns previously announced.

Another reissue will be 'Snow hite' (Disney) which RKO plans makin available around the holidays.

In addition to the reissues, an unrecedented number of repeat bookings are comin into the exchanges throughout the country.

$80,000 GETS RID OF $1,000,000 SUIT IN NW

Minneapolis, Nov. 2.

In addition to taking over the lease of the 4,000-seat Minnesota, the Paramount circuit here also will pay $80,000 to the bankrupt company that formerly owned the house, in settlement of the $1,000,000 damage suit brought by the latter against the chain and major film distributors charging conspiracy to deprive the showhouse of screen product. The deal already has been accepted by the former and present owners of the theatre, but also must have the approval of the federal court. It is assumed that this approval will be forthcoming.

Payment of the $80,000 was ered in spite of the fact that the circuit and film distributors considered the anti-trust action 'entirely without merit,' according to John J. Friedl, president of the chain. It was desired to lease the theatre 'free of all disputes' and to avoid 'time-consuming litigation,' he explained in a statement to the press.

hen the theatre will be reopened with first-run films, relieving a first-run jam here, depends on the length of time it takes for court approval and to put it in readiness, says Friedl.

New Loew's Co. to Handle Foreign Distrib, Theatres

Loew's, Inc. (Metro) now has a new corporation to carry on foreign distribution and theatre business. New corporation is Loew's International Corp. It doesn't alter the present foreign department setup.

New company is headed by Mor A. Spring, listed as president; Henry Kreeke, treasurer; and Joseph sthal, secretary. This is the group that has headed the Loew-Metro foreign department since Arthur Loew, p. and foregin sales anager, entered the U. S. Army ple of years ago. Major Loew is on leave of absence, without pay, but still retains his former title.

'Days' Go to Siegel

Hollywood, Nov.

Columbia's 'Gone Are the Days' originally slated as a Jack Moss production, has been shifted to Sol Siegel's schedule.

Ross recently took over the production reins on 'Mr. Winkle Goes to War,' relinquished by Harold Lloyd.

Dinah Among Sourdoughs

Hollywood, Nov. 2.

Dinah Shore draws the featured vocal spot in 'Belle of the Yukon,' first production by International Pictures, slated to start early in February with William Goetz producing and William Seiter directing.

Gypsy Rose Lee and Randolph Scott are cast for the top dramatic roles.

RKO, N.Y., Sets 3d Reissue Package

Film men are watching the new RKO policy of booking package reissues, for this activity may indicate a trend toward replacing 'B' film fare with old but strong features. RKO has started its third reissue package through the metropolitan circuit of 60 houses in Manhattan nd Brooklyn. This makes three in a row for RKO, which previously booked 'Rains Came' and 'Under Two Flags' out of 20th-Fox, and 'Happened One Night' and 'Lost Horizon,' from Columbia.

The third deal, however, was made with a new reissue firm, Film Classics, Inc., which supplied 'Star Is Born' and 'Made for Each Other.' The fact that RKO has booked its third package is reported due to good grosses by first two.

New policy is reversal of former RKO habit of booking 'fluffs' for its Tuesday-Wednesday shows. Film Classics, Inc., furnished 25 prints, which will take two weeks to play circuit.

The RKO deal is the first big one swung by Film Classics, Inc. Firm is in business four-five months, and is headed by Irvin Shapiro, formerly of World Pictures and recently an independent producer with William Rowland and George Hirliman. A second package deal with RKO is in the discussion stage.

SMART HANDLING BY SAXTON DURING FIRE

Baltimore, Nov. 2.

Fire which broke out at height of Sat. (30) p. m. hour at Grand Five and Ten store directly across Loew's Century, nicked into the day's receipts for 'The Adventures of Tartu' but was offset considerably by good handling by Wm. K. Saxton, Loew's manager. Stopped from selling in front b.o., Saxton set up a card table and cashier at the back entrance of the theatre and with the help of barkers steered a goodly crowd around the corner for both the Century and the upstairs Valencia located in the same building.

Fortunate direction of the wind against the voluminous smoke kept the customers inside the theatre ignorant of the doings outside which lasted three hours. rand store building was practically gutted.

Bacher Goes From Flag Waving to Steel at 20th

Hollywood, Nov.

ill Bacher's second chore as film producer at 20th-Fox will be 'Tower of Steel,' based on a novel, still unpublished, by Josephine Lawrence.

First acher's production schedule is and Stripes Forever,' now in preparation.

BUDD HEADS WB DRIVE

Ralph W. udd, personnel director of Warner ros. at the homeoffice, has been appointed company chairman to handle the ational War Fund drive for Warners.

Adolph Zukor is national chairman for the motion picture division on the drive, while Sam nzler, rooklyn circuit operator, is in charge for the N. Y. territory.

FOUR MAJORS MAY HIT $145,000,000

y MORI KRUSHEN

Film production costs this year's output at the 20th-Fox studios are reported soaring to $40,000,000, highest in the history of the company. It's around 20% more than Spyros Skouras, 20th-Fox prexy, openly estimated at the time that Joseph M. Schenck was given a new term pact, and about on a par with the budget for any top major company. For the total studio output for 1942-43 20th-Fox execs then figured on a budget of around $26,000,000 for that year. Some 27 films on the current 20th schedule represent cost of approximately $36,000,000.

Four major companies — 20th, Metro, Paramount and Warners—are spending an estimated $145,000,000 on current schedules. Warners amortized around $24,000,000 for 24 pictures during 1942-43, with two or three of these negatives not in the 'A' category. With all WB product designated for high budgets this year, the total cost for about the same number of pictures as last year, 24, will run to around $30,000,000. 'Saratoga Trunk' alone is calculated at $3,000,000 negative cost.

Metro, maintaining a large list of contract players, and Paramount, with its costly filmusicals and several $2,000,000-$3,000,000 negatives in other types of product, continue to represent top studio budgets.

From accounts, cost of B product has gone up from around $8,000 daily to $10,000-$12,000 per day, varying with studio and stories involved. Figures based on per-day-cost broken down in relation to number of days consumed in shooting do not include scripting costs.

Cost of 'A' pictures at some studios is now figured at rate of $1,500 per hour of shooting time, exclusive of talent, irection and script charges.

Universal, RKO and Columbia, despite increased costs, have nonetheless managed to maintain relatively lower per-picture budgets. RKO, exclusive of its independent producers, is unlikely to go over the $16,000,000 mark for its 1943-44 schedule.

Samuel Goldwyn, among independent producers, has some $4,000,000 tied up in 'The North Star' and the Danny Kaye filmusical. Typifying current costs is the Harry Sherman production, 'Buffalo Bill,' being made at 20th. It's understood coming in at around $1,700,000.

LIBSON'S ESTATE

$60,000 in Bequests—Col. Frudenfeld Confers With RKO Execs

Cincinnati, Nov.

Bequests to charities and relatives, including in-trust annuities, take $60,000 from the unestimated estate of Isaac Ike Libson, whose will was filed Thursday (28) in Probate Court. A pioneer midwest exhibitor and v.p. and general manager of RK theatres in Cincinnati and Dayton, for the past decade, Libson succumbed to a heart attack Oct. 24 at his home here. He was 66.

Libson's will places his entire estate in the hands of trustees, who finally are to turn it into Federal, state and municipal bonds. istribution of the residue is to be made in two years to his son, Sgt. Robert J. Libson, 23, and a daughter, Mrs. Davina Libson Fisher, 25, of Cincinnati.

The will was executed in November, 1939 One bequest of $2,000 is to Helen Knecht, then his secretary and now the widow of his brother, Ane Libson.

Col. Arthur Frudenfeld, who was assistant to Libson since 1933, is in New York for a conference with RKO Theatres execs, some of whom will return with him Thursday (4).

Salven Gets Hoist

Hollywood, Nov.

Paramount upped Eddie Salven to a director's berth after five years as an assistant to Cecil Mille.

irst chore is 'Mississippi Magic,' Technicolor two-reeler produced by Lou Harr.

New 'Brownout' Eases Nabe B.O.s In Coastal Cities, Where Patrons Previously Feared the Darkness

The new so-called 'brownout' regulations on lighting for the entire country may not have any appreciable effect one way or another the downtown areas of larger cities, in the opinion of theatre operators, but it's expected that it very probably will aid neighborhood business in previously affected dimout zones through the provision for more street illumination.

In some of the nabe areas in Greater N. Y. and other coastal cities, streets have been so dark under dimout regulations that man folks have not wanted to be on them at night, especially for late shows that dump their patrons at midnight or later. Dangers of accidents, muggings and robbings have deterred attendance.

However, for earlier shows, under the new regulations, outdoor lighting of marquees, store fronts, etc., will be permitted from 8 to 10 p.m. at this time of the year but intensity of the lighting must be decreased. This, according to theatremen, will be left to their discretion, with inspectors to check and the proper amount arrived at after experiment. No daytime marquee or other outdoor lighting will be permitted. This will not be missed so much although daytime marquees going full blast attract attention from some distance.

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Who's Afraid of Blondes?

Hollywood, Nov. 2.

Paramount picked Arturo de Cordoba to take over the job refused by Brian Donlevy as co-star with Betty Hutton in 'Incendiary Blonde.'

Picture, based on the career of Texas Guinan, went into work yesterday (Mon.) on location in Tucson, riz., with George Marshall directing.

B'way Biz Bright Under Brownout

roadway enjoyed its first relaxation from the Army-ordered dimout in 14 months Monday (1) when the 'brownout' went into effect until 10 p. m. Theatre marquees, hotel signs, electric ads, etc., blazed as in pre-war days, bringing thousands of Times Square wanderers to the lighted thoroughfare.

Fact that Monday eve was also night before election, known in these parts to have been the scene of many hectic evenings in the past, had something to do with getting people downtown, and the combo of lighted streets and electioneers who had full holidays Tuesday had a curious effect upon biz. Film houses were packed, registering better biz all day Monday (1) than the same day of the week before. But many other establishments along the street complained that it was the worst Monday in months, and wished they had the dimout all night long. Theory that a lighted street is conducive to sightseers and window-shoppers, whereas during

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SIX DISNEY CARTOONS TO GET RUSS TOUCH

Hollywood, Nov. 2.

Walt isney signed Leonid Kinskey, Russian-born actor and playwright, to translate six cartoons into Russian, at the request of Mikhail Kolotozov, Soviet film representative in the Americas.

Kinskey is re-writing lyrics, narration and dialog on 'Bambi,' to be followed by a similar job on 'Saludos Amigos.' Contract also calls for the translation of four shorts.

Story of Penicillin On Auster's Slate at 20th

Hollywood, Nov. 2.

Islin Auster draws three pictures on his production slate at 20th-Fox, beginning with 'Stranger On the Highway,' psychological murder mystery, scripted by Erskine Caldwell.

Other two, still untitled, are a story on the newly discovered curative, penicillin, and a tale about th new duties performed by the Military Police branch of the Army.

Scouting Flicka's Foal

Hollywood, Nov. 2.

While horse breeders are phenagling with stallions and mares to arrange blessed events on stud farms shortly after Jan. 1, the universal birthday of every thoroughbred steed, 20th-Fox is sending its equine scout around the nearby ranches to sign a foal to be born within the next 10 days.

rooster will be set at birth a moppet role in 'The Son of Flicka' a sequel to 'My riend Flicka,' with Robert assler producing, Louis King directing and Roddy McDowall epi ying the boy role.

COWAN SEEKS HECHT TO ADAPT PYLE TOME

Lester Cowan, currently east for huddles with Ernie Pyle on the filmization of the war correspondent's 'Here Is Your War,' with Pyle serving as a technical adviser prior his return to Italy, says he's dickering with Ben Hecht to do the screen adaptation and is also seeking Elliott Nugent to direct the film version of 'Tomorrow the World,' Nugent directed the stage play, current at the Barrymore, N. Y.

The Pyle film will go into production about Jan. 1 and has been budgeted at approximately $1,500,000, says the indie producer. He further disclosed that the film will include, under terms of the pact made with Pyle, a number of U. S. war correspondents who figure prominently in the tome and with whom Cowan, while east, is negotiating. Film will probably be called 'Yank' and will be made in cooperation with the War Dept., with chief emphasis on the infantry ground forces who, says Cowan, have been virtually neglected to date in American pix. To portray Pyle character, Cowan says he's lining up a name star of the 'homespun Will Rogers type' in keeping with the correspondent's own and request.

'Tomorrow the World,' says Cowan, will probably be shooting simultaneously with 'Yank' and is budgeted at $1,000,000. Financing of both pix is all set, he adds, with United Artists distributing.

N. Y. Canteen Designers Ask $15,000 From Film

creen credit for their designs of the original Stage Door Canteen, the basement of the 44th St. theatre, N. Y., is the basis of a $15,000 claim by Emiline Roche and Peggy Clar against the American Theatre Wing, Inc., and Sol Lesser, who made the film version. While Harry Horner got screen credit for 'Stage Door Canteen,' Misses Roche and Clark did not. They petitioned Lesser, who argued that if he were to do that, there would be no end to it; he'd have to screen-credit the woman who designed the Canteen hostesses' aprons, etc.

The ATW mulled the matter. At an executive board meeting are a $500 settlement to each may end the entire matter, from t indications.

Mayer, Spitz, Harry Cohn, Other Film Toppers Among 40 Set to Testify As Racket Trial Moves Into 4th Week

By PAUL ROSS

With 40 additional witnesses subpoenaed by the defense, and top film industry figures including Louis B. Mayer, Leo Spitz and Harry Cohn already waiting to testify for the Government, the extortion trial in N. Y. federal court of six Chicago mobsters and two other defendants today (Wednesday) enters its fourth week.

The sessions came to a halt Friday afternoon (29) and were put over until this morning (Wed.) because of an illness developed by Boris Kostelanetz, special assistant U. S. attorney general. The defendants accused of extorting enormous sums from film companies are Ralph Pierce, Louis Compagna, Charles Gioe, Paul DeLucia, Phil D'Andrea and Francis Maritote, alleged members of the strong-arm Chicago underworld; John Roselli, alleged West Coast payoff-man for the mob, and Louis Kaufman, business agent of Local 244, IATSE, Newark, N. J.

Browne Denies Shooting Sprees With Petrillo

George Browne rounded out his fourth day in the witness chair on Friday morning (29), despite his collapse with ulcer-trouble — Judge Bright called it 'stomach distress'—the day before.

Browne testified that he was a friend of James C. Petrillo, in 1925. He denied, however, that he and Petrillo used to frequent a Chicago theatre and after the performance sit and shoot out the houselights. Browne admitted he carried a gun without necessity, but said he did so because he was once an honorary deputy sheriff of Cook County, this post being a 'token of esteem' from the citizenry.

He also admitted that he supplied the capital for a number of speakeasies but said he never drew profits, and frequently lost his investment because he was the 'best customer.'

Defense attorney A. Bradley Eben drew from Browne the admission that his own brother-in-law, Herb Green, had been severely beaten by Bioff, Green dying soon afte-.

Nicholas M. Schenck, president of Loew's, followed Browne on Friday, appearing as a Government witness. Schenck started his testimony placidly enough, but before the session was over he launched into verbal warfare with defense attorney James D. C. Murray. The bickering between Murray and Schenck reached such proportions that Judge Bright was forced to intercede several times to keep things orderly. In this respect, Schenck offered a strong contrast to Browne who during his four days had fought back just once—and then apologized for it.

Even before Murray sailed into him, Schenck gave plenty of dramatic testimony under direct examination by Boris Kostelanetz, special assistant U. S. attorney general. The president of Loew's, Inc., described his first meeting with Bioff at the request of Browne. He later admitted he had not inquired regarding Bioff's status or character when Browne introduced him. Schenck told how ioff had promptly demanded money, and quoted Bioff as saying, 'You've a prosperous business here. Now I elected Browne because I wanted him to do what I wanted him to do when I wanted him to do it. You understand, I'm the boss. I want $2,000,000 out of the motion picture industry.' Schenck said he was so shocked that 'at first I couldn't talk.' Then he refused to discuss the matter.

'You'll talk about it,' Schenck said Bioff told him. 'If you don't pay it'll cost the industry millions. We gave you a taste in Chicago.'

Three days later, at the 1936 Basic Agreement meeting in New York, Schenck and the late Sidney R. Kent, then prez of Fox Film, were approached by Bioff, who said, 'Now look, I've thought the matter over since I talked to you last. I asked $2,000,000 but that's too much. I guess, at one time, I want a million and I will not talk about it.' Schenck and Kent refused, whereupon Bioff 'repeated his threats,' Schenck testified, saying, 'You know what we'll do, we showed you in Chicago and the other towns.'

During the remainder of the 1936 meeting, Bioff made daily demands, Schenck said, and finally suggested that, 'I have a different way to do it. I'll take $50,000 from the large companies, and $25,000 from the small companies. Before the day is over let me know, one way or the other. The minute we get out of here (i.e. the meeting) and there's no answer, we'll close the theatres. I want an answer, not an argument.'

ioff again put the bee on him at the 1937 Basic Agreement meeting, Schenck declared. He quoted Bioff as saying, 'I want $50,000 this year,' and when Schenck pretended surprise, Bioff replied, 'Stop your nonsense; you know it's coming to me.'

The film head again paid, but suggested to Bioff the now-famous raw film deal involving Aller & Smith, subsidiary of DuPont, and Norman Nelson, Bioff's brother-in-law, who went on the Aller & Smith payroll for $125 a week and 7% 'commission' on raw film sold to Metro. The 'commission' was used to pay the shakedown money, in lieu of cash, but Schenck testified that he never received the $50,000 he gave Bioff, though the latter promised to return it.

Schenck described how he instructed Louis B. Mayer to set the raw film arrangement going. Schenck volunteered the opinion that while it was admittedly illegal for a firm to receive a secret rebate, it was 'all right' to arrange to give company's business to someone and then send a man to handle it. The Loew's president also admitted that the shakedown money was 'paid out of the vault by the treasurer, who reimbursed himself from the company.' He further conceded that this money belonged to the stockholders, not to himself, and said that the shortage was made up on the company's books by adding a given figure to certain expense items.

When Murray took over the witness, the fireworks began. Schenck, declaring he had been a resident of New York for 20 or more years, refused to be pinned down to a statement that he knew Thomas E. Dewey, in 1936, was jailing racketeers with union connections who tried to extort employers. The most Schenck would grant on this point was that 'possibly' he knew it, and then he jabbed at Murray, 'Neither would you know it if you didn't have it looked up.'

Schenck Admits Failure To Expose Racketeers

Schenck was forced to admit, however, that he had done nothing to get rid of Bioff and Browne after they made their demands; that he had not gone to the authorities with what he knew when he learned in 1939 that Bioff was an escaped panderer, and that he had withheld the knowledge he had from the stockholders and the Loew's board of directors. Said Schenck: 'I didn't conceal it; I didn't expose it; I simply didn't do anything about it.'

One important bone of contention between Murray and Schenck involved the affairs of Local 306. Schenck insisted Murray didn't really want to know the facts concerning 306, and hotly denied that he, or Charles C. Moskowitz, Loew's Theatres v.p., had any discussions with Bioff and Browne, 'looking toward a reduction of wages' for members of 306. Schenck declared that Major Leslie T. Thompson (RKO) was the one who contacted Browne and Bioff, but only toward a settlement of strike possibilities. However, Schenck was forced to admit that Thompson's negotiations also involved the matter of reduced salaries, in which Loew's was interested 'in part.'

Murray drew from Schenck the fact that he had earned around $250,000 in 1935 on a salary and percentage basis, and then Schenck cracked that he had earned 'plenty' anyway, for your purposes, because $250,000 yearly is plenty for any man.' At the same time, Schenck was forced to concede that the negotiations over Local 306 resulted in a 10% cut for the members. Murray hinted that the $120,000 thus saved was nearly equal to the $150,000 paid Browne and Bioff.

An interesting sidelight on Schenck's testimony of Friday is that he declared he had not read the Basic Agreement. This jibed with a

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REFEREE REFUSES TO OUST KAUFMAN & CO.

Newark, Nov. 2.

A decree refusing to oust Louis Kaufman, business agent, and Harry Oppenheimer, secretary, of Local 244, Motion Picture Operators' Union, was handed down here Saturday (30) by Vice Chancellor John O. Bigelow in a suit brought by so-called 'insurgent members.' Bigelow at the same time ordered a union constitutional amendment to prevent abuses of the 'work permit' system and set up a seniority rating for the assignment of jobs.

George Gilligan headed the group initiating the move against Kaufman's leadership. Receivership for the local and a financial probe of its funds were sought.

In denying these motions, Bigelow said the 'majority of members fared well under the Kaufman regime,' and ruled that favoritism charges were unsubstantiated.

Kaufman and Oppenheimer were ordered by the court to repay the local a total of $13,000 which had been taken from the union's treasury to pay counsel fees in litigation involving their union activities in 1936.

As to the union constitutional amendment, Bigelow's decree ruled provision should be made within two months that members of 20 years' standing be entitled to jobs with a $90 weekly minimum; those with a minimum of 10 years' membership get assignments with a $60 minimum and other jobs be distributed to younger members.

Bigelow further ordered that whenever a vacancy occurs through death or resignation, the assignment should be posted at union headquarters with salary and hours listed, after which the executive committee should order Kaufman to fill the job. All such assignments, however, would be subject to approval of exhibitors.

Herman Shapiro, counsel for Local 244, announced the membership would convene Sunday (7) to decide whether to ask Bigelow for modification of the terms of his decree or appeal to the State Court of Errors and Appeals.

UPPED ADMISSION, CLEARANCE CUT

In decision rendered by Appeal Board of the American Arbitration Assn., an independent exhibitor in Los Angeles has obtained clearance relief as result of increasing admission scales. Appeal was taken after the local L. A. arbitrator had refused to grant any reductions on that ground.

Lewis & Co., operating the Los Feliz, L. A., complained that the former clearance of 49 days over this house was unreasonable and since admission scales had been boosted, the clearance should be cut to 25 days. Case was directed against the Loma and Apollo theatres, operated by West Coast Hollywood theatres.

L.A. to N.Y.

Neil Agnew.
Barney Balaban.
Hal Bock.
Samuel Bronston.
George Burrows.
Lucille Defnet.
William Dozier.
Charles Einfeld.
Knowles Entriken.
Fanchon.
Emerson Foote.
Preston Foster.
Robert Gillham.
Dorothy Gish.
John Harrington.
Henry Herbel.
John W. Hicks, Jr.
Elizabeth J. Higgins.
Russell Holman.
Marsha Hunt.
Irving Mansfield.
Dean Murphy.
Dudley Murphy.
Irving Philips.
Arthur Pierson.
Monte Proser.
Leo Robin.
Sig Schlager.
Arthur Schwartz.
Matt Shelvey.
Leo Spitz.
John Swallow.
Nancy Walker.

N.Y. to L.A.

Norman Corwin.
Bill Dover.
Margaret Ettinger.
Charles W. Koerner.
Louella O. Parsons.
Rocco Vocco.

House Committee Agrees on 20% Admish Tax; Will Yield $165,000,000

Washington, Nov. 2.

The House Ways & Means Committee voted yesterday (1) to boost amusement admission taxes to 20%, twice the present figure. The increase is expected to put an additional $165,000,000 a year into Uncle Sam's money bags, according to Treasury estimates. Earlier the committee voted favorably on a proposal to boost taxes on pari-mutuel racetrack betting to 5% instead of the 4% levy originally introduced. No change was recommended in the 30% tax on nitery checks, which now carry only a 5% bite.

In doubling second class mail rates the committee sidestepped a scrap with the press by exempting newspapers and religious publications. Excise increases voted by the group would end automatically six months after the war's end.

The theatre admissions tax enjoyed a free roller coaster trip before finally reaching the present level which may be the final figure. Originally the Treasury recommended 30%. The Ways & Means tax experts cut this down to 2c on each 15c admission. Then the committee upped it again to 30% only to drop it to 20% yesterday.

Theatre interests aren't happy over the levy and are expected to fight it when it reaches the Senate since the committee's recommendations probably will pass the House. Senators are expected to receive a heavy mail from the folks back home over the increase.

'A voice from home,' explained one indie theatre representative, 'means more than 150 at headquarters.' Feeling in theatre circles is that Congressmen are being fooled by crowded showhouses in Washington and believe this condition exists all over the country. Another influencing factor, it is thought, was the recent Treasury announcement of the $75,000 earners although most theatre operators don't get much of the kind of coin that goes to the stars.

ZEVIN SENTENCING PUT OFF TILL DEC. 1

Sentencing of Isadore Zevin, former secretary to George E. Browne, convicted ex-president of the IATSE, was postponed Monday (1) in N. Y. federal court by Judge Murray Hulbert until Dec. Zevin pleaded guilty to an indictment alleging perjury committed before a Federal grand jury investigating the whereabouts of a special $1,500,000 assessment fund collected from IA members.

According to Boris Kostelanetz, Special Assistant U. S. Attorney General, Zevin lied when questioned about the fund and to how it was used. He swore it was created to pay the salaries and expenses of union representatives, when, said Kostelanetz, he knew that the fund was being set up for use of Browne, Willie Bioff, Browne's personal aid and Nick Circella (Dean), Chicago gangster.

It was the Government's contention that the fund was being used by others besides the two former labor leaders. It has since been learned that 'The Boys From Chicago' got their share of this fund. Zevin is named as a confederate in the indictment against the eight defendants now on trial. He faces prison sentences of 60 years and fines amounting to $42,000.

Of the $1,500,000 special fund, all but $250,000 went to the mobsters, Browne, Bioff and Circella, the Government charges.

ED SMITH RINGS 'BELL'

Hectic Experience of Springfield, Mass., Theatre Manager

Springfield, Mass., 2.

For an hour and 15 minutes last Wednesday (27), Ed Smith, manager of the Paramount, thought he was the guy 'For Whom the Bell Tolls.' Arriving at the theatre at 9 for a 10:15 opening of the Hemingway film, he found a line already formed in front of the theatre, but no sign of the reels.

Perspiring freely, he waited for the film delivery service to arrive, but the feature was not in the lot. By this time, the queue extended a block down Main street and turned the corner into Hampden street.

A call to the Paramount offices at Boston revealed that the shipment had been made the day before via baggage car. Dashing to the Union Station, he enlisted the aid of baggage room employees and at 10:15 the film was discovered in an obscure corner where it would have remained indefinitely unless someone called for it. Another dash back to the theatre and into the projection room got the introduction flashed onto the screen just as the City Hall bells were tolling 10:15. The house was full for the first show and business continued good throughout the week.

The episode was just another incident in a hectic week that was climaxed by the return on furlough of his son, Capt. Jack Smith from the Near East and Africa where he has been flying for 18 months. The youth has several decorations.

Glenn Hunter Makes Coast Stage Comeback

Hollywood, Nov. 2.

Glenn Hunter, long time off the boards, makes his comeback in Rob Du Roy's comedy, 'A Public Affair,' at Chelle Janis's Left Bank theatre Dec. 8.

William ig Bill' ilden's 'War Song,' a three-act drama, has been booked in for Nov. 2 without the author in an acting role.

Charmed, Ladies

Hollywood, Nov.

Jack Benny draws Alexis Smith and Dolores Moran, as conflicting femme interests in his next starrer, 'The Horn lows at Midnight,' at Warners.

Sam Hellman and James V. Kern wrote the story, to be produced by Mark Hellinger and directed by Raoul Walsh.

Mpls. Exhibs Protest Tax

Minneapolis, Nov. 2.

Mass protests against the proposed 30% admission tax are being organized in Minnesota and North and South Dakota. The trade in the territory has been urged by industry leaders to take a hand in the fight.

Prominent exhibitors in every county of the three states have been lining up theatre owners and mapping a course of action. Contact will be had with congressmen in an effort to drum up opposition to the admission tax boost.

It's feared by the trade here that such a stiff opposition tax would dent grosses to such an extent that many smaller exhibitors would be forced out of business. In all this connection, exhibitor leaders point out that theatre patronage now has levelled off with the main responsibility placed upon a tightening of pursestrings due to the cumulative effects of the withholding and other taxes.

The trade here proposes to point out that it's essential to keep small town theatres open in the interest of public wartime morale.

Miss Tandy's 1st U. S. Pic

Jessica Tandy, the British stage actress who has also appeared on Broadway, is scheduled for one of the top roles in Metro's production of 'The Seventh Cross,' Spencer Tracy starrer. It'll be Miss Tandy's first appearance in American films. Hume Cronyn pacted for role in picture.

Signe Hasso has the femme lead. Swedish actress returns from the Paramount lot where she played a lonnont role in 'The Story of Dr. Wassell.'

Six to Go at Mono

Hollywood, Nov.

Monogram is stepping on the production gas in November and starting six pictures, beginning with the King Bros. feature, 'Johnny Doesn't Live Here Any More.'

On the November list are 'Hot Rhythm,' 'Black Beauty,' 'Charlie Chan Solves the Perfect Crime,' 'Raiders of the Border' and 'The Kid From Sonora.'

'Rosie,' Great $35,000, Ace New Chi Pix; Dexter Ups 'Holmes,' Bangup 24G

Chicago, Nov. 2.

Business continues big in the Loop, particularly on weekends, with grosses hitting stout totals. 'Sweet Rosie O'Grady,' at State-Lake, is headed for great $35,000 in first week, and 'Best Foot Forward,' at United Artists, looks like forte $20,000. 'Phantom of Opera' is breaking weekend records at the Palace and looks strong $24,000 for its second week. The Oriental, with 'Sherlock Holmes Faces Death' and stage show headed by Al Dexter band, should do neat $24,000.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—'Wintertime' (20th) and 'Dancing Masters' (20th) (2d wk). Neat $9,000. Last week, slick $11,000.

Chicago (B&K) (4,000; 50-85)—'Proudly Hail' (Par) (2d wk), plus vaude on stage. Strong $53,000. Last week, hefty $63,000.

Garrick (B&K) (900; 50-85)—'Wintertime' (20th) and 'Dancing Masters' (20th) (2d wk). Bright $11,000. Last week, sparkling $14,000.

Grand (RKO) (1,150; 40-85)—'Spitfire' (RKO) and 'Seventh Victim' (RKO). Corking $12,000. Last week, 'Sky's Limit' (RKO) and 'Petticoat Larceny' (RKO) (second week in Loop), good $9,000.

Oriental (Iroquois) (3,200; 31-69)—'Holmes Faces Death' (U) and Al Dexter orch on stage. Bangup $24,000. Last week, 'Always Bridesmaid' (U) and Eddy Howard orch on stage, strong $27,000.

Palace (RKO) (2,500; 40-85)—'Phantom Opera' and 'Lucky Fellow' (U) (2d wk). Big $24,000. Last week, smash $28,000.

Roosevelt (B&K) (1,500; 50-85)—'Salute Marines' (M-G). Snappy $18,000. Last week, 'Watch Rhine' (WB) (5th wk), 5 days, and 'Marines' 2 days, excellent $21,000.

State-Lake (B&K) (2,700; 50-85)—'Rosie O'Grady' (20th). Great $35,000. Last week, 'Bell Tolls' (Par) (8th wk), 6 days, and 'Rosie O'Grady' (20th), one day, staunch $30,000.

United Artists (B&K) (1,700; 50-85)—'Best Foot Forward' (M-G). Very good $20,000. Last week, 'Heaven Can Wait' (20th) (4th wk), okay $14,500.

Woods (Essaness) (1,200; 50-85)—'Destroyer' (Col) and 'Murder Waterfront' (WB) (3d wk). Rousing $15,000. Last week, sturdy $15,500.

'LADY TAKES CHANCE,' BIG $18,000 IN PITT.

Pittsburgh, Nov. 2.

For the first time in memory, Stanley and Warner are day-and-dating a picture this week. It's 'Lady Takes a Chance,' and since every other house but one in town has a holdover, the Jean Arthur-John Wayne starrer will do all right. Sole other exception to the h.o. rule is Senator, but double bills seldom count for anthing there, and 'Two Senoritas from Chicago' and 'Passport to Suez' will be no exception. 'Bell Tolls' slipping away sharply in second week to less than half of opening stanza's take, although 'Sweet Rosie O'Grady' is holding up well at Harris, after cracking house's record, and 'Corvette K-225' will make a creditable showing in its final session at the Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Corvette K-225' (U) (2d wk). Excellent word-of-mouth and continued favorable press comment will keep this one up to an okay $5,500 on the windup, with Rep's 'In Old Oklahoma' slated to come in Saturday (6), although it may wait a few extra days. Last week 'Corvette' got fine $10,000.

Harris (Harris) (2,200; 30-80)—'Sweet Rosie O'Grady' (20th) (2d wk). Betty Grable sockeroo punching out another sweet session for itself and should better $10,000 without any trouble. That'll likely mean a third week for it here; if not, it'll continue at Harris. Last week 'Rosie' cracked house mark for a picture scaled at regular prices, topping $18,000.

Penn (Loew's-UA) (3,300; 75-$1.10)—'Bell Tolls' (Par) (2d wk). Original excitement over this one petering out and comments are inclined to keep picture in smash class. Doubtful if it will register more than $19,000 on current session, n.s.h. at those prices. Last week 'Bell' went to $44,000 and new all-time high for house.

Ritz (WB) (800; 30-60)—'Thank Lucky Stars' (WB) (3d wk). Was brought here after fortnight at Stanley and not much left for it at small-seater. Will have to hurry to get even $2,200, ordinary. Last week, 'Behind Rising Sun' (RKO), after successive weeks at Penn and Warner, all right at $3,000.

Senator (Harris) (1,750; 30-80)—'Two Senoritas from Chicago' (Col) and 'Passport to Suez' (Col). Kind of a double bill that merely keeps the house open and does nothing more. Looks like $3,000, just about average for a twin bill at this spot. Last week, 'First Comes Courage' (Col) disappointing at same.

Stanley (WB) (3,800; 30-80)—'Lady Takes Chance' (RKO). With new pix field all to itself, big-seater should knock down snappy $18,000, okay considering fact that film is playing day-and-date at Warner just a couple of blocks away. House, after three weeks of straight celluloid, returns to presentation policy Friday (5) with 'Adventures of Tartu' (M-G) and Glen Gray's band. Last week, second of 'Thank Your Lucky Stars' (WB), droopy at $10,000.

Warner (WB) (2,000; 30-60)—'Lady Takes Chance' (RKO). Jean Arthur-John Wayne starrer doing all right here, too. Heading for $9,000 and that ain't hay. Last week, 'I Dood It' (M-G), in second week after being at Penn previously, came through nicely to $7,000.

'FLESH' BIG 26½G IN MILD PHILLY

Philadelphia, Nov. 2.

Grosses are dipping slightly this week with only a few bright spots. Best grosser is 'Flesh and Fantasy,' with 'Princess O'Rourke,' although in third week, coming in close behind at much larger house.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Holy Matrimony' (20th) (2d wk). Okay $10,200 following neat $13,800 opener.

Arcadia (Sablosky) (600; 35-75)—'Thank Lucky Stars' (WB) (2d run). Nice $5,800. Last week 'Old Chicago' (20th) (Reissue) (2d wk). Pallid $3,300.

Boyd (WB) (2,500; 35-75)—'Flesh and Fantasy' (U). Boyer luring the femmes to tune of sock $22,600 plus $3,900 at Earle for one-day stand on Sunday. Last week, 'Sky's Limit' (RKO), sad $11,800.

Earle (WB) (2,768; 35-85)—'Young Ideas' (M-G) with Glen Gray orch and Rufe Davis on stage. Mediocre $17,500. Last week, 'Unknown Guest' (Mono) with Johnny Long orch, okay $22,400.

Fox (WB) (2,245; 35-75)—'Salute Marines' (M-G) (2d wk). Slumping sharply to $14,200 after smash $32,500 opening sesh.

Karlton (Goldman) (1,000; 35-75)—'Rising Sun' (RKO) (2d run). Neat $7,200. Last week, 'Let's Face It' (Par), fine $6,000 second week of second run.

Keith's (Goldman) (2,220; 35-75)—'Spitfire' (RKO) (2d run). Fair $6,200. Last week, 'Claudia' (20th), sweet $7,500.

Mastbaum (WB) (4,692; 35-75)—'Princess O'Rourke' (WB) (3d wk). Lots of power at $23,000. Last week, solid $26,800.

Stanley (WB) (2,916; 35-75)—'Rosie O'Grady' (20th) (3d wk). Satisfactory $13,900 but big drop from bangup $20,200 of last week.

Stanton (WB) (1,475; 35-75)—'Tartu' (M-G). Fair $9,300. Last week, 'Crime School' (WB) (Reissue), okay $7,500 for second week.

Vidor's Dream

Hollywood, Nov. 2.

Charles Vidor draws the director chore on the forthcoming costume drama, 'At Night We Dream,' starring Paul Muni, at Columbia.

Lou Edelman is producer, with the picture scheduled for late November shooting.

'Army' Snappy $25,000, B'klyn Ace; 'Sun' 17G

Brooklyn, Nov. 2.

Top money this week is the Strand's 'This Is the Army.' Holdover of 'Johnny Come Lately,' at Loew's Metropolitan, is also doing nicely.

Estimates for This Week

Albee (RKO) (3,274; 35-75)—'Behind Rising Sun' (RKO) and 'Gals, Inc.' (U). Satisfactory $17,000. Last week, 'Holy Matrimony' (20th) and 'Victory Through Air Power' (UA), nifty $19,000.

Fox (Fabian) (4,023; 35-75)—'True to Life' (Par) and 'Submarine Alert' (Par) (2d wk). Grand $18,000. Last week, sock $20,000.

Metropolitan (Loew's) (3,618; 35-75)—'Johnny Come Lately' (UA) and 'Young and Willing' (UA) (2d wk). Nice $15,000. Last week, swell $22,000.

Paramount (Fabian) (4,020; 35-75)—'Proudly We Hail' (Par) and 'Sleepy Lagoon' (Rep). Solid $23,000. Last week, 'Thank Lucky Stars' (WB) and 'Adventure Iraq' (WB) (3d wk), $18,000.

Strand (WB) (2,952; 35-75)—'This Is Army' (WB). Off to strong start and will likely grab great $25,000, best at this spot in months. Last week, 'Alaska Highway' (Par) and 'Here Comes Elmer' (Par), mild $5,000.

First Runs on Broadway

(Subject to Change)

Week of Nov. 4

Astor—'Thousands Cheer' (M-G) (8th week).
(Reviewed in 'Variety'

Capitol—'The Phantom of the Opera' (U) (4th week).
(Reviewed in 'Variety' Aug. 18)

Criterion — 'Corvette K-225' (U) (3d week).
(Reviewed in 'Variety' Sept. 29)

Globe — 'The Iron Major' (RKO) (2d week).
(Reviewed in 'Variety'

Hollywood — ance' (WB) (2).
(Reviewed in current issue)

Music Hall—'Claudia' (20th).
(Reviewed in 'Variety' Aug. 18)

Palace — 'The North Star' (RKO).
(Reviewed in 'Variety'

Paramount — 'True (Par) (4th week).
(Reviewed in 'Variety' Aug. 11)

Rialto—'Son of Dracula' (U) (5).
(current

Rivoli — 'For Whom the Bell Tolls' (Par) (17th week).
(Reviewed in 'Variety' July 21)

Roxy—'Sweet Rosie O'Grady' (20th) (3d week).
(Reviewed in 'Variety' Sept. 22)

Strand — 'Princess O'Rourke' (WB) (5).
(Reviewed in 'Variety' Sept. 22)

Victoria — 'The North Star' (RKO).
(Reviewed in 'Variety' Oct.

'DOOD IT' FAT 14G IN L'VILLE

Louisville, Nov. 2.

Grosses are steady this week, but there are no standouts. New business is split between 'I Dood It' at Loew's State, 'Wintertime' at the Rialto, and Milt Britton's band plus 'Revenge of Zombies' at the National. 'Dood It' should pace the straight filmers.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Lady Takes Chance' (RKO) and 'Saint Meets Tiger' (Rep). Moveover from Rialto, fine $4,000. Last week, 'Salute Marines' (M-G) and 'Footlight Glamour' (Col), fairish $3,000 moveover.

Kentucky (Switow) (1,200; 15-25)—'Above Suspicion' (M-G) and 'Bomber's Moon' (20th). Okay $1,700. Last week, 'Youngest Profession' (M-G) and 'Du Barry Was Lady' (M-G), $1,900.

Loew's State (Loew's) (3,300; 30-50)—'Dood It' (M-G) and 'Dangerous Blondes' (Col). Business has been bumper from start; stout $14,000. Last week, 'Sahara' (Col) and 'Lucky, Mr. Yates' (Col), fine $9,000.

Mary Anderson (Libson) (1,000; 30-60)—'Army' (WB) (5th wk). Holding up consistently at good $7,000, a drop-off of about $1,000 from last week.

National (Indie) (2,400; 40-65)—'Revenge Zombies' (Mono) and Milt Britton orch on stage, with Bonnie Baker, Carr Brothers. Stage show is responsible for the draw. Healthy $15,000. Last week, 'False Faces' (Rep) and Russ Morgan orch sturdy $16,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Wintertime' (20th) and 'Good Fellows' (Par). Bangup $12,000. Last week, 'Lady Takes Chance' (RKO) and 'Saint Meets Tiger' (Rep), sturdy $11,000 and moveover.

Strand (Fourth Avenue) (1,200; 30-50)—'In Old Chicago' (20th) and 'Banjo on Knee' (20th) (reissues). Lack of product prompted return of oldies, but only medium $3,500 is likely. Last week, 'Holy Matrimony' (20th) and 'Paris After Dark' (20th), $3,000.

'Chance' Sturdy $13,000, Indpls.; 'Dood It' 11½G

Indianapolis, Nov. 2.

Biz has leveled off at most spots here after last week's fast pace, but grosses still are strong. 'Lady Takes a Chance,' at the Indiana, is out in front, with 'I Dood It' getting plenty of attention at Loew's. 'Fallen Sparrow' is showing nice profit at Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Fallen Sparrow' (RKO) and 'This Is Washington' (RKO). Average $9,500. Last week, 'Top Man' (U) and 'Holmes Faces Death' (U), sturdy $10,200.

Indiana (Katz-Dolle) (3,300; 30-50)—'Lady Takes Chance' (RKO) and 'Hoosier Holiday' (Rep). Strong $13,000. Last week, 'Let's Face It' (Par) and 'Good Fellows' (Par), smash $15,500.

Keith's (Indie) (1,200; 30-55)—'Citadel Crime' (Rep) plus vaude. Trim $4,700 in four-day run. Last week, $5,000, same time in 'Thumbs Up' (Rep) and vaude.

Loew's (Loew's) (2,450; 30-50)—'Dood It' (M-G) and 'Hitler's Madman' (M-G). Oke $11,500. Last week, 'Sahara' (Col) and 'Dangerous Blondes' (Col), fine $12,200.

Lyric (Katz-Dolle) (1,600; 30-50)—'Let's Face It' (Par) and 'Good Fellows' (Par). Nifty $6,000 on moveover. Last week, 'Princess O'Rourke' (WB) and 'Nobody's Darling' (WB), moveover, neat $5,000.

B'way Fast; 'Top Man'-Armstrong Strong $40,000, 'Major' Steady 16G

'Lassie' 100G In Final, 'Sun' $19,000

Hard-hitting shows on Broadway, including several holdovers whose staying powers are unusually good, will again provide a strong total for the downtown houses, with election day yesterday (Tuesday) at weekend scales, contributing to the gross. The brownout effective Monday (1), with marquees lit until 10 p.m., may have encouraged the excellent trade done at night, plus fact it was election eve, when takes are usually up. However, during the day, when no outdoor lighting was allowed under the new regulations, business was also above that of a normal Monday. While night illumination is supposed to be decreased in intensity, on Monday evening the marquees appeared as bright as prior to the old dimout. No doubt WPB inspectors will look into this.

New shows of the past week are 'Top Man,' on first-run at the State with the Louis Armstrong orchestra on stage, and 'The Iron Major,' which moved into the Globe Saturday (30). Latter is doing strongly at an indicated $16,000 or over, albeit not outstanding, while the State is pounding furiously for a possible $40,000, immense. 'Old Acquaintance' was added to the list yesterday (Tuesday), having replaced 'This Is the Army' at the Warner Hollywood.

A breakneck pace continues at the Roxy and Capitol. At the former, with 'Sweet Rosie O'Grady' and a stage bill including Danny Kaye, Tommy Tucker and Beatrice Kay, the second canto finished last night (Tuesday) at a sensational $117,000. However, Kaye went off the show Saturday (30) for three days when called by the Army for a draft examination. Miss Kay, complaining about her spotting on the show, walked after last night's performance.

The Capitol, in its third week with 'Phantom of the Opera' and Duke Ellington, plus Lena Horne, in person, continues at great speed, currently looking a possible $70,000, socko. Another stageshow operation, the Paramount, playing 'True to Life,' Ink Spots and Tony Pastor's band, remains exceptionally steady with the third week through last night (Tuesday) accounting for a stout $50,000.

'Corvette K-225,' which today (Wednesday) incepts its third week at the medium-sized Criterion, wound up the second at a very smart $26,000, while holding up in great style is 'For Whom the Bell Tolls,' now on the third week under its consecutive-run policy at the Rivoli. Indications point to about $43,000, extremely good.

'Behind the Rising Sun,' which closes its third week tonight (Wednesday) at the Palace at an okay $19,000, will be replaced tomorrow night (Thursday) by 'North Star,' which will have a special reserved-seat $2.20 preem at the Palace, house being closed during the day, and thereafter will play on continuous run at $1.85 top. Opening tomorrow night concurrently is a $2.20 unveiling at the Victoria, operated by Maurice Maurer. Both houses are expected to be sold out for the preems. Starting Friday (5), the Victoria will play the Sam Goldwyn picture on a roadshow basis at $2.20 top.

Hypoed by election day, 'Lassie Come Home,' now in the fourth-final week at the Music Hall, should hit a big boneyard at $100,000 to beat the prior week's $95,000.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Thousands Cheer' (M-G) (8th wk). Maintains good draught, the 7th week, ended Monday night (1), hitting over $24,000; previous (6th) stanza was $25,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Phantom of Opera' (U) and, on stage, Duke Ellington and Lena Horne (3d wk). Steaming for possible $70,000, exceptionally good. Last week, second, hit a smacko $74,000. Holds further.

Criterion (Loew's) (1,700; 35-$1.25)—'Corvette' (U) (3d wk). Came past the barrier last night (Tuesday) on the second lap for a very strong $26,000, while smash $35,000 was garnered the first week.

Globe (Brandt) (1,416; 35-85)—'Iron Major' (RKO). Not on the sensational side but strong at $17,000 or thereabouts, and holds over. Last week, third for 'Hostages' (Par), was $9,600, good.

Hollywood (WB) (1,499; 44-$1.25)—'Old Acquaintance' (WB). Opened yesterday (Tuesday) to catch the Election day crowds. 'This Is the Army' (WB) went 14 weeks short of two days, on the final five dropping to $13,000, while the 13th week also was down at $17,800. On the run, however, a tremendous money-getter at over $500,000.

Palace (RKO) (1,700; 44-$1.10)—'Behind Rising Sun' (RKO) (3d-final wk). Goes out tonight after a very profitable 21-day run, concluding week being $19,000, while the second ran to a substantially fine $30,000. 'North Star' (Goldwyn-RKO) starts continuous run at $1.65 top Friday (5), following reserved-seat opening tomorrow night at $2.20 top.

Paramount (Par) (3,664; 35-$1.10)—'True to Life' (Par) and Ink Spots, Tony Pastor, others (4th-final wk). Sturdy at $50,000 for the third week ended last night (Tuesday), close to the second when $55,000 was drawn.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Lassie Come Home' (M-G) and stageshow (4th-final wk). Of highly-pedigreed stock, dog picture should claw its way to a very snappy $100,000 this week, its last, better than third's, $95,000, also plenty of dog biscuits. 'Claudia' (20th) opens tomorrow (Thursday).

Rialto (Mayer) (594; 28-65)—'Paris After Dark' (20th) (2d-final wk). Holdover over average at $8,000 or close, while initial seven days hit near to $12,000, very nice. 'Son of Dracula' (U) opens tomorrow (Thursday).

Rivoli (UA-Par) (2,092; 75-$1.65)—'Bell Tolls' (Par) (3d wk). Currently on third week of grind run and still hitting on all sixes, take looking an excellent $43,000. Last week (2d) was $46,000. Looks to remain here considerably longer.

Roxy (20th) (5,886; 55-$1.10)—'Sweet Rosie O'Grady' (20th) and, in person, Danny Kaye, Tommy Tucker and Beatrice Kay (3d wk). Amazing boxoffice impetus of show brought $119,000 last week (1st), with rain keeping it from being higher, while second concluded last night (Tuesday); with aid of Election day, brought take to $117,000, in both cases highest scored here in 15 years. Kaye was out of the show Saturday-Sunday-Monday (30-31-1) due to Army draft examination, while Miss Kay retired from the bill last night (Tuesday) due to dislike of her spotting on the show.

State (Loew's) (3,400; 35-$1.10)—'Top Man' (U) (1st run) and Louis Armstrong orch. Combination of all-colored stageshow and picture spelling very big biz here, prospects being sanguine for $40,000. Last week was also away up there at $37,000 with 'Johnny Come Lately' (UA) (2d run) and Ann Corio, Herb Miller orch, others, in person.

Strand (WB) (2,756; 35-$1.10)—'Thank Lucky Stars' (WB) and Sammy Kaye (5th-final wk). Hardly faltering at all on blowoff, with $31,000 likely, close to the $33,000 hit last week (4th), good enough in both cases. 'Princess O'Rourke' (WB), Shep Fields and Merry Macs open Friday (5).

Victoria (Maurer) (720; 75-$2.20)—'North Star' (Goldwyn-RKO). Opens roadshow run here tomorrow night (Thursday), playing day-and-date with Palace where engagement will be on a continuous basis.

'Corvette,' Leader In Mont'l, Great $13,000

Montreal, Nov. 2.

New product in most class 'A' houses, with 'Corvette K-225' out in front with sock biz. Runner-up is 'Stormy Weather.'

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Corvette K-225' (U). Pacing smash $13,000. Last week, repeat of 'Let's Face It' (Par), snappy $9,000.

Capitol (CT) (2,700; 30-62)—'Stormy Weather' (20th) and 'Passport Suez' (Col). Big $11,000. Last week, h.o. 'Bataan' (M-G) and 'Never Dull Moment' (U), good $7,000.

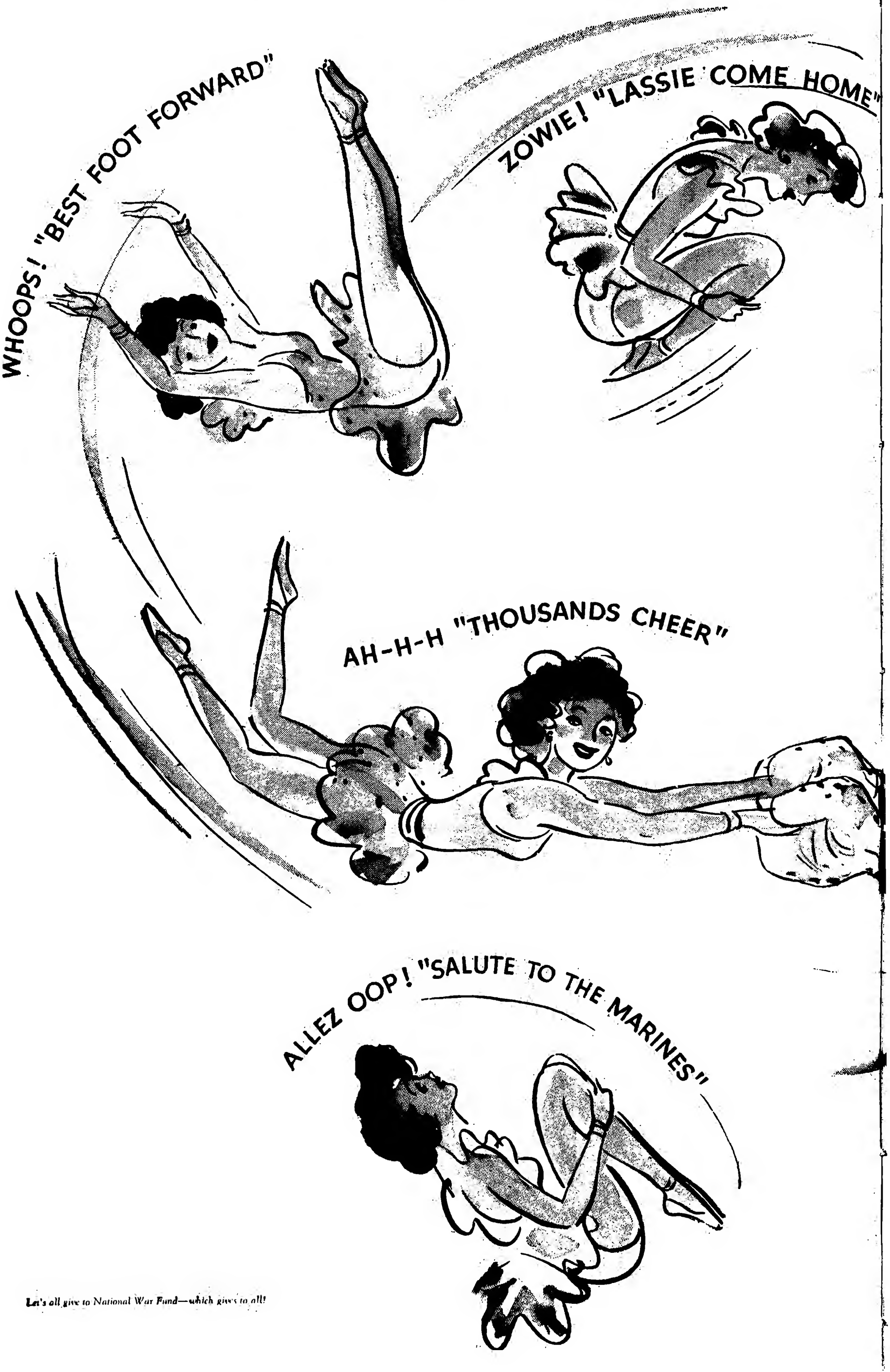
Loew's (CT) (2,800; 30-67)—'Phantom Opera' (U) (4th wk). Big $8,500 following lush $10,500 third stanza.

Princess (CT) (2,300; 30-52)—'Blow Up America' (20th) and 'Larceny With Music' (U). Handsome $6,500. Last week, h.o. 'Desperadoes' (Col) and 'Redhead Manhattan' (Col), good $5,800.

Strand (United Amusements) (750; 35-45)—'Daring Young Man' (Col) and 'Silver City Raiders' (Col). Stout $3,500. Last week, 'Corregidor' (PRC) and 'Behind Prison Walls' (PRC), $3,200.

Orpheum (Ind) (1,100; 30-60)—'Canteen' (UA) (17th wk). Still clicking at around $2,500. Last week, about same.

St. Denis (France-Film) (2,500; 30-40)—'La Dame de Coeur' and 'Mon Coeur Balance.' Good $5,000. Last week, 'Louise' and 'M'sieu Albert,' stout $5,500.



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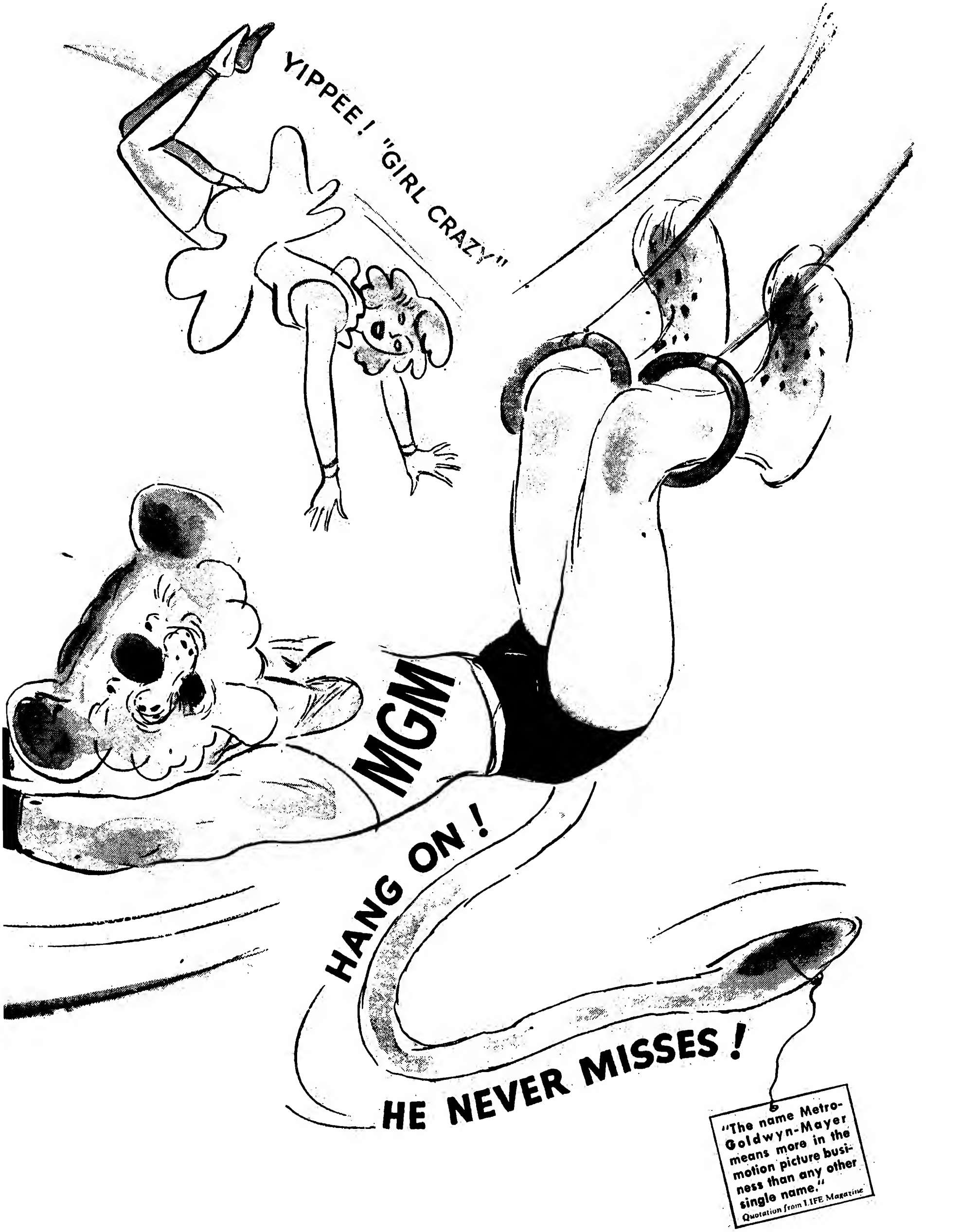
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Rain Slows Up Hub But 'Face It' Okay $30,000; Ditto 'Sparrow'-Lucas, $26,000

Boston, Nov. 2.

'Let's Face It,' at the Met, and 'Fallen Sparrow,' with stage combo, at the Boston, are the week's new entries here as h.o.'s dominate. First looks good at $30,000; second is okay $28,000. Biz is off generally following nearly a full week of rain, but there are signs of an upsurge in the current week.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Fallen Sparrow' (RKO) plus Clyde Lucas orch, others, on stage. Good at $26,000. Last week, 'Crime Doctor' (U) plus Woody Herman orch, others, on stage, dwindled in rain to $28,500.

Fenway (M-P) (1,373; 75-$1.10)—'Bell Tolls' (Par). Hereafter big twosome at Met and fairly good at $10,000. High price apparently resented. Last week, 'Army' (WB) (2d wk), oke $6,000.

Majestic (E. M. Loew) (1,470; 44-99)—'Girl from Monterey' (PRC) plus stage acts. Small $10,000. Last week, 'Hi Ya Sailor' (U) stage show, ditto.

Memorial (RKO) (2,900; 44-75)—'Iron Major' (RKO) and 'Never Dull Moment' (U) (2d wk). Dropped to $24,000, but still good. Last week, hypoed by personal appearances, etc., grand $35,000.

Metropolitan (M-P) (4,367; 35-65)—'Let's Face It' (Par) and 'Passport Suez' (Col). Reverting to regular policy following 'Bell,' but holding up to an okay $30,000. Last week, 'Bell Tolls' (Par) (2d wk) (advanced scale), stout $41,500 after first week's sensational $63,000.

Orpheum (Loew) (2,900; 44-65)—'Johnny Come Lately' (UA) and 'Nazty Nuisance' (UA) (2d wk). Comfortable $23,000. Last week, big $30,000.

Paramount (M-P) (1,700; 75-$1.10)—'Bell Tolls' (Par). Here after two at Met, but not so good. Disappointing $20,000, price being figured too high. Last week, 'Army' (WB) (2d wk), nice $14,000.

State (Loew's) (3,200; 44-65)—'Johnny Come Lately' (UA) and 'Nazty Nuisance' (UA) (2d wk). Down to so-so $10,000. Last week, neat $14,000.

Translux (Translux) (900; 28-65)—'Isle Forgotten Sins' (PRC) and 'Boys of City' (Mono). Good $6,300. Last week, 'Unknown Guest' (Mono) and 'Tiger Fangs' (Rep), $6,800.

'Phantom' Torrid At $17,000, Buffalo Ace; 'Lady Chance' Big 16G

Buffalo, Nov. 2.

Not much to shout about this week, excepting 'Phantom of Opera.' This musical thriller is plenty socko at the Lafayette.

Estimates for This week

Buffalo (Shea) (3,500; 35-55)—'Johnny Come Lately' (UA) and 'Natzy Nuisance' (UA). Mild $15,000. Last week, 'Thank Lucky Stars' (WB), strong $19,000.

Great Lakes (Shea) (3,000; 35-55)—'Best Foot Forward' (M-G). Unexciting at $15,000. Last week, 'Bell Tolls' (Par) (3d wk), sturdy $14,000.

Hipp (Shea) (2,100; 35-55)—'Thank Lucky Stars' (WB). Moved from Buffalo. Okay $8,500. Last week, 'Hostages' (Par) and 'Good Fellows' (Par), so-so $8,300.

Lafayette (Basil) (3,300; 35-55)—'Phantom Opera' (U) and 'All By Myself' (U). Soaring to smash $17,000, or a bit over. Last week, 'Kingdom for Cook' (Col) and 'Crime Doctor' (Col), passable $10,000.

20th Century (Ind) (3,000; 35-55)—'Lady Takes Chance' (RKO). Potent $16,000. Last week, 'Princess O'Rourke' (WB) and 'Murder Waterfront' (WB) (2d wk), solid $14,000.

'Top Man'-Allen-Vaude Smash $30,000, Cleve.

Cleveland, Nov. 2.

Notre ame-Navy grid game, which drummed up record crowd here last Saturday, took ball away from key houses, but latter are still scoring heavily. Palace is smashing through the line for the biggest coin with 'Top Man,' with Alan Carney and Bob Allen's orchestra running interference.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Destroyer' (Col) (2d wk). Good $7,500. Last week, 'Phantom of Opera' (U) (2d wk), same on moveover.

Hipp (Warners) (3,700; 35-55)—'Claudia' (20th). Showing some mighty fancy footwork with mighty $22,500. Last week, 'Destroyer' (Col), fast $18,500.

Lake (Warners) (800; 35-55)—'Phantom Opera' (U) (3d wk). Okay $3,000 on moveover, duplicating last week's 'Rising Sun' (RKO) (3d wk).

Ohio (Loew's) (1,200; 75c-$1.10)—'Bell Tolls' (Par) 6th wk). Satisfactory $12,000 on sixth round, and another one in offing, after $12,500 last week.

Palace (RKO) (3,700; 35-85)—'Top Man' (U) plus Bob Allen orch, Alan Carney and Marion Hutton on stage. Torrid $30,000. Last week, 'Spitfire' (RKO), with Richard Himber orch, Allan Jones, on stage, grand $29,000.

State (Loew's) (3,450; 35-55)—'Man from Down Under' (M-G). They're not buying Charles Laughton in war yarns here; result is sad $9,500. Last week, 'Dood It' (M-G), solid $18,000.

Stillman (Loew's) (2,700; 35-55)—'Dood It' (M-G) (2d wk). Brisk $7,000. Last week, 'Let's Face It' (Par) (3d wk), nice $7,500.

Herman Ups 'Gillespie' To Neat $26,000 in D.C.; 'Face It'-Vaude Ditto

Washington, Nov.

Three days of driving rain hit biz downtown last week. Moisture cost first runs and neighborhoods at least $50,000. 'Let's Face It,' received kindly by critics, will fight it out with 'Dr. Gillespie's Criminal Case' and Woody Herman band for top hole this week. 'Bell Tolls,' in seventh week at Columbia, is still a sturdy contender. 'City That Stopped Hitler' and 'Adventures of Rookie,' first double feature on F street, flivvered badly, giving the Metropolitan its low gross of the year. Pulled after six days.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Dr. Gillespie's Criminal Case' (M-G), with Woody Herman orch on stage. Jitterbugs will boost this one to neat $26,000. Last week, 'Dood It' (M-G) (2d wk) plus vaude headed by Wini Shaw. Rain kept gross down to thin $17,000.

Columbia (Loew) (1,200; 75-$1.10)—'Bell Tolls' (Par) (7th wk). Final week should get okay $10,000. Last week, hurt by rain, only about $9,000.

Earle (WB) (2,242; 30-90)—'Let's Face It' (Par) plus vaude. Given good sendoff by crix, nice $26,000. Last week, 'Sahara' (Col). Started out like a world-beater, but later was rained out. $22,000, fine considering.

Keith's (RKO) (1,800; 30-55)—'Sky's the Limit' (RKO) (2d wk). Looks like good profit at $9,500. Last week, oke $16,500.

Metropolitan (WB) (1,800; 30-55)—'Lady Takes Chance' (RKO). On eight-day run should do $8,000, sturdy. Last week, 'City Stopped Hitler' (Par) and 'Adventures Rookie' (RKO). No soap, and yanked after six days after sad $4,200.

Palace (Loew) (2,242; 30-66)—'Johnny Come Lately' (UA) (2d wk). Neat $14,000 after so-so $16,000 first week, with rain hurting.

SCOLLARD WEST ON SOEG'S 15% DEMAND

Hollywood, Nov. 2.

C. J. Scollard of Paramount, chairman of the exchanges committee, is expected here Friday (5) to take part in negotiations between film exchanges and the Screen Office Employees Guild on the latter's bid for a 15% pay hike.

The SOEG still is awaiting word from producers on its demand for a 1% wage boost for 2,000 white-collar workers in the studios.

Cleve. Gets ODT Okay On Sun. Film-Delivery

The Office of Defense Transportation has come to the aid of distri tors and exhibitors in the Cleveland area, where the local ODT board had ordered that no film deliveries could be made on Sundays.

Following appeal by the distributors, the ODT ruled that while no more than five deliveries can be made over -day periods each week, incl ing Sunday, can be chosen. This is an important day, especially so ickups are concerned.

Good Will Briefies

Hollywood, Nov.

Columbi is into the hands-across- -border campai in 'Screen Snapshots,' roduced by Ralph Staub, recently returned from Mexico City where he worked out ideas for a series of shorts based on the personalities and growth of the film industry south of the Rio Grande.

Pictures will be released in English and Spanish, in cooperation with the Motion Picture Society for the Americas.

'Face It' Bright $17,000 Easy Winner in Balto.

Baltimore, Nov. 2.

Navy Day parade, which lasted hours last Sunday (31), kept the stubholders away on a big day, but biz on the week is generally good. In heavy list of h.o.s, 'Let's Face It' is having things its own way at the Stanley. 'The Adventures of Tartu,' which ran into additional troubles Saturday (30) night at Loew's Century, through spectacular fire in building directly across the street, looks all right. Repeaters are all maintaining steady pace.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Tartu' (M-G). Fairish $13,000. Last week 'Dood It' (M-G). Okay $14,200.

Hippodrome (Rappaport) (2,240; 17-66)—'Lady Takes Chance' (RKO) (2d wk) plus new vaude layout. Holding up well at $14,000 after wham $18,900 on initial try.

Keith's (Schanberger) (2,460; 17-55)—'Phantom Opera' (U) opens tomorrow (Wednesday) after four weeks of 'Bell Tolls' (Par) at upped scale of 75c and $1.10. Final round was $13,200, ve big after previous takes.

Mayfair (Hicks) (980; 25-50)—'Sleepy Lagoon' (Rep). Solid $6,000. Last week 'Always Bridesmaid' (U), all right $4,200.

New (Mechanic) (1,680; 17-55)—'Rosie O'Grady' (20th) (2d wk). Going strong at $9,000 after healthy opening round of $12,700.

Stanley (WB) (3,280; 20-60)—'Let's Face It' (Par). Robust at $17,000. Last week, second of 'Thank Lucky Stars' (WB), fell off to $8,900 after big initial sesh of $20,200.

IATSE, Detroit Theatres Agree On Wage Tilts

Detroit, Nov. 2.

Shortcutting any hearing before the War Labor Board, an agreement has been reached in substance between the local IATSE and major Detroit chains on wage increases for service employees. The tentative agreement sees wage hikes in most categories with only a formal okay required from the Governmental conciliator.

The agreement is being worked out between Local B-179 and the two biggest chains, Cooperative Theatres and United Detroit Theatres, which presages a similar pay scale for other chains and independent houses here.

While all figures have not been released, the new contracts would set up a price scale of 50c an hour for ushers in the loop district and 45c for the neighborhoods. It also will boost cashiers $3 a week.

'Sparrow' Tops New Pix In K. C., Brisk at 10G; 'Sahara' Torrid 11G, 2d

Kansas City, Nov. 2.

Grosses are down this week, with holdovers in deluxers slowing the pace. 'Bell Tolls,' in its fourth and final round at the Newman, again is leader. 'Sahara,' in second week at the Midland with 'Dangerous Blondes,' is next best. weet Rosie O'Grady,' day-and-date at Esquire, Uptown and Fairway, is steady on h.o.

'Fallen Sparrow,' at the Orpheum, looks to be the prize newcomer.

Estimates for This Week

Esquire, Uptown Fairway (Fox-Midwest) 820. and 700; 11-60)—'Rosie O'Grady' (20th) (2d wk). Brisk $10,000 following grand $13,500 initial round.

Midland (Loew's) (3,500; -50)—'Sahara' (Col) and 'Dangerous Blondes' (Col) (2d wk). Hot $11,000 to add to smash $15,000 opening stanza.

Newman (Paramount) (1,900; 75-$1.10)—'Bell Tolls' (Par) (4th wk). Steady at $12,000. Total of $65,500 rung up for three previous weeks.

Orpheum (RKO) (1,600; 15-60)—'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO). Bright $10,000. Last week, 'Rising Sun' (RKO) and 'Aldrich Swings It' (Par) (2d wk), okay $10,500 after great $15,000 first frame.

Tower (Fox-Joffee) (2,100; 15-50)—'Holmes Faces Death' (U) and 'Revenge Zombies' (Mono) plus vaude. Nice $9,000. Last week, 'Kansan' (UA) and 'Old Barn Dance' (Rep) plus stage show, $10,000.

Detroit Holds Up; 'Canteen' Strong $34,000, 'Phantom' Dualed Big 36G

Detroit, Nov. 2.

There's plenty of strength left in Detroit despite some sag reflected in the extended runs which have been prevalent here.

Catching the strong play are the sole two fresh bills to move into the loop this week, with a close race coming up between 'Stage Door Canteen' at the Palms-State and 'Phantom of the Opera' plus 'Dancing Masters' at the Fox. Both are hitting toward boom grosses with 'Let's Face It' and 'Alaska Highway' at the Michigan strong in its continuation.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Sahara' (Col) (3d wk) and 'Larceny With Music' (U). Former moved over after two great weeks at the Fox, aimed at fine $9,000. Last week, 'Everybody Happy' (Col) and 'Dangerous Blondes' (Col), fresh starters got nice $8,500.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Watch on Rhine' (WB) and 'Good Fellows' (Par) (3d wk). Continues to better expectations on continued run, with $12,000 due after last week's brisk $15,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Phantom' (U) and 'Dancing Masters' (20th). Headed for big $36,000. Last week, 'Sahara' (Col) and 'Always Bridesmaid' (U) (2d wk), bettered guess with a robust $29,000.

Madison (United Detroit) (1,800; 55-75)—'Bataan' (M-G) and 'Mr. Big' (U). Pair repeating for a great $5,200. Last week, 'Hers to Hold' (U) and 'Assignment Brittany' (M-G), okay $4,700.

Michigan (United Detroit) (4,000; 55-75)—'Let's Face It' (Par) and 'Alaska Highway' (Par) (2d wk). Bob Hope fil likely to follow with $26,000 after last week's socko $34,000.

Palms-State (United Detroit) (3,000; 55-75)—'Stage Door Canteen' (UA). Opens to great $34,000. Last week, 'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO) (3d wk), wound up surprisingly strong session with $11,000.

United Artists (United Detroit) (2,000; 75-$1.10)—'Bell Tolls' (Par) (5th wk). This will mark final stanza here, with $14,000 due after last week's good $20,000.

Wilson (1,900; $1.10-$1.65)—'Bell Tolls' (Par) (5th wk). Now down to reserved-seat basis for night shows, will hold up to $7,000 on three-shows-a-day policy. Last week, okay $9,000. Pic will carry on here following United Artists bowout this week with its four-a-day program.

'Iron Major' Sockeroo $18,000, 'Sahara' Ditto, Prov.; 'O'Rourke' 12G

Providence, Nov. 2.

Main stemmers are falling into reverse English hereabouts, complaining they are too busy and that the manpower situation is really a major problem. Riding high this week are RKO Albee's 'Iron Major,' Loew's State's 'Sahara,' and Majestic's 'Princess O'Rourke.' Strand opened Monday (1) with 'Sleepy Lagoon.'

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Iron Major' (RKO) and 'Spitfire's Blessed Event' (RKO). Ruth Warrick personal appearance openin day helped. Headed for sock $18,000. Last week, 'Adventures Rookie' (RKO) and 'Spitfire' (RKO), solid $14,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Thank Lucky Stars' (WB) (2d run). Snappy $3,800. Last week, 'Johnny Come Lately' (UA) and 'Chance of Lifetime' (Col) (2d run), solid $4,000.

Fay's (Fay) (2,000; 30-50)—'Adveture in Iraq' (WB) plus vaude on stage. Holding fairly steady at $5,200. Last week, 'Rains Came' (20th) (reissue) plus vaude, good $5,000.

Majestic (Fay) (2,200; 30-50)—'Princess O'Rourke' (WB) and 'Murder On Waterfront' (WB). Getting a nice lift to swell $12,000. Last week, 'Lucky Stars' (WB), $11,000.

Metropolitan (Snyder) (3,200; 30-50)—'Thirteenth Guest' (Mono) and 'Gay Nineties' adio Revue on stage for three-day weekend run. Strong $8,500. Last week, 'Campus Rhythm' (Mono) and stage show featuring Hi, Low, Jack and Dame and on Mario orch, good $6,000 in three-da run.

State (Loew) (3,200; 30-50)—'Sahara' (Col). Opened strong and heading for smash $18,000. Last week, 'Top Man' (U) and 'Dr. Gillespie's Criminal Case' (M-G), ditto.

Strand (Silverman) (2,000; 30-50)—'Sleepy Lagoon' (Par) and 'Alaska Highway' (Par). Opened Monday (1). Last week, 'Bell Tolls' (Par) (2d wk), snappy $28,000 at upped prices.

Studio Wages Skid

Sacramento, Nov. 2.

Film industry wages for September skidded slightly below the August mark but were still far above record for the month in 1942.

Average weekly earnings for the recent September were $72.45, as against $51.68 a year ago. For August, 1943, the weekly average was $73.73.

Picture Firms Hopeful On Eased Fire Rules For Print Containers

Since the National Board of Underwriters and the Interstate Commerce Commission have approved use of fabricated containers for film, the industry is hopeful that the present N. City ordinance may be amended, as a wartime measure at least, permit the storin of raw stock and prints in these cases. An argument in this direction is expected to be that the fiber boxes are okay in every exchange center in the country exceptin N. Y., where the ire Department has started cracking down on buildings where film is stored.

While the Fire Dept. allows manufacturers to ship raw stock in the fabricated cases, and prints may be sent to N. Y. exchanges in these cases, the department insists, within short time limits, that the film has to be taken out of thes boxes and placed in metal containers. Also, the fire officials refuse allow exchanges to place the large cardboard boxes of film into the vaults.

Worried over the drive of the N. Y. Fire Dept. in seeing that all the regulations are lived up to, homeoffices of the film companies are makin inspections and instructing their exchange heads to live up to the rules, but exchanges, it's pointed out, find almost impossible to adhere the severe regulations as the Fire Dept. wants it.

The fabricated containers, adopted for industry usage when it became apparent there would be a shortage of tin, have passed tests by the Underwriters and the ICC on the ground that they are safer than tin cases, since tin is a greater conveyor of heat.

WPB May OK Tin

With an appeal currently pending before the N. Y. Board of Standards and Appeals over the storing and shipping of films in cardboard containers Don yman, of the Eastman Co., meanwhile has notified distributors of a promised allocation of block steel from the War Production Board which will again permit shipment of all film in tin in the very near future.

The Eastman Co. lawyers, as well as those representing the various distribs whose exchanges, it's charged are fire hazards due to the storage of the cardboard containers, will appear before the Standards Board tomorrow (Thursday) to appeal the move which would prevent further shipment of the celluloid in the non-tin containers.

The violation rule nded down despite a recent demonstration at the Eastman plant in Rochester which company officials contend was ample proof that the film could be stored safely in cardboard.

SAG Demands Upped Scale for Day Players

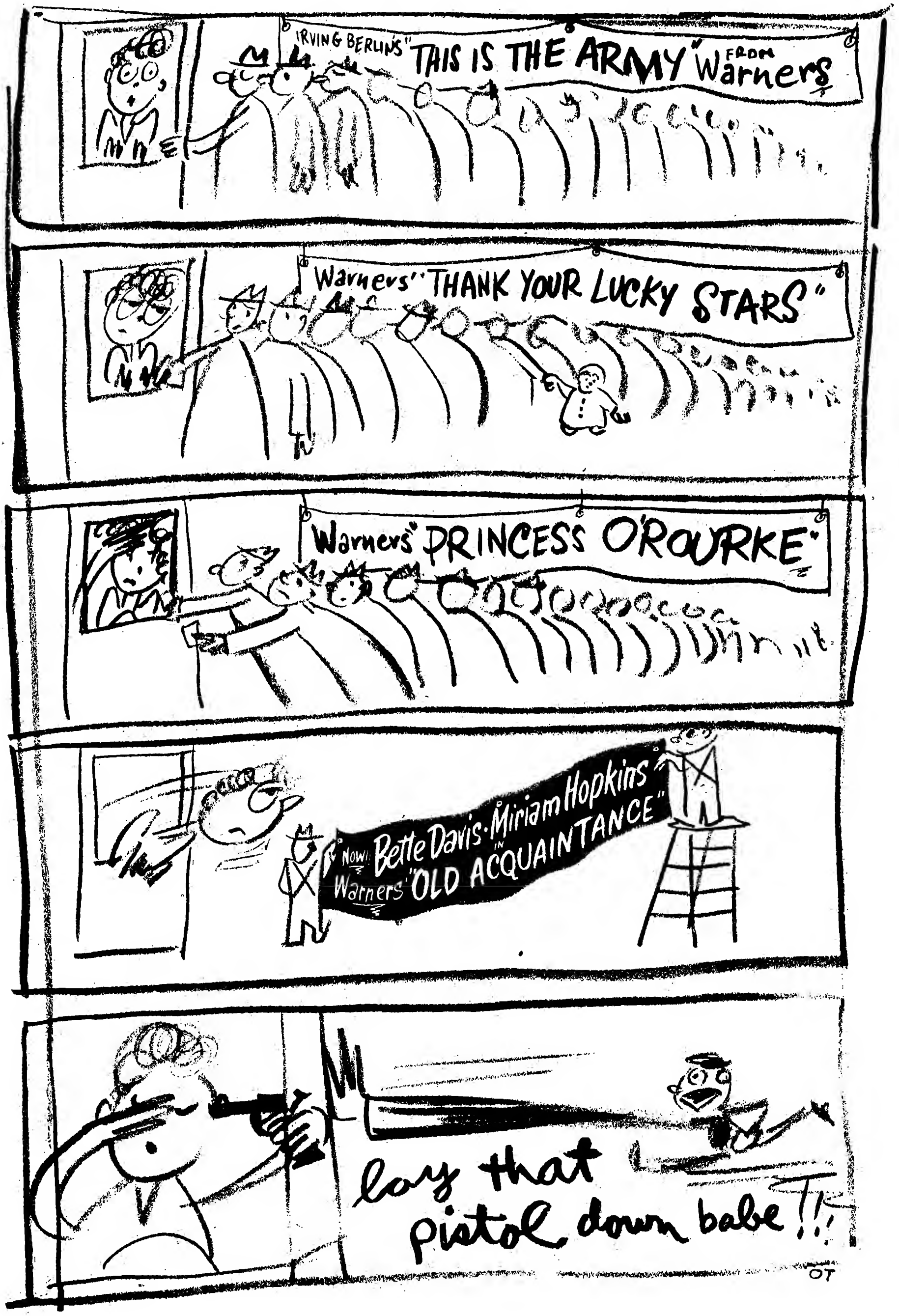
Hollywood, Nov.

New wage demands by Screen Actors Guild call for a minimum of $6.75 a day, a boost from $5.50 for atmosphere players, the lowest stratum in the acting industry.

In higher scales the stand-ins and $10.50 players demand $12.75 and the cowboys, iceskaters and dancers are declaring for $16.50. Skaters also want 15-minute rest periods every working hour and higher wage rates when they furnish their own costumes and skates. Guild asks that the new rates be made retroactive to Jan. 1, 1943.

BETTE DAVIS • MIRIAM HOPKINS in 'OLD ACQUAINTANCE' with GIG YOUNG • JOHN LODER • DOLORES MORAN

Directed by VINCENT SHERMAN • Screen Play by John Van Druten and Lenore Coffee • From the Stage Play By JOHN VAN DRUTEN • As Produced by Dwight Deere Wiman • Produced by HENRY BLANKE


IRVING BERLIN'S" THIS IS THE ARMY" FROM Warners
Warners' "THANK YOUR LUCKY STARS"
Warners" PRINCESS O'ROURKE"
NOW! Bette Davis · Miriam Hopkins IN Warners' "OLD ACQUAINTANCE"
lay that pistol down babe!!
OT

Andrews Sis-Ayres Up 'Larceny' To Big $33,000, Frisco; 'Limit' Mild 20G

San Francisco, Nov. 2.

Grosses are currently strong on main stem. Lifting of the dimout ban has helped biz considerably. Many holdovers current are not slowing up pace. 'Sky's the Limit' is mild at the Paramount, but Andrews Sisters and Mitch Ayres' band are boosting 'Petticoat Larceny' to a rousing figure at the Golden Gate.

Estimates for This Week

Alcazar (F-WC) (1,149; 50-75)—'Gone With Wind' (M-G). Splendid $9,000. Last week, 'Wintertime' (20th) and 'Hoosier Holiday' (Rep) (2d stanza in Frisco), fair $5,000.

Fox (F-WC) (5,000; 55-75)—'Rosie O'Grady' (20th) with 'West Side Kids' (Rep) (2d wk). Big $25,000. Last week, terrif $33,500.

Golden Gate (RKO) (2,850; 55-75)—'Petticoat Larceny' (RKO) plus Andrews Sisters, Mitch Ayres orch, others, on stage. Sweet $33,000. Last week, 'Fallen Sparrow' (RKO) plus D'Artega orch on stage (2d wk), snappy $24,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Phantom Opera' (U) (3d wk). Nice $11,500. Last week, stout $14,900.

Paramount (F-WC) (2,470; 55-75)—'Sky's Limit' (RKO) and 'Here Comes Kelly' (Mono). Mild $20,000. Last week, 'Bell Tolls' (Par) (8th stanza in Frisco), colossal $28,700.

St. Francis (F-WC) (1,475; 85-$1.10)—'Bell Tolls' (Par) (9th week in town). Moved over from Paramount for strong $20,000. Last week, 'Thank Lucky Stars' (WB) (3d week downtown), good $12,000.

United Artists (Blumenfeld) (UA) (1,100; 60-75)—'Johnny Come Lately' (UA) and 'Yanks Ahoy' (UA) (2d wk). Okay $13,500. Last week, nice $15,300.

Warfield (F-WC) (2,650; 55-75)—'Return of Dr. X' (WB) (reissue) plus streamlined version of 'The Drunkard,' on stage. Bangup $27,500. Last week, 'Mystery Broadcast' (Rep) and stage show, 'Meet the Girls.' Mild $21,000.

'Face It' Sets Seattle's Pace, Boffo $23,200, Two Spots; 'Opera' Sock 14G

Seattle, Nov.

Bob Hope's recent p.a. at the big show recruiting workers for Boeing's is credited with helping 'Let's Face It,' his new comedy, to smash total at the Fifth Ave. and Music Hall. 'Phantom of Opera' is sock at the Orpheum and 'Sahara' terrific on second session at the Liberty after a sensational first week.

Estimates for This Week

Blue Mouse (H-E) (800; 40-75)—'Above Suspicion' (M-G) (2d wk). Good $5,000. Last week, 'Salute Marines' (M-G) (3d wk), six days, oke $4,500.

Fifth Avenue (H-E) (2,339; 40-75)—'Face It' (Par). Big campaign aiding to terrif $15,500. Last week, 'Above Suspicion' (M-G), big $13,200.

Liberty (J and vH) (1,650; 40-65)—'Sahara' (Col) (2d wk). Nice campaign, including radio plugs, paying off this week at sensational $12,000. Last week, smash $15,000, sensational for this house.

Music Box (H-E) (850; 40-75)—'Rosie O'Grady' (20th) (4th wk). From Paramount. Fine $6,400. Last week, 'Wintertime' (20th) (3d wk), $5,600.

Music Hall (H-E) (2,200; 40-75)—'Face It' (Par). Good $7,700 in six days. Last week, 'Kansan' (UA) and 'Victory Air Power' (UA), only fairish $5,000.

Orpheum (H-E) (2,600; 40-75)—'Phantom Opera' (U). Sock $14,000 in eight days. Last week, 'Lucky Stars' (WB) (2d wk), 6 days, great $10,000.

Palomar (Sterling) (1,350; 30-75)—'Here Comes Elmer' (Rep) plus vaude. Nice $9,500. Last week, 'Isle Forgotten Sins' (PRC) and vaude, $9,000.

Paramount (H-E) (3,049; 40-75)—'Johnny Come Lately' (UA). Disappointing at $9,500 or slightly better. Last week, 'Rosie O'Grady' (20th) (2d wk), dandy $9,300.

Roosevelt (Sterling) (800; 40-75)—'Lucky Stars' (WB) (3d wk). Okay $5,500. Last week (10-50), 'Army' (WB) (2d run), solid $5,100.

Winter Garden (Sterling) (800; 15-30)—'Canteen' (UA) (3d run). Fairish $4,000. Last week, 'Pride of Yankees' (RKO) and 'Mr. Big' (U) (3d run), great $5,000.

Key City Grosses

Estimated Total Gross
This Week $2,636,000
(Based on 22 cities, 164 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,166,600
(Based on 25 cities, 177 theatres)

'Heaven,' Bright $13,000, Paces Improved Mpls.; 'Hit Ice' Bangup $11,000

Minneapolis,

For a change this week there are only two holdovers, 'This Is Army' and 'Under Suspicion,' with the former in third week going amazingly well. Town continues big generally. 'Heaven Can Wait' leads the newcomers, but 'Hit the Ice' also is good.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Spotlight Scandals' (Mono) and 'Here Comes Kelly' (PRC). Satisfactory $2,000 in five days. Last week, 'Sleepy Lagoon' (Rep) and 'Unknown Guest' (Mono) split with 'Union Pacific' (Par) (reissue) and 'Comes Kelly' (Mono), good $2,800 in eight days.

Century (P-S) (1,600; 40-55)—'Above Suspicion' (M-G) (2d wk). Neat $6,000 after healthy $7,500 in first eight days.

Gopher (P-S) (1,000; 35)—'Paris After Dark' (20th). Fair $3,500. Last week, Gillespie's Criminal Case' (M-G), fair $3,500.

Lyric (P-S) (1,091; 40-55)—'Army' (WB) (3d wk). Moved here after two great weeks at State and still holding strong. Powerful $8,500 on top of $41,000 in State fortnight.

Orpheum (P-S) (2,800; 40-55)—'Hit Ice' ( ). Abbott & Costello comedy accounting for great $11,000. Last week, 'Young Ideas' (M-G) and Sonny Dunham orch, acts, on stage (40-65); light $13,000.

State (P-S) (2,300; 40-55)—'Heaven Can Wait' (20th). Heavily advertised and climbing to big $13,000. Last week, 'Army' (WB), (2d wk), same.

Uptown (Par) (1,100; 30-40)—'Let's Face It' (Par). First neighborhood showing, good $4,000. Last week, 'Mr. Lucky' (RKO), $4,200.

'GILLESPIE'-VAUDE TALL $17,500, OMAHA

maha, Nov. 2.

A teacher's convention, with kids out two days plus Hallowe'en shows helped grosses up into higher brackets this week. 'Dr. Gillespie's Criminal Case' plus vaude at Orpheum, is boosting biz to rousing total. Brandeis with 'Lady Takes a Chance' and 'It's a Great Life,' also is strong and holds. All houses with 50c top going up 5c this week, with few complaints so far.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'Dr. Gillespie's Criminal Case' (M-G) and vaude headed by Cy Landry. Smash $17,500. Last week, 'Victory Air Power' (UA) and plus Shep Fields orch on stage, sad $14,000.

Brandeis (Mort Singer) (1,500; 55)—'Lady Takes Chance' (RKO) and 'It's Great Life' (Col). Terrific $8,200 and holds. Last week, 'Sahara' (Col) and 'Chatterbox' (Rep), okay $6,500.

Paramount (Tristates) (3,000; 11-55)—'Canteen' (UA) (2d wk). Big $11,000 and moves to Omaha. Last week, great $12,800.

Omaha (Tristates) (2,000; 11-55)—'Union Pacific' (Par) and 'Million Dollar Legs' (Par) (reissues). Expect okay $7,500 in five days. Last week, 'Above Suspicion' (M-G) and 'Rhythm Islands' (U), solid $10,500.

Town (Goldberg) (1,400; 11-30)—Four-way split this week because Fats Waller on stage Sunday, with 'Variety Show' (WB) and 'Body Disappears' (WB). Remainder of week, 'Ghost and Guest' (PRC), 'Terror House' (PRC) 'Night Monster' (U) and 'Robin Hood Range' (Col). 'Hard Way' (WB) and 'Cowboy Manhattan' (U), 'Man Headquarters' (Mono), 'Western Mail' (Mono), 'Target Tonight' (UA). Exceptional $1,800 aided by big Sunday. Last week, 'Outlaws Stampede Pass' (Mono), 'What's Buzin'' (Col), 'Shantytown' (Rep) split with 'Saddles Sagebrush' (Col), 'Tales Manhattan' (20th), 'Report Aleutians' (OWI) and 'Cheyenne Kid' (Mono), 'Aircraft Missing' (UA), 'Ape Man' (Mono), 'Morning Judge' (U) fine $1,600.

'Flesh' Wow 19G On Cincy Preem

incinnati, Nov.

'Flesh and Fantasy,' in world unveiling at Albee, is racking up a whopper total to top town currently. Also in winning stride is 'I Dood It' at Palace. Biz on holdovers is bogging down burg's total take for third straight week.

Albee and Palace have inaugurated admish tilts for Saturdays, Sundays and holidays, new scale for these days being 40c to 65c. Other major houses plan to adopt this scale next weekend.

Estimates for This Week

Albee (RKO) (3,300; 33-65)—'Flesh and Fantasy' (U). World preeming to a whopper $19,000. Last week, 'Johnny Come Lately' (UA), all right $13,500.

Capitol (RKO) (2,000; 33-35)—'Johnny Come Lately' (UA). Moveover. Fair $5,000. Last week, 'Bell Tolls' (Par) (3d wk) (75-$1.10), slow $9,000, ringing u merry $47,000 for 21-day run.

Family (RKO) (1,000; 20-30)—'Holmes Faces Death' (U) and 'Good Fellows' (Par) split with 'Mystery 13th Guest' (Mono) and 'Prairie Thunder' (WB). Normal $2,200. Same last week on 'Sea Wolf' (WB) (reissue) and 'Beyond Frontier' (Rep) split with 'Adventure Iraq' (WB) and 'Stampede Pass' (Mono).

Grand (RKO) (1,430; 33-55)—'Crazy House' (U). Switched from Palace. Mild $4,500. Last week, 'Fired Wife' (U), lively $6,000.

Keith's (Libson) (1,500; 33-55)—'Tartu' (M-G). Tame $4,500. Last week, 'Holy Matrimony' (20th) (2d run), okay $4,500.

Lyric (RKO) (1,400; 33-55)—'Paris After Dark' (20th). Gloomy $4,000. Last week, 'Top Man' (U) (2d run), so-so $4,000.

Palace (RKO) (2,600; 33-65)—'Dood It' (M-G). Excellent $15,000. Last week, 'Crazy House' (U), strong $14,000.

Shubert (RKO) (2,100; 33-55)—'Sahara' (Col) (2d wk). Moveover is fair at $4,000 after last week's solid $6,000. Did rousing $16,500 on kickoff at Palace.

'O'Rourke,' Singled in 3 Spots, Splits L. A. Laurels With 'Suspicion,' in 4, Each Trim $55,500; 'Johnny' $33,700

Broadway Grosses

Estimated Total Gross
This Week $557,000
(Based on 13 theatres)
Total Gross Same Week
Last year $390,500
(Based on theatres)

Bob Hope Sock $16,000, Denver; 'Swallow' Great 15G, 'Rosie' 21G, 2 Spots

Denver, Nov. 2.

Biz shapes strong at all first runs, and town will have the usual batch of holdovers. 'Rosie O'Grady' looks like top money with great $21,000 at Denver and Esquire. 'Let's Face It' is smash $16,000 at Denham, and holds.

Estimates for This week

Aladdin (Fox) (1,400; 30-65)—'Sahara' (Col) and 'Lucky Fellow, Mr. Smith' (U), after week at each Denver, Esquire. Fine $7,000. Last week, 'Thank Lucky Stars' (WB), after week at each Denver, squire, about same.

Broadway (Fox) (1,400; 30-65)—'Army' (WB) (10th wk in firstruns). Good $3,500. Last week, 'Youngest Profession' (M-G) and 'Tartu' (M-G) from rpheum, fair $3,000.

Denham (Cockrill) (1,750; 30-65)—'Let's Face It' (Par). Smash $16,000, and holds. Last week, 'City That Stopped Hitler' (Par) and 'Alaska Highway' (Par), sad $6,500.

Denver (Fox) (2,525; 30-65)—'Rosie O'Grady' (20th) and 'Chance of Lifetime' (Col), day-date with Esquire. Looks like great $17,000. Last week, 'Sahara' (Col) and 'Lucky Fellow, Mr. Smith' (U), also at Esquire, fine $14,000.

Esquire (742; 30-65) — 'Rosie O'Grady' (20th) and 'Chance of Lifetime' (Col), also at Denver. Forte $4,000, or near. Last week, 'Sahara' (Col) and 'Lucky Fellow, Mr. Smith' (U), also at Denver, good $4,000.

Orpheum (RKO) (2,600; 30-65)—'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO). Big $15,000. Last week, 'Swing Maisie' (M-G) and 'Hollywood Pin-Up Girls' on stage, big $21,000.

Paramount (Fox) (2,200; 30-50)—'Death of Hitler' (U) and 'Doughboys Ireland' (Col). Nice $8,000. Last week, 'Fired Wife' (U) and 'Campus Rhythm' (Mono), big $10,000.

Rialto (Fox) (878; 30-65)—'Thank Lucky Stars' (WB) after week at Denver, Esquire, Aladdin. Fine $3,500. Last week, 'Wintertime' (20th) and 'Someone Remember' (Rep), via Denver, Esquire, Aladdin route, $3,000.

PESKAY RESIGNS ROACH

Ed Peskay last week resigned as v.p. of Hal Roach Studios, Inc. He continues as Roach's eastern rep until January.

Peskay represents Bogeaus Productions, Samuel J. Bronston and other independent producers releasing through United Artists.

Los Angeles, Nov.

Warner's 'Princess O'Rourke,' running in three houses, is outstanding this week with double billing of 'Above Suspicion' and 'Swing Shift Maisie,' in four spots, both pictures hitting the same total, a solid $55,500. 'Johnny Come Lately' is doing nice $33,700 in three converted Fox-West Coast firstruns.

'Let's ace It' looks strong in second session at the two Paramount spots with $36,500. Stays another week. Perfect weather and familiar big weekend biz is accounting for husky trade.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 45-90)—'Above Suspicion' (M-G) nd 'Swing Maisie' (M-G). Solid $8,500. Last week, first on return to popprice runs, 'Dood It' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G), $4,200.

Chinese (Grauman-WC) (2,034; 45-90)—'Above Suspicion' (M-G) and 'Swing Maisie' (M-G). Trim $14,000. Last week, 'Dood It' (M-G) and 'Gillespie's Case' (M-G), slow $11,000.

Downtown (WB) (1,800; 45-90)—'Princess O'Rourke' (WB). Friday opening augurs big $21,000. Last week, 'Thank Lucky Stars' (WB) (3d wk), nice $12,600.

Egyptian (F-WC) (1,535; 45-90)—'Johnny Come Lately' (UA) and 'Never Dull Moment' (U). Started Friday and heading for solid $9,000. Last week, 'Hi Diddle' (UA) and 'Victory Airpower' (UA) (2d wk), okay $7,000.

Four Star (UA-WC) (900; 85-$1.10)—'Bell Tolls' (Par) (2d wk). Tolling steady $5,000 after neat $5,700 first week.

Hawaii (G&S) (1,100; 40-75)—'City Stopped Hitler' (Par) and 'Campus Rhythm' (Mono) (2d wk). So-so $3,500 after profitable $6,100 last week.

Hollywood (WB) (2,756; 45-90)—'Princess O'Rourke' (WB). Opened Friday, excellent $20,000. Last week, 'Lucky Stars' (WB) (3d wk), first-rate $9,000.

Los Angeles (D'town-WC) (2,200; 45-90)—'Johnny Come Lately' (UA) and 'Never Dull Moment' (U). Nothing dull about $16,500. Last week, 'Hi Diddle' (UA) and 'Victory Airpower' (UA) (2d wk), pleasin $10,500.

Orpheum (D'town) (2,200; 40-75)—'Mantrap' (Rep) and Erskine Hawkins orch, Mabel Scott, on stage. Hefty $21,000. Last week, 'Gentle Gangster' (Rep) and Charlie Spivak orch on stage, sad $16,200.

Pantages (Pan) (2,812; 45-90)—'Phantom of Opera' (U) (3d wk) and 'This Is Washington' (RKO). Slowing down to $7,000 for final of five days but still profit. Last week, with 'Chance of Lifetime' (Col), okay $14,400.

Paramount (F&M) (3,389; 45-90)—'Let's Face It' (Par) (2d wk). Still solid at $22,500. Last week, great $34,800.

Paramount Hollywood (F&M) (1,451; 45-90)—'Face It' (Par) (2d wk). Sturdy $14,000 after sweet $17,800 last week.

RKO Hillstreet (RKO) (2,890; 45-90)—'Phantom of Opera' (U) (3d wk-5 days) and 'This Is Washington' (RKO) (5 days). Winding up with likely $9,500 after sturdy $18,300 last week with 'Chance Lifetime' (Col).

Ritz (F-WC) (1,372; 45-90)—'Johnny Come Lately' (UA) and 'Never Dull Moment' (U). House joins Egyptian and Los Angeles on first-run hookup with Friday opening. Husky $8,200. Last week, 'Doo It' (M-G) and 'Dr. Gillespie's Case' (M-G) (8 days), okay $8,000.

State (Loew's-WC) (2,204; 45-90)—'Above Suspicion' (M-G) and 'Swing Maisie' (M-G). Great $24,000. Last week, 'Dood It' (M-G) and 'Dr. Gillespie's Cri inal Case' (M-G), $21,500.

United Artists (UA-WC) (2,100; 85-$1.65)—'Bell Tolls' (Par) (11th wk). Holding own with first-rate $8,500 after last week's neat $9,700.

Uptown (F-WC) (1,715; 45-90)—'Above Suspicion' (M-G) and 'Swing Maisie' (M-G). House traded places with Ritz on State-Chinese hookup, excellent $9,000. Last week, 'Hi Diddle' (UA) and 'Victory Airpower' (UA) (2d wk-6 days), fair $4,000.

Wilshire (F-WC) (2,296; 45-90)—'Dood It' (M-G) and 'Dr. Gillespie's Case' (M-G). Moveover average $4,500. Last week, 'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO), good $6,500.

Wiltern (WB) (2,500; 45-90)—'Princess O'Rourke' (WB). Opened Friday, top-notch $14,500. Last week, 'Thank Lucky Stars' (WB) (3d wk), good $7,100.

NATIONAL BOXOFFICE SURVEY

With 'This Is rmy' (WB) and Tolls' (now moving out of s rstrun houses in rincipal keys, itional playing time is being given other top features. This is particularly true of 'Army,' with 'Bell' just starting into some moveovers. Several keys still are lagging this week as price tilts were installed in a number of principal cities, though not to blame.

New entries include 'Flesh and Fantasy' (U) and 'Iron Major' (RKO), with 'Let's Face It' (Par), 'Lady Takes Chance' ( ), 'Sahara' ol), 'Corvette K-225' (U) and rincess O'Rourke' (WB) coming in for added attention though not launched this week. About same lineup of recent coin-grabbers continues to rack up big money. In this category are 'Rosie O'Grady' (20th), 'Phantom of Opera' (U), 'Fallen Sparrow' (RKO), ood It' (M-G), 'Johnny Come Lately' (UA) and 'True to Life' ( ).

'Flesh' shapes as another winner from the Universal stables, pacing both Cincinnati (wow $19,000) and Philadelphia, sock $26,500. 'Iron Major' reported from three spots, is smash $18,000 in Providence, robust $17,000 in N. Y., and good $24,000 in Boston after terrif $35,000 preem week. 'ace It' looks wham $23,200 in Seattle, nice 26,000 in Washington, smash $16,000 in Denver, stout $17,000 in Baltimore and fine in L.A. and Detroit second sessions. 'Sahara' sorkeroo $18,000 in Providence, fine d Denver moveovers and hot second weeks in Seattle and K. C. 'Lady' is snappy $27,000 in Pittsburgh, two spots, leader in Indianapolis, potent $16,000 in Buff. and nice to strong in Wash., Omaha and Balto.

'Corvette' is pacing Montreal at sock $13,000 and great on second week in and N. Y. 'O'Rourke' looms solid $55,500 in L. A., to tie for top biz, robust in Prov., and strong in third Philly sesh. 'Rosie' is leading pix in Chicago with great $35,000, wham in Denver and sockeroo in some six holdover locations. 'Sparrow' is topping K. C., big in Denver and good in Boston. ood It' looks excellent $15,000 in Cincy and is pacing Louisville screen fare. 'Johnny' is not faring so well currently, openings showing nice $33,700 in L. A., but mild $15,000 in Buffalo and disappointing biz in Seattle. 'Phantom,' going strong mostly on second and third sessions, shapes torrid $17,000 to top uffalo and sock $14,000 Seattle. 'Life' is sturdy $50,000 in third week at N. Y. Paramount and grand $18,000 for rooklyn second.

From the keys: 'Sleepy (Rep), okay $6,000, alto; 'Wintertime' (20th), bangup $12,000, Louisville; op Man' (U), torrid $30,000, Cleve.; great $40,000, Y.; 'Sky's Limit' (RKO), mild $20,000, Frisco; 'Here omes Elmer' (Rep), nice $9,500, Seattle; 'Lassie Come Home' (M-G), big $100,000, fourth N. Y. we ; 'Paris After Dark' (20th), gloomy $4,000, Cincy; anteen (UA), strong $34,000, Detroit.

Arlen Stars for Rep.

Hollywood, Nov. 2.

Republic signed ichard Arlen to a three-year ticket calling for star roles in four high-budget pictures annually.

Arlen, currently playing top male role in 'The Monster,' is permitted to make one feature per year off the lot.

Mank Gets the Keys

Hollywood, Nov.

irst job for Joseph Mankiewicz, recently shifted from Metro to 20th-Fox as a producer, will be 'Keys of the Kingdom,' a story with a al background.

Picture rolls early next month with Gregory Peck in the top male role.

Gable Has to Get Out of D. C. to Duck Mobs; Plugs Hope; Pix 'Not Very New'

'ashington, Nov. 2.

Capt. Clark Gable chalked up an all-time record here last week he was so terrific, he had to get out of town to escape the mobs.

After the Army got a look at the mob that turned out for the Gable press conference at the Pentagon Bldg. on Wednesday (1), and realized that the big guy of pictures couldn't leave his hotel room with the assurance he would come back with all his buttons and h: , it gave h'm the okay to grab a train to the Coast Friday night (29). He had expected to remain here about 10 days before going on to Hollywood.

Gable reached here by plane Tuesday and, the next afternoon, held the press conference the Pentagon will never forget. About 150 newsmen and gals biggest session in many moons, turned out. But that was the least of it. The corridors of the biggest building world were jammed by Government girls, who left their files and typewriters to get a looksee, and it was necessary to turn out a detail of military police to keep them in order. Officers suddenly discovered that their wives had all picked that day to visit hubby the office, and they all ganged u in the corridors.

Gable told the reporters he had no idea of his postwar plans; but Metro certainly has. The hero-star was under the protective wing of Carter Barron, Loew' manager, from the moment he arrived till the moment he left town.

Arriving here with Gable and going on west with hi was Capt. John Lee Mahin, former screen writer, who will collaborate in preparing the training films, 'able will make on the Coast with the 50,000 feet of 16 mm. film he brought back to this country from the fighting fronts.

The press conference was a honey. It was Gable's first and, to the surprise of the newspaper gang, the swashbuckling celluloid and real-life he-man blushed and sweated through it uncomfortably. He sidestepped all questions dealing with Hollywood but made some good points on other subjects.

He had high praise for personal appearances of stars like Bob Hope, an said there should be a lot more of them.

'For weeks after Hope left our bomber base,' he said, 'the boys were still talking about him.' He added that the men will welcome any live talent from home, even though not big name.

Films 'Mostly Old'

In answer to a query, he said the films shown at his base were not very new, mostly old.' That was all he offered on the highly controversial subject, but it added weight to the charges of entertainers back from the front.

He got in a special plug for ill Mile, former Warner Bros. grip man, who has been on some of the Gable air missions and a lot more besides. Mile, now a turret gunner, has shot down three or four Nazis planes, and will soon become an officer.

Gable said the photographic equipment used on bombing raids is only 'fair.' The equipment is 16 mm., including a special Bell & Howell electrically-heated job. He said these cameras wear down much faster than professional equipment. It was pointed out to him that the public has been disappointed with current battle pix. Gable said the results usually disappoint the cameraman. s well.

'When you're going 400 miles an hour,' he explained, 'and the other fellow is coming at you just as fast, you just can't get good pictures.

'As a result, most of the film deals with the product of the raids, and they're difficult to understand because they're taken at high altitudes.'

BROWN, BARRIS OFF IN OVERSEAS USO TOUR

Hollywood, Nov. .

Joe E. Brown and Harry Barris shoved off on a four-month tour of entertainment in overseas military and naval outposts, starting in the South Pacific and taking in China, India and the Mediterranean zone on a round-the-world mission.

Brown recently wound up his latest picture, 'Casanova in Burlesque,' at Republic. Barris is songwriter-entertainer.

Lou Metzger's Chores At WAC; Manpower

Lou Metzger, Coast theatre operator who recently joined War Activities Committee headquarters in New York on permanent volunteer basis, has been assigned to handle industry manpower problems. Metzger has been making a thorough investigation of the manpower situation, having already huddled with industry toppers on the subject.

left for Washington last Monday (1) with Si Fabian, chairman of the WAC theatres division, to confer th Government manpower offici While in the Capital he was als slated to discuss industry partici ati the Fourth War Loan campaign, scheduled some time in January, with Theodore R. Gamble, National War Finance director.

Gripes on Overseas Films Bring Order To Retire Antiques

Washington, Nov. 2.

The Overseas Motion icture Service has been jacked up and told to withdraw the antique features circulating in combat areas and to see that troops are supplied with late releases. The influence of Mrs. Franklin D. Roosevelt, and the gripes of Al Jolson and others about screen venerables rought about the action.

The First Lady, after her rst press conference on her return from the Pacific area, called in four executives and complained of the 'old hat' pictures she had seen in the South Pacific military areas. Later she softened this blow when questioned by reporters at a subsequent conference, but her complaint was heard by four officials and stands on the record. The Truman committee is investigating a report that one of the officers formerly connected with a rental agency supplying film for overseas is now connected with the War Dept. Senators and members of the House want to know if this is the reason the oldies are still circulating.

The transfer of both distribution of films to soldiers overseas and of the Army industrial film program in this country from Special Services to Army Pictorial Service is expected in the near future. Placing of this work under Col. Kirke B. Lawton would give him almost full control of production and distribution of Army films, the only exception being the distribution among domestic camps.

The matter has been kicked back and forth several weeks now, but at the present time the shift looks assured. An Army spokesman said this was a logical concentration of pic activities under one man and denied it had anything to do with the row over the age and quality of films being shown overseas.

Foot Soldiers Finally Get Due in WB Epic

Hollywood, Nov. 2.

Infantrymen, generally neglected on screen in the current glorification of air warfare, come back into their deserved recognition 'Ground Forces,' a tale of soldiers on foot, the boys who consolidate positions, the toughest job in any war, ancient or modern.

Waltis is in charge of production on the picture which will be made on the same financial scale as 'Air Scripters from the Warner now in Washington getting accurate details on the work of the ground units.

'Jr. Miss' Rated Tops By Soldiers; 'Arsenic,' 'Claudia' Disappoint

In an ort to determine the best type of legit shows to route into the nation's army camps and navy bases, USO-Camp Shows, Inc., with an assist from Bert Lytell, Equity president, and CSI director, recently completed a survey of preferences among the boys in training.

The survey, based on soldier reaction to the half dozen legit shows sent out last year, points up some interesting facts anent what the boys in uniform like and dislike. For instance, tops among last year's attractions was 'Junior Miss' because it reminded the boys of their kid sisters at home. Second in demand was Frank Craven's play of nearly a generation go, 'The First Year' which, the study reveals, got across in the camps because of its homey qualities.

On the other hand, ' rsenic and Old Lace,' while far from a flop on the camp circuit, failed to measure up to expectations, a fact attributed to humor which the camp commands reported as too subtle for the average rookie. 'Claudia,' it's further revealed, was a total disappointment, chiefly because it's theme of wife-baby-mother-in-law problems failed to reflect generally the experiences of the age group that makes up the bulk of the soldier audiences at the camps.

The CSI execs will be g(ii ac-cordingly in making up the new roster of legit shows that'll be sent out in December. Tops in demand, of course, are musicals, but baggage transportation difficulties which only permit for shows with a minimum of props, put the former out of picture completely. Final decision on the legit shows to be presented will probably be decided either late this week or next week. Three will be put into production in New York, one in Chicago and a fifth on the Coast. All five will remain out about six months.

Harmon's Pleurisy

Hollywood, Nov. 2.

Francis Harmon, vice-chairman of War Activities Committee, hospitalized with pleurisy pneumonia.

He came to the Coast to set up a meeting for Stanton Griffis with the Hollywood WAC Committee on war information shorts.

Uncle Sam's Callboard

aul Whiteman, Jr.,

Paul Whiteman, Jr., 19, has made the Air Corps with ratings of first in his physical exams; third in I.Q. and second in plane identification of his particular candidates' class.

The maestro's son has been managing the Whiteman farm at Stockton, N. J., but has always been air-minded.

AVES Campaign

War Activiti Committee will shortly launch a national campaign to stimulate re-enrollment in the WAVES, based upon exhibition of 'Chief Neeley Reports to the Nation,' 10-minute short produced by the U. S. Navy.

Columbia will distri the film starting Dec. 2.

Gable, Mechan Arrive

Hollywood, Nov. 1.

Capt. Clark Gable trained in for a month's stay to cut and edit film he shot in air raids over Nazi territory. Accompanied by Capt. John Lee Mahin, ex-Metroite, they detrained at Pasadena to avoid mob at L. A. Union station.

Gene Lester, mag photog, Army.

Walter Klinger, film press agent, Army.

Margaret WAVES.

Gerald Schnitzer, screen writer, Army Air Corps.

John W. McClou technician, Army.

James Pollak, studio press agent, Army.

Robert W. Huffman, film salesman, Merchant Marine.

Bob Brooke, radio engineer, Navy.

Herb Vigran, radio actor, Army.

Morton, Davis Mustered Out

Two former legit actors have received medical discharges from the Army and are back in New York. They are Sgt. George Kossoff (stage name Gregory Morton), from Camp Lee, Va., and Sgt. Harry Davis, from Camp Ellis, Ill.

Pvt. Richard Clark, former legit actor, transferred from Camp Devens, Mass., to Ft. Eustis, Va., undergoing anti-aircraft training.

NEIC's Armistice Day Rally

National Entertainment Industry Council has put off its mass pledge rally and show biz service flag dedication until Armistice ay, with the ceremonies now skedded to take place outdoors at Times Square at 11 a.m.

Rally, designed to obtain pledges from Broadway performers for all-out participation in the war effort, was planned for Oct. 15 at midnight in the Winter Garden theatre but it was felt the Armistice Day tie-in would be more appropriate.

Service flag will contain a blue star representing 75,000 from show biz currently in the services with a gold star symbolic of 55 men who have lost their lives.

'OKLAHOMA' TAB FOR FREE SERVICEMEN USE

Alfred Drake, male ad in 'Oklahoma,' at the St. James, N. Y., is working on a 90-minute condensation of the musical for the use of service men at Army and Navy bases. The idea will be to simplify the show in every way, in line with limited talent facilities at the di

Composer ichard Rodgers, lyricist Oscar Hammerstein, 2d, and the Theatre Guild have okayed royalty-free use of the material by servicemen. When ready, the capsule version will be distributed by the Writers' War Board committee scripts for soldiers' and sailor ows, and the Army special services.

It Ain't Healthy But That's One Way to Get Better Bombing Films

Washington.

Story of an Army still and motion picture cameraman who straddled the top of a Flying Fortress to get better shots of a bombing expedition over Regensburg last August was released tonight (21) by the War Department. Photog. is Sgt. Charlton K. Browning, of Bradenton, Fla.

'Flack was ursting like Roman candles all around,' said the War Dept. releas . In the middle of the aerial battle, the 25-year-old aerial photographer crawled outside the plane to secure better photographs of both fighter action and the targets below. He maintained a precarious balance just above the fort's radio compartment as he kept his camera clicking. He also brought back hundreds of pictures on still and movie film from a journey down to Africa and return.'

FLINN COORDINATOR OF WAC H'WOOD DIVISION

Hollywood, Nov. .

John C. Flinn has been unanimously named coordinator of Hollywood Division of the War Activities Committee by executive committee. Flinn will assume duties immediately as well as carrying on his job as executive secretary of Society of Independent Motion Picture Producers.

An executive committee resolution was adopted expressing thanks to Fred W. Beetson, executive v.p. of the Association of Motion Picture Producers, Inc., who has had to give up the duties because of illness, for his previous efforts as coordinator of the Hollywood Division.

Stanton chief of the film bureau, domestic branch, OWI, who attended meeting and outlined purposes of re-organization of his branch, left for Washington over weekend. Francis S. Harmon, executive vice-chairman of the WAC stays over here for another week.

Aussie Exhibs Burn At Free Gov't Showings

2.

Australian exhibitors are angry at government officials' action in screening two features from U. S. Army series, 'Why We Fight,' at City Halls admission free to help the fourth Liberty Loan here. 'Divi and Conquer' and 'Battle for ain' the two pictures involved.

Attitude of Aussie exhibs is that they are doing all within their power to help the government's loan campaign, even offering to screen the 'Fight' series in their own theatres at early morning sessions with no admission. Although the two U. S. 'Fight' pictures only drew medium trade at gratis performances here, exhib say they don't appreciate government officials runnin free shows in daily opposition to regular film theatres.

Gen. Byron Takes Over For Osborn

Was Nov.

Maj. Gen. Frederick H. Osborn has been detached from the Services of Supply and assigned to new duties. He will direct the orientation courses for servicemen, eventually will be placed in charge of the re-education of returning soldiers after demobilization, a service for which President Roosevelt last week asked Congress for an appropriation of $1,000,000,000.

The directive calling for these changes (and previously reported in 'Variety') was signed by Gen. Marshall, chief of staff, with most of Gen. Osborn's duties transferred to Brig. Gen. Joseph W. Byron, hitherto in charge of Post Exchanges. Gen. Byron thus becomes head of the entertainment section of the War Dept. in charge of USO shows, of Army Motion Picture Service, recreation and sports.

SID PIERMONT'S PLUG FOR GREAT ENG. COMIC

North Africa.

Editor, ariety:

Just received the Sept. 22 issue of 'Variety,' the first one mailed directly to my new APO. Sure makes me forget where I am while I'm reading it (and I don't miss a single line either), but when I'm all finished, I get so terribly nostalgic for Broadway that it's hours before I can shake the feeling off. It was exactly one year ago today that I left New York for the Army. Little did I think on that eventful day that it would be so long before I saw it again. It's been a great experience tho, and I'm awfully glad that I've been privileged to take part in it.

Have seen plenty of good theatrical talent in the rough while I've been ' here. Think I wrote you about the swell Negro quartet called the Overseas Serenaders that I had in a show here. Well, the other day I saw a comic—but a COMIC—an English kid in the R.A.F., a former pro, but he's stupendous. Throws gags at you faster than Berle; plays a terrific piano; and is a standout trumpeter. Remember the name—Joe Baldwin. You'll be hearing great things of him when this thing is over.

Hello to the gang.

Capt. Si

Zukor's Powwow Today (Wed.) on Nat'l War Fund

Adolph Zukor, national chairman of the film industry's drive for the National War Fund, has called a meeting of representatives companies, circuits and associated industries for today (Wed.) at the Paramount home office in New Yor

Sam Rinzler, Greater i chairman, will preside. Among thos scheduled to attend are Ray Moon, Ralph Budd, Clarence Eisman, Charles C. Moskowitz, Jack Bowen, Robert Wolf, Leon Bamberger, Abe Schneider, Nat Cohen, Harry Buckley, Sam Lefkowitz, Herbert J. Yates, Morris Epstein, George Dembow, W. Ray Johnston, Joseph Felder, Harry A. Ross, seph H. Lamm, Sidney Kulick, Samuel Machnovitch, David A. Levy, W. E. Green, Si Fabian, Harry Brandt, Fred Schwartz, Harry Mandel and Joe Hornstein.

Jim Lewis (RKO) In

James Lewis, RKO branch manager in Kansas City, into the Army Nov. 18. He's the first of the company's branch managers to be inducted. Raymond McKitrick, booker in the RKO K.C. exchange, goes into the Marine Corps Nov. 10.

Universally Good on Broadway!
Breaking All Records!
PHANTOM OF THE OPERA
IN TECHNICOLOR!
CAPITOL THEATRE
Packed Houses Every Day
HOWARD HAWKS'
CORVETTE K-225
CRITERION THEATRE
Bigger Than "Mister Big"
TOP MAN
LOEW'S STATE
Nominated as the Picture to be Seen Twice
FLESH AND FANTASY
Coming to CRITERION THEATRE
that's UNIVERSAL VALUES!
UNIVERSAL PICTURES

Old Acquaintance

Hollywood, Nov. 2.

Warner Bros. release of Henry Blanke production. Stars Bette Davis, Miriam Hopkins; features Gig Young, John Loder, Dolores Moran. Directed by Vincent Sherman. Screenplay by John Van Druten and Lenore Coffee from stage play by Van Druten; asst. director, Art Lueker; editor, Terry Morse; music director, Leo F. Forbstein; camera, Sol Polito. Tradeshown Nov. 1, '43. Running time, **110 MINS.**

Katherine Marlowe....Bette Davis
Millie Drake....Miriam Hopkins
Rudd Kendall....Gig Young
Preston Drake....John Loder
Deirdre....Dolores Moran
Lucian Grant....Philip Reed
Charlie Archer....Roscoe Karns
Belle Carter....Anne Revere
Harriet....Esther Dale
Mademoiselle....Ann Codee
Editor....Joseph Crehan
Mr. Winter....Pierre Watkin
Margaret Kemp....Marjorie Hoshelle
Dean....George Lessey
Saleslady....Ann Doran
Deirdre (child)....Francine Rufo

...ilm version of John Van Druten's comedy, presented on Broadway three years ago, in addition to getting expansion on the front end of the tale, switches the piece to straight dramatics, displaying strong love triangle. Picture is a strong attraction for the women and with both Bette Davis and Miriam Hopkins turning in persuasive performances, it's due for hefty boxoffice returns and holdovers generally.

Misses Davis and Hopkins were schoolgirl chums. With former leaving home town to carve literary career, while latter settles to happy marriage to John Loder. Bette Davis returns for lecture and, as guest of former pal, finds her with child and writer of hot sexy novels which she agrees to read and submit to publishers. Eight years later, Miss Hopkins is a successful pop novelist and hits New York with Loder and daughter for opening of Miss Davis' initial play. Latter sees pending breakup of marriage, tries to prevent it, even though Loder tells of his walkout and real love for her, which she shuns on account of her best friend. She attempts unsuccessfully to effect reconciliation. Next episode unfolds another 10 years, with Loder, now an Army major, renewing acquaintance with Miss Davis, but latter is being romanced by Gig Young, 10 years her junior. Moving swiftly to involvement, dramatics tosses young daughter into arms of Young, Loder is engaged to another woman, and the two schoolgirl chums find themselves together and alone for mutual companionship.

Miss Davis, the willing one of frustrated romances, expertly handles her assignment for a spotlight performance. Miss Hopkins is also standout as the flustery and explosive wife and novelist, while Loder delivers excellently in a particularly meaty role of the male lead. Dolores Moran makes an important contribution as the ingenue, while Young clicks in his assignment.

Van Druten and Lenore Coffee have devised fine script from the original play, deftly moulding it to particular dramatic talents of Hopkins-Davis, while Vincent Sherman provides fine directing job. Photography is topnotch, with music score by Franz Waxman adding to dramatic tempo. *Walt.*

Never a Dull Moment
(SONGS)

Universal release of Howard Benedict production. Stars Ritz Brothers, Frances Langford; features Mary Beth Hughes, Jack LaRue, Stuart Crawford, Elizabeth Risdon. Directed by Edward Lilley. Screenplay, Mel Ronson, Stanley Roberts, from original by Roberts; camera, Charles Van Enger; editor, Paul Landres. Previewed in Projection Room, N. Y., Oct. 29, '43. Running time, **60 MINS.**

Three Funny Bunnies....Harry Ritz / Al Ritz / Jimmy Ritz
Julie Russell....Frances Langford
Dick Manning....Stuart Crawford
Mrs. Scyler Manning....Elizabeth Risdon
Flo....Mary Beth Hughes
Tony....George Zucco
Joey....Jack LaRue
Romen....Sammy Stein
Mrs. Vandrake....Barbara Brown
Commodore Barclay....Douglas Wood
Murphy....Charles Jordan

Geared for twin bills, 'Never a Dull Moment' is first-rate light musical entertainment, strong as supporting picture on most duolers, with Ritz Brothers and Frances Langford providing the marquee lustre. Ritzes work better and with brighter material than they've had for some time.

Familiar story is used principally as background for the Ritzes' shenanigans, variety numbers and Miss Langford's neat warbling. Ritz Bros. pose as Chicago mobsters, taking job at a N. Y. nightclub under the impression they've been hired on their vaude rep as 'the Three Funny Bunnies.' When they learn that Mary Beth Hughes is a femme pickpocket hired by the nitery operator to pass the stolen jewels to them, the whacky trio attempts to duck out. Romance concerns the nightclub singer (Miss Langford) and a socialite.

Miss Langford clicks easily as the nitery songbird and photos neatly, registering solidly with such numbers as 'Sleepy Time Gal' and 'Blue Heaven.' Ritzes do several of their better routines, all solidly sold.

The nitery sequences offer the excuse to introduce the Igor-Pogi ballroom team and Rogers Dancers, both excellent. Production values are remarkably lavish for this type of picture. Jack LaRue, one of the night-club's strong-arm boys, goes in for some comedy; but still remains the toughie menace. Miss Hughes makes a superb feminine dip and foil for one of the Ritz freres. Stuart Crawford, Elizabeth Risdon and George Zucco also go over.

Edward Lilley directed briskly and Charles Van Enger's camera-ing is topflight. *Wear.*

The Mad Ghoul
(SONGS)

Hollywood, Oct.

Universal release of Ben Pivar production. Features David Bruce, Evelyn Ankers, George Zucco, Robert Armstrong, Turhan Bey, Milburn Stone. Directed by James Hogan. Screenplay by Brenda Weisberg, Paul Gangelin; original, Hans Kraly; camera, Milton Krasner; editor, Milton Carruth. Previewed Oct. 28, '43. Running time, **64 MINS.**

Ted Allison....David Bruce
Isabel Lewis....Evelyn Ankers
Dr. Alfred....George Zucco
Ken McClure....Robert Armstrong
Eric Iverson....Turhan Bey
Macklin....Milburn Stone
Eagan....Andrew Tombes
Della....Rose Hobart
Gavigan....Addison Richards
Garrity....Charles McGraw
Caretaker....Gus Glassmire

Title easily tabs this for the addicts of chill-thrill horror dramas. For those audiences, it's good entry that will catch okay coin at the wickets and might surprise with above-par biz for a regulation programmer.

Story is a typical 'mad doctor' idea, with chemistry professor George Zucco delving into research into ancient Egyptian gases that stun its victims, and requires heart fluid of a lately-deceased person for revival. Zucco enlists aid of medical student David Bruce for the research and deliberately gives the youth a dose of the gas. Yarn then runs through series of ghoulish episodes where pair obtain heart fluid to return Bruce to normal, while they follow Evelyn Ankers around a concert circuit to put reporter Robert Armstrong on the trail. Newsman's death gives clue that corners both Bruce and Zucco—after Bruce discovers the truth and gives the doctor a dose of the chemical gas.

Bruce and Zucco handle leads as victim and Svengali, respectively. Miss Ankers is nicely spotted as the girl singer, who delivers three classical numbers along the way. Armstrong is a zippy reporter; Turhan Bey the girl's accompanist; and Milburn Stone handles role of a detective. Rose Hobart has a brief spot as a society reporter.

In directing, James Hogan accentuates the horror aspects of the tale for consistent effect—as far as such a tale can go in plausibility. *Walt.*

Son of Dracula

Hollywood, Oct. 29.

Universal release of Ford Beebe (Donald H. Brown) production. Stars Lon Chaney; features Robert Paige, Louise Allbritton, Evelyn Ankers, Frank Craven, J. Edward Bromberg. Directed by Robert Siodmak. Screenplay by Eric Taylor; original, Curtis Siodmak; camera, George Robinson; editor, Saul Goodkind; asst. director, Melville Shyer. Previewed Oct. 28, '43. Running time, **79 MINS.**

Count Dracula....Lon Chaney
Frank Stanley....Robert Paige
Katherine Caldwell....Louise Allbritton
Claire Caldwell....Evelyn Ankers
Doctor Brewster....Frank Craven
Professor Lazlo....J. Edward Bromberg
Judge Simmons....Samuel S. Hinds
Madame Zimba....Adeline DeWalt Reynolds
Sheriff Dawes....Patrick Moriarity
Sarah....Etta McDaniel
Colonel Caldwell....George Irving

This is another in the profitable Universal series of 'Dracula' horror features which have been periodically turned out during the past dozen years. It's a good entry of its type, and due for coinful box office reception from the thrill-inclined customers.

Plot, in detailing the legendary transformation of humans to vampire form at night through throat-bites by a previous victim, ships Dracula's son (Lon Chaney) to a small town where Louise Allbritton is an occult follower. There's the usual lonely manse with surrounding woods; and killings by the night-flying vampire to arouse the countryside. Miss Allbritton marries Chaney, whom she believes to be a Hungarian count, and comes under his influence. Her affianced, Robert Paige, figures strange things going on, and compares notes with town doctor, Frank Craven, and psychologist J. Edward Bromberg. After usual series of suspenseful episodes, Paige is able to kill vampirish forms of both Chaney and Miss Allbritton for fadeout—but it's a cinch the Dracula stain will be revived again for further cinematic adventures.

Direction by Robert Siodmak points up the scarey dramatics of the tale, while low key lighting by George Robinson assists materially in plotting the unfolding. *Walt.*

TITLE CHANGES

Hollywood, Nov.

'Where Are Your Children?' is release tag on 'Where Are My Children?' at Monogram.

'Heart of a City' at Columbia became 'Tonight and Every Night.'

Republic reduced 'The Monster and the Lady' to 'The Monster.'

'It Happened Last Night' is release handle on 'Her Bachelor Husband' at Monogram.

'You'll Never Get ...ich.' Metro short, became 'Shoe Shine Boy.'

'It Happened Last Night' at Monogram will reach the screen as 'What a Man.'

Miniature Reviews

'Old Acquaintance' (WB). Bette Davis and Miriam Hopkins due for hefty b.o. returns.

'Never a Dull Moment' (U). Ritz Bros., Frances Langford in screwball comedy; stron... support.

'The Mad Ghoul' (Songs). (U). Horror dramatics will hit good box office in regular bookings.

'Son of Dracula' (U). Well set up horror drama to catch customers addicted to thrill-chills.

'Gangway for Tomorrow' (RKO). Programmer for the duals; no names.

'False Colors' (UA). Good western in the Hopalong Cassidy series.

'Beyond Last Frontier' (... Okay mustanger for duals.

Gangway for Tomorrow

RKO release of John H. Auer production, directed by Auer. Features Margo, John Carradine, Robert Ryan, Amelita Ward, William Terry, Wally Brown, Alan Carney. Screenplay, Arch Oboler, from original story by Aladar Laszlo; camera, Nicholas Musuraca; music director, C. Bakaleinikoff; editor, George Crone. Tradeshown in N. Y., Nov. 1, '43. Running time, **69 MINS.**

Lisette....Margo
Wellington....John Carradine
Joe....Robert Ryan
Mary....Amelita Ward
Bob Nolan....William Terry
Fred Taylor....Harry Davenport
Burke....James Bell
Jim Benson....Charles Arnt
Sam....Wally Brown
Swallow....Alan Carney
Dan Burton....Erford Gage
Colonel Mueller....Richard Ryen
Pete....Warren Hymer
Mechanic....Michael St. Angel
Mechanic....Don Dillaway
Hank....Sam McDaniels
Radio Announcer....John Wald

The boxoffice potential of the nationalistic spirit, of course, remains as strong a bet whatever the field of entertainment, and it is this factor that qualifies 'Gangway for Tomorrow' for whatever b.o. prominence it achieves. Minus names and budgeted for the duals, 'Gangway' skirts the propaganda borderline in its retrospect narrative of five persons and the story behind their employment in an American war plant.

It's an Arch Oboler screenplay, which may explain partially the 'different' kind of story that it is, for the radio scripter has apparently used considerable imagination in weaving this yarn from an original by Aladar Laszlo. John H. Auer's direction has captured the intent of the story, and so have the performers, but the story is not for generally popular consumption.

It's a yarn that tells the motivation behind the desire of five people to go to work in a plane factory. There was the French refugee (Margo), who had been active in the French underground movement before her escape to America. She went to work in the factory because that, assuredly, was her way to do her share in achieving the ultimate victory for her people. And so on.

Margo, John Carradine, Robert Ryan, Amelita Ward, William Terry, Wally Brown and Alan Carney head the cast, and all give plausible performances, but the general treatment keeps this strictly in the dual groove, which was apparently the ultimate intention anyway. *Kahn.*

False Colors

Hollywood, Oct. 30.

United Artists release of Harry Sherman (Lewis Rachmil) production. Stars William Boyd; features Andy Clyde, Jimmy Rogers. Directed by George Archainbaud. Original screenplay by Bennett Cohen; camera, Russell Harlan; editor, Fred Berger; asst. director, Glenn Cook. Previewed Oct. 29, '43. Running time, **64 MINS.**

Hopalong Cassidy....William Boyd
California Carlson....Andy Clyde
Jimmy Rogers....Jimmy Rogers
Bud / Kit....Tom Seidel
Faith....Claudia Drake
Foster....Douglas Dumbrille
Rip....Bob Mitchum
Sonora....Glenn Strange
Lefty....Pierce Lyden
Sheriff Martin....Roy Barcroft
Judge Stevens....Sam Flint
Lawyer Griffen....Earle Hodgins
Stevers....Elmer Jerome

'False Colors' is the 49th in the Hopalong Cassidy series, and contains the familiar ingredients of heroics, broad comedy, fist and gun fights, and fast riding. It's a good entry for the western audiences.

Plot gives William Boyd and his pols, Andy Clyde and Jimmy Rogers, the assignment of exposing a ring which attempts to substitute an imposter for a murdered youth who is heir to a large cattle ranch. It's done in the usual vigorous and fighting western cinematic style, providing plenty of action along the way for the paying customers.

Jimmy Rogers, son of the late Will Rogers, is introduced as Hoppy's romantically-inclined sidekick, but displays camera fright in reading of his lines. Boyd continues his familiar role as the western hero, while Clyde delivers usual quota of broad comedy. Tom Seidel adequately handles a dual role; Claudia Drake is the girl; and Douglas Dumbrille heads the manipulating mob.

Direction by George Archainbaud hits a steady clip, while trademarked scenic backgrounds of the series are again present to add eye appeal for the slick camera work by Russell Harlan. *Walt.*

Beyond the Last Frontier

Republic release of Lou Gray production. Features Eddie Dew and Smiley Burnette. Directed by Howard Bretherton. Screenplay, John K. Butler and Morton Grant; camera, Bud Thackery; editor, Charles Craft; music, Mort Glickman. At New York, N. Y., week Oct. 29, '43, dual. Running time, **55 MINS.**

John Paul Revere....Eddie Dew
Frog Millhouse....Smiley Burnette
Susan Cook....Lorraine Miller
Trigger Dolan....Bob Mitchum
Big Bill Hadley....Harry Woods
'Sarge' Kincaid....Ernie Adams
Steve Kincaid....Richard Clarke
Major Cook....Charles Miller
Clyde Barton....Kermit Maynard

'Beyond the Last Frontier' starts off with something relatively fresh as the reason for all the shooting. The reason holds up fairly well until the plot based on it gets too complicated. But this hoss opry is adequate for the grade.

Pic introduces Eddie Dew as a Western hero. He is out of Coast stock and shows up as a personable young fellow who handles his not-too-difficult role easily. Smiley Burnette, co-featured, turns in an acceptable performance, as Dew's heart-of-gold sidekick.

'Beyond' deals with the redoubtable Texas Rangers and a gang of outlaws trying to run contraband through Ranger territory. The prairie cops have a fingerman (Dew) planted among the badmen, and the crooks are running into plenty of trouble. Gang succeeds in planting a stool-pigeon among the Rangers. The rest of the film then revolves around these two spies chasing each other amidst much shooting and scenery.

The love interest is negligible, but counter-spy angle gets so involved the N. Y. audience snickered at one point when film was caught... ic suffers from bad location lighting at several places. Direction and photography are standard.

New Gadget

Continued from page 3

Paramount and 20th-Fox already hold a substantial stake in Scophony via subsidiary in the case of Par, and in 20th, through General Precision Equipment, reputedly the largest single stockholder in 20th-Fox. If current negotiations are successfully concluded (two or more film companies are expected to sign in the near future), this would make Scophony of America the largest television outfit linked to the film industry, and with the most representation among major picture corporations.

Add Film Associates

Not known for sure but signs point to Scophony taking in these additional major film companies possibly because of a desire to avoid any restraint of trade charges. It appears likely that arrangements for a possible buy-in could be made without disturbing the present Scophony set-up with Par and 20th. Attitude of Scophony is that additional interests could be given in the corporation since the FCC admittedly would not favor any two majors monopolizing one specific phase of television. Also reported that later equipment would be made available by Scophony to indie exhibitors.

Along with this new trend of film companies, mostly those with theatre affiliates, latest indication is that Scophony will be in position to liver some 200 Supersonic and Skiatron television projectors to Par and 20th deluxe theatres in outstanding key cities almost immediately after the war ends.

The change in the present tight fabric of television broadcasting, according to Levey, comes from the Scophony Skiatron Opacity Television System, invented by Dr. A. H. Rosenthal, company's research director.

'With the incorporation of Scophony television picture 'storage' methods into postwar television receivers, many more noninterfering television transmission stations become possible within the same television broadcasting band,' said Levey. 'This makes for greater competition, more and better quality television programs and is generally in the public interest.'

He pointed out Skiatron television receiver permits the reduction of the band width by at least 66%, meaning that this would make possible the establishment of six telecasting stations where four such stations can be located at present. Scophony's television setup has been described as one incorporating the arc-light principle, much the same as the motion picture projector, thereby obtaining sufficient light to make possible wide-screen television with sufficiently sharp image.

Femmes On Spot

Continued from page 3

use of these vehicles is automatically broadened.

20th-Fox, which, during the past two years acquired an unusually large number of books and plays, is not bidding as actively in New York from accounts, since the return of Darryl Zanuck as studio production head. Previous to its recent buying spree, 20th was not a heavy book and play buyer. Zanuck prefers originals, often personally directing his corps of scripters.

For a time Bert Bloch, ... story department head for 20th, ... given virtually carte blanche in paying for rights to plays or books which he considered outstanding.

Warners is reported expanding its story purchases and, contrary to past procedure, is having more material read in New York. Warners, looking for more originals, has also been subsidizing writers.

RKO and Universal have been depending mostly on original scripts. Former company now has writers in the studio mills.

4th War Loan

Continued from page 3

$185,000; and 55 farm magazines donated ads valued at $70,000.

'In addition, national advertisers placed ads on war bond copy in newspapers, magazines, radio and in the outdoor field, which were not actually measurable, but estimated in value at $1,799,467.' Gamble said the value of aid by the film industry, theatres, schools, retail establishments, etc., could not be calculated.

60,000,000 Individual Sales

'It is possible,' he said, 'that the individual bond sales in this Third War Loan may reach the staggering total of 60,000,000 sales, an almost impossible physical task in the short space alloted to the drive.'

Gamble said that if it had been possible to figure in dollars and cents the job done by Hollywood and the theatres, it would run into millions, comparing favorably with the new papers and radio. The preliminary Government survey, he said, indicated that the War Bond Premieres, the appearance of screen stars at rallies and other theatrical jobs were highly effective in reaching small bond buyers.

WAC officials made no effort to estimate the amount of money spent by the theatres and studios in financing the Hollywood Bond Cavalcade, the war veterans' airmadas, the special films, lobby decorations and special theatre advertising. It was guessed unofficially that this alone cost the industry over $1,000,000.

'We have made no effort to tabulate the cost,' said Si Fabian, chairman of the theatres division. 'The expenses were shared by thousands of theatres, all studios, and many individuals. If we helped make the Third War Loan a success, the effort was cheap.'

Labor Lack

Continued from page 3

Bing Crosby starrer, and 'Experiment Perilous.' The three pictures winding up the 1943-44 schedule are 'None But the Lonely Heart' (Cary Grant), 'The Gibson Girl' (Ginger Rogers), and 'Elizabeth Kenny' (Rosalind Russell).

Six in Tints

At least six pictures next year are to be Technicolor, one of the big budgeters being 'Spanish Main.' Pat O'Brien is slated for two pictures, 'Marine Raiders' and 'Having a Wonderful Crime.'

With the biggest backlog of completed pictures in company's history, five completed but not yet released, Koerner said there was now ample time to prepare scripts carefully before going into production. The story situation, Koerner said, is acute, though RKO has over 40 writers on the lot. Koerner does not believe in paying fantastic prices for screen rights to plays.

The Gildersleeve and Lum 'n Abner series are to be continued next year due to their big following in certain territories, Koerner added. He does not expect to make many war pictures next season but if a good yarn comes along it will be filmed.

Asked what RKO would do with the Orson Welles and Pare Lorentz footage Koerner said he wished he knew. He's looking for a story to fit the footage. RKO studio topper expects to return to the Coast Nov. 5.

FEAR 'TRICK' PIX KICKBACK

WARNING AGAINST FREAK BALLYHOO

Pointing to the fact that the studios are today turning out the greatest number of quality pictures in history, Ben Kalmenson, general sales manager for Warner Bros., issues a warning to theatre operators against cheating the public with 'trick pictures' and freak exploitation which, in his opinion, will send them away feeling disgruntled and imposed upon, with the ultimate effect of alienating many regular patrons. Several cases of this kind have come to his attention in recent weeks, he stated.

'Class A houses, charging top prices of admission in the community,' the Warner sales chieftain added, 'must present only quality pictures, and they cannot afford to abuse the confidence of trusting filmgoers with currently sensational catchpenny attractions that aren't worth first-run admission scales.'

In times like the present, when theatres are drawing the highest attendance in the history of the business, Kalmenson noted, there is a golden opportunity for creating and cementing goodwill for the screen in general—a chance to make permanent friends and customers of millions who have not been steady film patrons in the past.

Kalmenson, who presided at last week's three-day Warner sales convention in Chicago, added that many new customers also are being developed among the nation's youth, and this offers a chance to not only help solve the juvenile delinquency problem by providing wholesome entertainment but also to make new patrons who will continue to be filmgoers for life. Warner sales head also feels that there is no need for first-run theatre to drop below established entertainment standards and sacrifice valuable prestige in order to fill bookings since there is an ample supply of top entertainment for every type of operation.

Kalmenson, however, wanted it clearly understood that he isn't urging exhibitors not to play any particular kind of picture. On the contrary, he said, there is a right theatre for every type and quality of picture made but each must be shown in its proper theatre and under proper conditions.

Since statistics showed that the boxoffice flourished during World War I but lost much of its attendance in the depression that followed, the Warner sales manager warns that this can be avoided in the present era if exhibitors take special pains to keep faith with their patrons and strengthen the growing ties between the picture industry and the general public.

Roadshowings Set

Chicago, Nov. 2.

While no definite decision was reached at the Warner Bros. sales conference held at the Blackstone Hotel last week, it is almost certain that 'Mark Twain' and 'Saratoga Trunk' will be roadshown in 1944 at increased admission prices.

The day and a half meeting, presided over by Ben Kalmenson and attended by approximately 20 district managers and home office executives, wound up Saturday (30). It was confined to over-all company policies and problems and the laying of merchandising plans for the coming year. No mention of further reissues was made in the discussions of the estimated 10 pictures to be released during the sales drive scheduled from Dec. 19 to May 13.

S. Charles Einfeld and Mort Blumenstock discussed the advertising campaign laid out for 'The Desert Song,' for which in excess of $25,000 will be spent for promotion.

Joan Davis Sues for 100G

Los Angeles, Nov. 2.

Joan Davis is suing a local drug store chain for $100,000, complaining about wrong directions on a perscription made out by her doctor and filled by one of the chain's druggists.

Actress declares she collapsed on a set at RKO as a result of following the wrong directions.

NAME JENKINS PREXY OF L&J GA. CIRCUIT

William K. Jenkins, partner of the late Arthur Lucas in the Lucas & Jenkins circuit in Georgia, has been named president of the chain following a meeting in Atlanta last week among Paramount homeoffice theatre executives, Jenkins and trustees of the Lucas estate.

The Lucas & Jenkins chain, operating around 60 theatres in Georgia, is a Par partnership. An anti-trust suit, brought by independents in competition with L&J, is pending in the Federau courts.

Par h.o. delegation attending last week's sessions at Atlanta included Leonard Goldenson, v.p. of Par over all theatre operations; Leon Netter, v.p. of Par Theatres Service Corp.; Montague F. Gowthorpe, comptroller of Par theatres, and Walter Gross, theatre department attorney.

Green Draws Kyser Pic

Hollywood, Nov. 2.

Columbia signed Alfred E. Green as a director following his recent job as pilot of 'There's Something About a Soldier,' now in the cutting room.

First chore will be a musical, still untitled, with Kay Kyser starring.

Studio Contracts

Hollywood, Nov.

Barre Lyndon, writer, renewed by 20th-Fox.

Edmund Gwenn inked pact at Metro.

Frances Gifford's option picked up by Metro.

Marion Bell, of San Francisco opera, inked player pact at Metro.

James Millican's player option picked up by Paramount.

Joan Lorring drew player ticket at Metro.

Robert Lees inked scripting contract at Paramount.

Ted Donaldson drew player ticket at Columbia.

Fred Rinaldo signed as writer by Paramount.

Joan Lawrence drew a player contract with Metro.

Anita Louise's option lifted by Columbia.

Alexander Pope, radio actor, signed by Paramount.

James Brown's act option picked up at Paramount.

Gerra Young's minor contract with PRC approved by court.

Discontinue War Workers' A.M. Shows Because of No Theatre Personnel

'ov.

workers shows here, design t the special needs of late-hour workers, are being discontinued, not so much from lack of patronage as for the difficulities of getting theatre personnel.

Both the United Detroit chain nd the downtown Fox, which drew 5,000 war-plant workers for months to its early a.m. shows, iscontinued the policy chiefly because of the inability to get theatre staffs to wor the extra long hours or to nd new help to properly man the houses for the additional shows.

The unions and industry cooperated well in Detroit in building up attendance among their late shifts for the special shows and even volunteered in some instances to supply the personnel to help in staffing the houses, which was not a suitable solution in view of the fact that there was the likelihood of a clash between CIO and the AFL theatre unions over such a procedure.

The oddity in the Detroit pictur is that the heavy demand for war-plant workers itself was the obstacle to providing them with shows to hit their working hours better. Plenty theatre help here has been drained off by the industrial plants which left skeleton staffs or women replacements incapable of working the longer hours to provide them with the swing-shift shows.

'Army' Cut to Canadians

Toronto.

A 'generous portion' of the Canadian proceeds of 'This Is the Army' (WB) will be turned over to the Canadian Army Recreation Fund, according to a mutual agreement entered into by Warner Bros., Famous Players-Canadian, and the Canadian Government. xact percentage not divulged.

Long-delayed preem of 'Army' was staged at Imperial here and will hold over for some weeks, as expected.

TENTH
ANNIVERSARY
EDITION

DAILY VARIETY DAILY

Published in Hollywood
Friday, October 29, 1943

OUT NOW

Price As Usual 5c

Libson's 12 Now Under Schwartz's O.O. Col. Frudenfeld as Division Manager

E. L. Alperson, general manager of RKO Theatres, has added the 12 RKO theatres in Cincinnati and Dayton, formerly operated by the late Ike Li , to those already under the supervision of Sol A. wartz, RKO western zone manager. There are nine houses in Cincinnati and three in Dayton.

Alperson last Monday (1) also assigned Jim Brennan, RKO eastern zone manager, to supervision of the two RKO theatres in Boston formerly handled by Schwartz.

Col. Arthur Frudenfeld will be division manager of the Libson houses. Harold J. Mirisch, RKO chief film buyer and booker, will handle the Cincinnati and Dayton houses through the N. Y. home office.

N. Y. Film Advertisers Seek Gable As Speaker

For the luncheon which the Associated Motion Picture Advertisers, N. Y., will hold at the Astor hotel Nov. 17, the organization is trying to round up some war heroes as special guests and, among others, hopes to get Capt. Clark Gable, who's back in this country now.

Postmaster General Frank C. Walker, who is interested in the Comerford circuit, will be guest of honor, while Charles (Socker) Coe, v.p. of the Hays' office, will act as master of ceremonies.

Luncheon will be held in the main ballroom of the Astor, with the tap $3.50 per head.

U. S. Films to Educate Fascists, Says C. F. Coe

Montreal, Nov. 2.

Defining motion picture production as 'a $2,000,000,000 industry devoted to the commercialization of the emotions,' Charles Frances Coe, v.p. and general counsel of the Motion Picture Producers and Distributors of America, in an address to the Advertising and Sales Executives Club of this city Wednesday (27), added: 'It is an art industry and if ever it fails as an art, it will fail as an industry; if ever it fails as an industry it will wither as an art.'

The motion picture would play a major role in the re-education of Germany after the war, he declared, 'by the simple process of showing entertainingly the way you and I have learned to live in the democracies.'

Unlike the European motion picture of pre-war vintage, 'we had and we propose to have a full screen,' Coe asserted. He added that the industry took pride in that it 'has never had a profitable contract with the government. We have made their educational and training films without a cent of profit.'

BERGMAN'S TOUR

Maurice Bergman, Universal's eastern ad-publicity director, starts a swing through the middlewest to meet representative newspaper editors on Nov. 13.

Plans stopping off in about seven key cities while en route to the Coast where he will see new product at the studio.

Lou Pollock Succeeds Curly Harris at UA

Paul N. Lazarus, irector of advertising and publicity for United Artists, has appointed Lou Pollock to replace Robin (Curly) Harris, who recently resigned as UA publicity manager to go into the Army.

Pollock, who has been handling publicity for the Society of Independent Motion Picture Producers, on the Coast, was formerly eastern publicity and advertising manager for Universal. He was previously with the RKO and Publix B & K theatre circuits.

Pollock, in replacing Harris, will also serve as assistant to Lazarus.

Joe Lee to Step Into 20th Exec Sales Post

Moving from the 20th-Fox exchange, N. Y., where he was sales supervisor, Joe Lee will go into an important exec sales post for 20th in one of three cities which are under discussion. These are Chicago, Cleveland and Detroit, but as yet decision as to the territory where the homeoffice wants Lee to go, together with details on the assignment, have not as yet been worked out. Chicago is the most likely.

Since checking out of the N. Y. branch, where he served for 20 years, Lee has been on vacation in Miami, having returned from there last Thursday (28).

The Motion Picture Associates, of which Lee was president last year, tendered a luncheon at the Astor hotel, N. Y., on Friday (29) in his honor, at which tribute was paid the veteran film seller by Sam Rinzler, independent circuit operator; Harold Rodner, Warner circuit executive; Joseph T. Higgins, former Collector of Internal Revenue, N. Y.; Congressman James Fay of N. Y., and David Wilentz, attorney-general for New Jersey. Congressman Fay predicted a war of long duration and took the occasion to make a plea for the purchase of more war bonds.

At the luncheon a motion was offered and seconded for the donation by the MPA of $150 to the National War Fund. Jack Ellis, branch manager for United Artists in N. Y., who's president of the MPA, said that maybe the MPA could donate even more than that.

Rinzler, who's industry chairman for the N. Y. territory on the drive, said that he had gotten 19 different indie exhibs to make personal donations to a total of $5,000.

New 'Brownout'

Continued from page 3

The two-hour night lighting, though reduced, will more than make up for the loss of the daytime illumination, it's believed.

While nabe operations in former dimout zones may benefit to some extent from the 'brownout,' it's a question what will occur in inland towns that are now placed under lightin restrictions for the first time.

The saving in power will vary according to light rates in cities or towns and the amount of power ordinarily consumed. For a theatre like the Paramount, N. Y., for instance, one that seats 3,664, the weekly saving in juice will run around $350.

Since the 'brownout' only went into effect Monday (1), it will be sometime before accurate comparisons can be made to determine the effect it will have on theatres. On Monday (1) matinee business was ahead of that on a normal Monday, while at night takes were away up though believed this was largely due to election day eve.

In addition to the changes on lighting, it has been indicated that with a view to conserving power, cooling systems may be restricted next summer. Additionally, the coal problem is one that may effect the theatres, all of which have converted from oil, should the shortage of the heating material become acute.

Seattle Lights Up

Seattle, .2.

right lights, for first time since October, 1942, were turned on in Seattle last night (1) following official order from Washington, D. C., lifting all dimout regulations for the present. Pre-war brilliancy downtown cheered showmen, and the town seemed to perk up.

In the wake will be permissable night football and other events.

Sunday Pic Voted Down in Jackson; Other Theatre-Exchange Briefs

Memphis, Nov. 2.

Jackson, West Tennessee's largest city outside Memphis, has voted down Sunday movies for the third time in eight years. Once more the strongly-entrenched Protestant Pastor's Association has emerged winner in a municipal referendum on the question.

Vote was held Thursday (28), with citizenry deciding 1,311 to 956 against Sabbath pictures. Negative majority was largest of the three on record, measure having lost by 250 ballots in 1938 and 285 in 1940 as compared with current 346.

Referendum was ordered after pastors' group had protested when newly-elected City Commission opened movie doors on own initiative Aug. 1. Commission answered protest by establishing 60-day trial period to culminate in election of past week.

Vote on Sunday Pix

Reading, Pa., Nov. 2.

Residents of Laureldale, hosiery mill suburb of Reading, voted today (2) on the Sunday movie issue.

Although Reading has had Sunday movies since 1928, either as benefits or as legalized commercial showings, only one of the 30 boroughs in the county, West Reading, has voted to date for Sunday picture shows.

The Laureldale vote is expected to be favorable. The borough has one theatre, the Laurel.

Joseph M. Green, of N. Y., has leased the long-idle Capitol here and reopened it for Friday and Saturday vaudfilm combos. Norman Clock, formerly with Paramount studios, is manager. The house has been renovated. Opening bill, Ann Corio's 'Jungle Siren' and five vaudeville acts; 17c to 65c.

Harry C. Olmstead, manager of Warner here past 18 months, will take a new job in Warner Bros. studio. A native of N. Y., Olmstead came to Reading from York, Pa. His successor not yet announced.

Faulkner's Takeover

Philadelphia, Nov. 2.

Fred Faulkner, North Jersey theatre operator, has purchased the Edge Moor, Edge Moor, Del. New house, in a suburb of Wilmington, was acquired from Al Fischer, Philly exhib, for undisclosed figure. Fischer operates the Kenwick, Glenside, Pa., Philly suburb. Faulkner recently joined his enterprises with the Brandt circuit of New York.

Variety Post No. 713, American Legion, last week elected new officers for the coming year. Formal installation ceremonies will be held Nov. 5.

The officers-elect are: Isidore Epstein, gen. mgr. of Atlantic Theatres, commander; J. A. Kraker, district manager of Ross Federal, vice-commander; Joseph Engel, branch manager of Republic Pictures, junior vice-commander; John Flynn, district manager of Warner Bros. Theatres, chaplain. Other officers are Max Leven, adjutant, and Leo Beresin, sec.-treas.

Salem E. Applegate, newly appointed Universal district manager, will be feted by M. P. Associates at Hotel Warwick Nov. 8.

Mundstuk Upped by M-G

Pittsburgh, Nov. 2.

Jack Mundstuk, former M-G salesman here, promoted from city salesman in Cleveland exchange to sales manager there under Jack Sogg, branch chief. Mundstuk was transferred from local office to Cleveland couple of years ago.

In the Navy less than six weeks, Andrew Rizak, manager of the Rialto for nearly five years, has been reported missing in action. He was on a destroyer in the Mediterranean.

Bill Kane, owner of the Nemo in Pitcairn, is arranging a benefit show, proceeds going to a fund for the maintenance of a community honor roll. Kane is also a Pitcairn councilman and high school teacher.

RKO's new exploitation man in the Pittsburgh and Washington territory is Gene Gaudette, who worked for company in midwest before going into army, from which he was recently given an honorable discharge. Gaudette, who first came here seven years ago as p.a. for Don Bestor's band, replaces Al Selig, resigned.

Nettie Wise, head cashier at Col exchange, is quitting to wed; Mary Laird replacing her. Dorothy McArdle moves from bookkeeping department to assistant cashier; Ann Thiel takes over Miss McArdle's old berth.

Sid Dickler, bandleader and nitery p.a., has joined WB staff as an assistant manager.

Bill Hollenbaugh, veteran shipper at Republic, is the new head of the department, succeeding Fred Hart, called by Uncle Sam.

Rivoli theatre, South Fork, Pa., acquired by K. A. Vaveris and Fred Barker.

Harry Cadugan replaces Jimmy Powers as manager of Garden theatre.

James C. Shanklin has purchased the entire capital stock of the Lewisburg, W. Va., theatre company from Gene Custer, of Charleston, W. Va., and has already taken over the Lewis theatre. There will be no changes in the staff, Mrs. Elsie Loudermilk remaining as manager.

Veronica Sero, formerly of the Jack Judd poster house, is now with National Screen Service, and her post with the former firm has been taken over by Mercedes Kubiak.

Femmes Rule the Roost

San Antonio, Nov. 2.

Mildred Hall named assistant manager of Empire by E. E. Collins, city manager of Interstate Theatres. Beulah Green is manager and is first house here to be completely taken over by members of the distaff side.

Mich. Variety's War Work

Detroit, Nov. 2.

The Variety Club of Michigan has underway its second season of providing 50 service men with a special show each Saturday night at its clubrooms. With 50 hostesses from the theatres and exchanges, the club provides special acts from the niteries and theatres and refreshments. Arvid Kantor, of National Screen Service, is chairman of the activity.

The club also has completed its project of collecting through the houses here 10,000,000 cigarets for the men overseas. The collections were made in the houses with each package sent abroad bearing Christmas greetings 'from the patrons of the ——— theatre' and the name of the particular donor.

More Upped Scales

St. Louis, Nov. 2.

C. H. Miller and the Van Nomikos Circuit now control the Time, a 700-seater, the Orpheum, 478, and the Web, 350, all in Savannah, Ill. With no opposish the price scale in these houses was upped to 25c and 40c.

Ted Randall, now manager of the Lory, Highland, Ill. Replaces Bernard Palmer, who is now booker for the five houses of the Columbia Amusement Co.

Fox Midwest Circuit has purchased the Fox, Joplin, Mo., from George N. Spiva, Joplin banker. Cost $372,000 when it was built in 1930.

Crow's House Razed by Fire

Leonard, Texas, Nov. 2.

The Aztec, owned and operated here by L. B. Crow, went up in smoke last Sunday leaving only a vacant lot where the house stood.

Crow plans opening a new house here in a new building which is vacant at the present and which can be converted into a theatre. He plans to pick up equipment to enable him to operate.

Covington Sells to Long

Teague, Texas, Nov. 2.

The Star sold by H. H. Covington to J. G. Long, who will continue to operate house. Covington has no future plans but plans on opening a new house.

Kaliski Vice Stearn in Cleve.

Bert M. Stearn, former Warners branch manager at Cleveland, has resigned. Joe Kaliski succeeds.

Wren Switches to Adams

Jay Wren, in charge of advertising and publicity for the Walter Reade circuit, has resigned to accept similar post with Adams Bros.

The Adamses operate theatres in Newark and Paterson, N. J., under a partnership with Paramount.

Gaynor Back to Flackery

Leonard Gaynor, who retired to farming on his place at Glen Gardner, N. J., for nearly two years, has rejoined 20th-Fox. He will be assistant to Jack Goldstein.

Grauman's Chinese Ablaze For Premiere of 'Diary'

Hollywood, Nov. 2.

Lights go on again with all their power for the first time since the dimout when 20th-Fox stages its premiere of 'Guadalcanal Diary' at Grauman's Chinese Nov. 10.

Tale of the Marines will be the first blazer of 1943 and the studio is making it a bright occasion, not only with batteries of searchlights but with hundreds of men in uniform as preem guests.

's' Philly Preem

Group of 20th-Fox execs and newspapermen are trekking to Philadelphia from New York next Wednesday (10) for the world preem of 'Guadalcanal Diary,' at the Fox, to be preceded by a dinner at the Bellevue-Stratford hotel given by Mayor Bernard Samuel. It's timed in conjunction with the 168th anniversary of the U. S. Marine Corps.

Spyros Skouras, Larry Kent, Tom Connors and Hal Horne are among those planning to attend.

STORY BUYS

Hollywood, Nov. .

Producers Releasing Corp. bought 'Natal,' tale of the African airport, by Harrison Carter.

Harold Shumate sold 'Black Hawk Jim,' western yarn, to Columbia.

New York Theatres

BEG. FRIDAY, NOV. 5
Olivia De HAVILLAND • Robert CUMMINGS
Jack CARSON
In Warner Bros. Hit
"PRINCESS O'ROURKE"
In Person
SHEP FIELDS and His Orch.
Special Attraction
THE MERRY MACS
B'way & 47th St. STRAND

MICHAEL TODD PRODUCTIONS
A New Comedy by GYPSY ROSE LEE
THE NAKED GENIUS
Staged by GEO. S. KAUFMAN
with JOAN BLONDELL
PLYMOUTH, West 45th St. Mats. Wed. & Sat.

ETHEL MERMAN in
SOMETHING FOR THE BOYS
COLE PORTER SONGS
ALVIN, West 52nd St. Mats. Wed. & Sat.

THAT ROBUST INSTITUTION
STAR AND GARTER
Staged by HASSARD SHORT
MUSIC BOX, West 45th St. Mats. Thurs. & Sat

BETTY GRABLE • ROBERT YOUNG • ADOLPHE MENJOU
Sweet Rosie O'Grady
IN TECHNICOLOR!
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

LOEW'S State TIMES SQ.
Thurs., Nov. 4
ON SCREEN
Claudette COLBERT
Paulette GODDARD
Veronica LAKE
"SO PROUDLY WE HAIL"
In Person
Benny FIELDS
Jean PARKER

On Screen
In Technicolor
"PHANTOM OF THE OPERA"
Universal Picture
Starring
Nelson EDDY
Susanna FOSTER
Claude RAINS
Capitol BROADWAY AT 51st STREET
In Person
Duke Ellington and His Orchestra
Lena Horne

"BARGAIN OF THE TOWN"—Mantle, News
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474. Evgs. 8:40. Sun. 8:15. No Mon. Perf. Mats. Sat. 2:40, Sun. 3. Mail Orders Filled. Spec. Mat. Armistice Day, Thurs., Nov. 11.

RADIO CITY MUSIC HALL
"LASSIE COME HOME"
Spectacular Stage Productions

SAMUEL GOLDWYN'S
THE NORTH STAR
New Victoria B'WAY & 46th—Daily. 2:45, 8:45. Mats. (except Sats. Suns. Hols.) 75c. $1.10. Eves. $1.10, $2.20. Extra shows. Sats., Suns., Hols.—Ci. 6-7429.
RKO Palace B'WAY & 47th Continuous performances. Popular priced run. Doors open 9 a.m.

"FOR WHOM THE BELL TOLLS"
Continuous Performances from 10 a.m.
RIVOLI B'way

Mary Martin • Franchot Tone • Dick Powell • Victor Moore
"TRUE TO LIFE"
In Person
The Ink Spots
TONY PASTOR and His Orch
PARAMOUNT Times Square

MGM's STAR-IFFIC TECHNICOLOR HIT!
THOUSANDS CHEER
30 STARS...3 BANDS
ASTOR B'way & 45th St.
POPULAR PRICES Continuous from 10 A.M.

CBS BUILDS AND SELLS 'EM

Comm'l CBS-Built Shows

Program	Sponsor	Time
N. Y. Philharmonic	U. S. Rubber Co.	Sun. 3-4:30 p.m.
'Man Behind the Gun'	Elgin Nat. Watch Co.	Sat. 7-7:30 p.m.
'Report to the Nation'	Elec. Co. Adv. Program	Tues. 9:30-10 p.m.
'World News Today'	Cont. Radio & Tel.	Sun. 2:30-2:55 p.m.
'The World Today'	General Electric	Mon.-Sat. 6:45-6:55 p.m.
'World News'	Hudson Coal Co.	Sun. 9-9:15 a.m.
Joseph C. Harsch	B. F. Goodrich Co.	Mon.-Fri. 6:55-7 p.m.
Bill Henry	Johns-Manville Corp.	Mon.-Fri. 8:55-9 p.m.
Ned Calmer	Parker Pen Co.	Sat.-Sun. 8:55-9 p.m.
Ned Calmer-Maj. G. F. Eliot	American Oil Co.	Thurs. 6-6:15 p.m.
Edward R. Murrow	American Oil Co.	Sun. 1:30-1:45 p.m.
'Dateline'	Philco	Fri. 7:15-7:30 p.m.
'Let's Pretend'	Cream of Wheat	Sat. 11:05-11:30 p.m.
Blue Jacket Choir	Minneapolis Honeywell	Sun. 11:05-11:30 a.m.
News-Warren Sweeney	Curtiss Candy Co.	Sat.-Sun. 11-11:05 a.m.
'Mother and Dad'	Allegheny Ludlum Steel	Sat. 5:30-6 p.m.
'Suspense'	Roma Wine Co.	Thurs. 8-8:30 p.m.

New AFRA Code Gives Transcription Performers Same Pay as Live Shows

Under the new code of the American Federation of Radio Artists, effective Monday (1) but subject to War Labor Board approval, performer pay scales for transcriptions are the same as for live programs. That and the reclassification of sound effects men constitute substantial concessions to the union.

The new contract is effective only one year, expiring Oct. 31, 1944, at the same time as the AFRA live codes for both commercial and sustaining programs. Thus, future agreements for all live and recorded shows, both commercial and sustaining, will be negotiated at the same time, giving the union the opportunity to make conditions if the different pacts conform. Already, it appears, AFRA intends demanding identical fees for sustaining and commercial shows. However, that would depend on general conditions at that time, particularly in reference to the war.

A notable change in the new disc code is the classification of 'custom built' and 'open end' transcriptions. The so-called Class B transcriptions

(Continued on page 46)

ALLEN COMING BACK DEC. 12 FOR TEXACO

Fred Allen last Friday (30) advised the Buchanan agency, which handles the Texaco account, that he was prepared to return to his Sunday evening spot on CBS Dec. 12. Also that he would have to do his first few broadcasts from Hollywood, where he is scheduled to make a picture.

The probabilities are that Tom Jones, assistant to Al Goodman, will go out to handle the orchestra and that James Wallington will join Allen at the start for the announcing-fencing chores.

Knight, Ailing, Leaves F-C-B

Hollywood, Nov. 2.

Illness has forced Vick Knight to relinquish his post as v.p. in charge of radio for Foote, Cone & Belding agency. On sick leave for the past few weeks, he asked his release from Emerson Foote when it was apparent his convalescence would keep him off the job for some time. Knight joined F-C-B six months ago on a move from the office next door of the Biow agency, where he served in a similar capacity.

Foote said he had no one in mind for the job at this time. Bill Lawrence continues as free-lance producer of the Jack Carson show, which was renewed last week for a third cycle.

Lawrence Vice Knight

Vick Knight has resigned as director of the Jack Carson program for Campbell's soup. He turned in the notice last week to Don Belding, Coast partner of Foote, Cone & Belding, the agency on the account.

Bill Lawrence, who has been subbing as director during Knight's illness, will continue the assignment indefinitely, doubling from his 'Screen Guild Theatre' directorial stint for Lady Esther.

P&G Options Thompson, Pending Draft Status, For Own Comedy Show

Bill Thompson, character-comedian formerly on the 'Fibber McGee and Molly' program, has been placed under option by Procter & Gamble as prospective star of his own series. However, the account is postponing actual production of the new show pending clarification of Thompson's draft status.

Currently in Chicago, where he is doing freelance acting assignments, Thompson is classified 1-A, but may be put back into 3-D because he is the sole support of his parents.

'VICTORY PARADE' OFF PALL MALL PROGRAM

Pall Mall (American Cigar & Cigaret Co.) is eliminating the 'victory parade' feature from its Gracie Fields series on Mutual.

The inclusion of the 'parade' got a generally unfavorable press, with critics pointing out that the program sought to emphasize the very thing that the Office of War Information was trying to dispel, namely, the impression that victory was just around the corner.

Stauffer to Coast

Don Stauffer, Ruthrauff & Ryan v.p. in charge of radio, left for the Coast Monday afternoon (1). Stauffer had just returned to the agency post after spending eight months as head of the Office of War Information's radio division.

R & R denied the report current in agency circles last week that Stauffer was slated to succeed Everett Grady as executive v.p. of R & R.

THOMPSON FIGURED TO LAND OWENS GLASS

Joseph Close, radio executive for the Owens Illinois Glass Co., is slated to announce tomorrow (Thursday) the agency that is to succeed D'Arcy on the business. J. Walter Thompson, which based its pitch on the idea of fixing up the account's present show on CBS, is figured to land the account. Other agencies reported Monday (1) as leading contenders on the candidate list were Ruthrauff & Ryan and Kenyon & Eckhardt.

D'Arcy will continue piloting Owens' afternoon series on CBS until Dec. 5, or the end of the program's current 13-week cycle.

SPONSORS BUY 17 NET-BUILT SHOWS

With the sale of 'Suspense' to Roma Wine last week, the Columbia network has expanded to 17 its list of CBS-built programs currently sponsored on that network. The figure will go to 18, if and when the pending deal for the 'Corliss Archer' series is closed through the McCann-Erickson agency. The list does not include Frank Sinatra, who also was given a buildup by CBS and wound up commercially with show controlled outright by a Columbia client, Lucky Strike.

The amount of time consumed by the 17 CBS-built sponsored shows adds up to seven hours and 55 minutes, or close of 32 quarter-hour periods. It is a record that has not even been remotely approached by any other network, even though 11 of the 17 programs are either straight newscasts, news commentaries or news documentaries. The record reflects a business doctrine that William S. Paley, CBS prez, has been pursuing assiduously for the past two years, namely, that of not only having a CBS-built show to offer a sponsor along with time accommodations, but of protecting the network against any disposition on the part of a client to move a show developed into popularity on Columbia to some other network.

Wrigley May Sponsor Shirer By Giving Him Half 'America's' Time

P.K. Wrigley may assume the sponsorship of William Shirer by splitting the gum company's present half-hour (6:30-7) on CBS Sunday nights into two parts and devoting the first half to 'America in the Air' and the second 15-minutes to the commentator. The orientation program now occupies the entire half-hour.

Columbia had previously figured that Welch grapejuice might be inclined to substitute Shirer for its current 'Dear John' (Irene Rich) series in the Sunday, 5:45-6 p.m. slot, but Welch last week dispelled this hope with the announcement that 'John' stays as is.

G-C-N Blue Agency

Geyer, Cornell & Newell has been appointed advertising agency for the Blue Network by Edgar Kobak, chain's executive v.p.

The appointment becomes effective immediately.

NBC's New Renewal Clause Not Mandatory for Sponsors, Agencies

The NBC sales department disclosed Monday (1) that there is nothing mandatory about the new renewal clause that it has written into its time contracts. Clients and agencies, it was said, are free to either accept or reject the clause when they get around to renewing their present facilities commitments.

Under the new clause, NBC for the first time reserves the right to cancel a client's contract on 52-weeks notice. The client, it was explained, receives in return, for the first time, the privilege of self-perpetuation for 52 weeks instead of having to submit a renewal order 30 days prior to the expiration of the current 13-week cycle. The new clause makes such renewal orders operative for 52 weeks automatically.

Kesten to Spiel

Paul Kesten, CBS executive v.p., will be the guest speaker at tomorrow's (Thursday) luncheon of the Rialto Executives Club of New York in the Hotel Shelton.

His subject will be 'Radio's Responsibilities.'

P&G to Expand Toiletries Mfg.

Procter & Gamble, which has concentrated almost entirely on soap products in the past, intends entering the toilet goods field in a major way when business conditions permit. The firm has already set up the nucleus of a department to handle the new lines. Harold Hall, formerly with Bauer & Black, heads the division, and Phil Richardson, formerly with the J. Walter Thompson agency, has charge of the advertising setup.

Although it now manufactures Drene shampoo and Teel dentrifice and has made a few other toilet goods items in small quantities, the new P. & G. plan is to expand this division into major proportions, in competition with such firms as Colgate-Palmolive-Peet, Mennen, etc. Entry into the new field is expected to boost the P. & G. advertising budget, already by far the largest of any sponsor in radio.

CBS' INCOME JUMPS; 90c DIVVY ON STOCK

The CBS board of directors declared Monday (1) a year-end cash dividend of 90c a share on Class A and B stock of $2.50 par value. Frank K. White, CBS v.p. and treasurer, released at the same time a consolidated income statement for the nine months ending Oct. 2, 1943, which showed an earning for that period of $1.89 per share, as compared to an earning of $1.69 a share for the first nine months of 1942.

The broadcasting system and its subsidiary companies did a gross of $53,846,108 for the first nine months of 1943. Of this amount, $41,520,000 came from time sales. The overall gross for the like period of '42 was $45,293,614, with $33,120,000 of it derived from time sales. The net income for the 1943 period was $3,-245,625, whereas for the like stretch of '42 it was $2,894,751.

4 Nets' $108,650,000 Gross in 9 Mos. Cues Probable $145,000,000 for Year

The accumulative gross in time sales of the four national networks for the first nine months of this year is but $6,300,000 short of what the foursome grossed for the entire year of 1942. The accumulative tally for the nine months, ending Sept. 30, 1943, which is 30% over the gross for the parallel period of 1942, indicates that the networks will wind up 1943 with a joint time sales turnover of about $145,000,000. The total for '42 was $115,000,000 and for 1941, $106,400,000.

The Blue network continues to lead the field in the matter of increased business. The $2,335,000 it grossed this September represented a margin of 116% over the like month of 1942, while its accumulative edge was 78%. Columbia for the month was ahead by 38%, and NBC 33%. Mutual was up 63% for September and 32% on the year.

NETWORK GROSS TIME SALES

(Estimated)

FOR SEPTEMBER

	1943	1942	P.C.
Blue	$2,335,000	$1,085,000	+116
Columbia	4,950,000	3,575,000	+38
Mutual	1,155,000	710,000	+63
NBC	4,690,000	3,510,000	+33
Total	$13,130,000	$8,880,000	+48

FOR FIRST NINE MONTHS

	1943	1942	P.C.
Blue	$18,950,000	$10,680,000	+78
Columbia	41,520,000	33,120,000	+25
Mutual	9,350,000	7,090,000	+32
NBC	38,830,000	32,180,000	+21
	$103,650,0[illegible]	$83,070,000	+30

AFRA, CBS Settle Dispute Over Gt. Lakes Show; Standbys for Choristers

Chicago, Nov. 2.

Settlement was reached between CBS and the American Federation of Radio Artists in regard to the broadcasts of the Bluejacket Choir from the Great Lakes Naval Training Station. Negotiations are still underway with the Blue Network.

Effective with the Sunday (31) broadcast, CBS is employing 10 standby choristers at approximately $35 each on the Bluejacket programs sponsored by Minneapolis Honeywell. This figure was arrived at on the basis of a standby apiece for the first eight men in the Navy Choir and one for every 16 men thereafter.

Arrangement is not to be looked upon as a precedent-setter, Hy Faine, local AFRA secretary, emphasized, and was agreed upon for this situation only because of the strong appeal made by Great Lakes naval officials to keep the group on the air as a morale-builder. AFRA is against the use of standbys in principle, according to Faine.

OFFER JOAN DAVIS IN $12,000 PACKAGE

Joan Davis, co-star with Jack Haley, of the current Sealtest show (NBC), is being offered around the ad agencies as part of a packaged program for a weekly consideration of $12,000. Several agencies are reported to have evinced an interest in the proposition. The comedienne is said to want $5,000 out of the 12G for herself, or twice her reported current salary.

Miss Davis' contract with Sealtest expires at the end of this year. Comedienne, now a William Morris office client, switches over to Music Corp. of America the first of the year, according to reports. Sealtest's agency, McKee & Albrought, is said to have no interest in retaining her on the 12G package basis.

Monty Woolley Likely Old Gold Replacement

Monty Woolley and the J. Walter Thompson agency have tentatively got together on a deal for the actor to take over in January the top billing of the Old Gold half-hour on CBS Wednesday nights. The show would originate from New York.

Sammy Kaye, who heads up the stanza at present, is due to settle down in Hollywood this month for the making of a picture for United Artists.

MBS Up 86% for Oct.

Mutual's gross time sales in October skyrocketed to $1,407,787, or 85.8% over the $773,221 gathered by the network in October, '42. For the first 10 months of the year the margin amounts to 36.8%.

From January to October of this year the gross totaled $10,758,264, whereas for the like period of '42 it was $7,863,138

Licensing Webs Under Amended F.C.C. Act Due to Crop Up Again

Washington, Nov. 2.

The old question of licensing networks under an amended Federal Communications Act is expected to bob up again tomorrow (3), when the Senate Interstate Commerce Committee opens hearings on the White-Wheeler bill. The proposition has a habit of coming to the forefront whenever legislators get together to talk about radio officially.

The most recent example of why some people here think networks should be licensed occurred last week when the FCC questioned the contracts between CBS and its new affiliates as possibly violating the web regulations. As the FCC hinted in its letter to CBS, the individual stations could lose their licenses, but nothing could be done to the chain if the contracts are violations.

Although FCC Chairman James L. Fly will be the first witness tomorrow, it is thought unlikely he will be quizzed on the subject. He, like most others concerned, has expressed opposition to network licensing in the past.

One outstanding figure favoring licensing is William S. Paley, CBS president, who twice has gone on record in its favor. He plugged for it before the same Senate committee in 1941 and before a House Committee last year, taking the stand that, under the present communications act, webs should be licensed.

'If we are to be regulated,' Paley said last year, 'and if these things are to happen, please, Mr. Congress, will you specify what should happen, but let these things happen directly. Let us be licensed so we can deal with these situations instead of having them dealt with on an oblique basis.' At this same session NAB prexy Neville Miller and Frank E. Mullen, NBC v.p., veered off from any licensing proposal for chains.

Hearings before Wheeler's committee are expected to drag through most of the winter, featuring a parade of witnesses, many of whom will have their own ideas about amending the communications act. NAB has a flock of such proposals, many slated to be talked over when the directors meet here Nov. 17-18.

Vimms-Sinatra Deal Indefinite

The B. B. D. & O. agency reported Monday (1) that the deal for the Frank Sinatra package show in behalf of Vimms vitamins (Lever Bros.) was far from settled and that it may be a week before several details are ironed out. One of the most important of these is just where the program is to be spotted. CBS has a couple Sunday night periods open, 7-7:30 and 8-8:30, but Lever for some curious reason has shied away from Sunday schedules.

Price being asked for the Sinatra package is $12,000.

ELGIN'S THANKSGIVING TALENT TO COST 30G

Elgin will spend around $30,000 in talent for its two-hour show on CBS Thanksgiving afternoon (4-8). The east to date consists of Robert Young, m.c.; Jack Benny, Dinah Shore, Jack Douglas, Edgar Bergen, Alvino Rey, Lena Horne, Jose Iturbi, Danny O'Neill, Burns and Allen, Jimmy Newell, the Pied Pipers and Don Wilson.

The program will probably be shortwaved to men in the armed services through arrangement made with the War Department.

Quaker Oats Okays New Show on CBS

Chicago, Nov. .

The 15-minute program laid out by the Sherman K. Ellis agency to replace the Aunt Jemima Sunday five-minute spot over CBS has been accepted by Quaker Oats.

The new show, a musical, will start here Nov 6, 12:30-12:45, CWT. Palmer Clark will produce with a cast headed by Vera Lane, William Miller, chorus and orchestra. Previous five-minute program was carried between Sunday matinee world news and the New York Philharmonic Symphony on CBS.

Wake 'Em Up

Bulova Watch Co. has beefed to CBS that its announcers are delivering the Bulova time signals in an uninspired manner.

However, there's no suggestion as to how anybody can make 'it's now 8:30' sound exciting.

Mutual Delays New Rate Card

Mutual has put off the issuance of its new rate card until the network's sales manager, Ed Wood, has returned from Florida, where he is recuperating from an illness. According to a letter issued to the trade Oct. 23, the new rates were to go into effect Monday (1).

Understanding among agencies is that the new card will show not only reductions in discounts but increases in the gross.

CBS NAMES COULTER V.P.; HEADS PROGRAMS

Douglas Coulter, CBS director of broadcasts, was appointed by the network board of directors Monday (1) v.p. in charge of programs. His position is now tantamount to that of William B. Lewis when the latter headed up program operations for the network.

Coulter came to CBS in 1936 as assistant director of broadcasts from the N. W. Ayer agency where he was top man in the radio department. Before Coulter got into radio he was a geologist and a teacher.

Schenley Moving Cugat To P.M. Spot on MBS

Inability of the Blue to provide an evening spot has caused the Schenley Distillers Corp., N. Y., to shift its Xavier Cugat show for Dubonnet from that network, where it is currently heard Saturdays (11-11:30 a.m.), to Mutual, where it will go on Wednesdays (8:30-9 p.m.), effective Dec. 1. The show teed off on the Blue Sept. 4.

The night time cost will be nearly twice the $2,900 Schenley is now paying for the Saturday half-hour. Including talent expenditures, the show now costs approximately $4,500. William H. Weintraub is the agency.

Blue, Mutual Compete For 'Good Will Hour'

The Blue and Mutual networks are competing for Clark Candy's sponsorship of 'The Good Will Hour,' which Ironized Yeast dropped early in October.

The account would like something more than a half-hour and Mutual has offered the Sunday stretch between 10:15 and 11 p.m., whereas the Blue's proffered spot is Sunday, 10:30-11 p.m. When backed by Ironized, 'Good Will' spanned the Sunday 10 to 11 p.m. segment on the Blue.

PRESNELL TO COMPTON

Becomes Production Supervisor of Non-Serial Programs

Robert Presnell, formerly with Young & Rubicam and B.B.D.&O., has joined the Compton agency as production supervisor of non-serial programs.

Evelyn Pierce, formerly a production assistant for several legit managements, has joined Compton as a program supervisor the daytime field.

Daly Quits CIAA

Arthur J. Daly, who left the Weintraub agency to go to Argentina as radio field representative for the Coordinator of Inter-American Affairs, is back in New York. He resigned the South American post after working there for six months.

Daly at one time was a writer-director in N. W. Ayer's radio department.

RUBINOFF AND HIS VIOLIN

"Rubinoff could have stayed on the stage indefinitely, for he plays to the jitterbugs as well as the lovers of classical music. What he can't do on the violin isn't worth doing."—Fred Russell, Bridgeport Post, Oct. 30, 1943.

Rubinoff now on personal appearance tour.

November 5, 6, 7—R.K.O. Temple Theatre, Rochester, N. Y.

Fly Doesn't Love Press Any More

Washington, Nov. 2.

It begins to look as though FCC Chairman James L. Fly didn't mean all that romancing with the press when the hot breath of Rep. Eugene Cox was on his neck a few weeks back. Weekly press conferences which were being held went by the boards yesterday (1) when Fly announced he was calling them off because they were 'so dull and a waste of his time and the time of those attending.'

He made the generous promise, however, that if the boys and girls would liven things up a little by asking 'intelligent' questions he would reconsider the decision. After denying authorship, the chairman read a memo suggesting that he was expected to carry the ball once in a while and give a little info with direct quotes. It went on to say that some of the reporters covering FCC are lacking in background and that those with proper backgrounds refused to ask their best questions at the conferences, preferring to hold them back to get exclusive answers.

With a delicate shudder of disgust, Fly remarked that some Government agencies might be so publicity-mad that officials gave information at press conferences without questions being asked. This was not FCC procedure, he explained.

Reporters retained their politeness, however, and refrained from reminding Fly that President Roosevelt often offers information at his press conference and that FCC, itself, was not backward about unloading gratuitous statements on the press when it didn't like the treatment it was getting from the Cox committee.

Okays International Probe

Washington, Oct. 26.

Calling the recent Senate resolution for an investigation of international communications a 'step in the right direction,' FCC Chairman James L. Fly, at a press conference Monday (25) remarked that one purpose of the probe is to survey the possibility of merging the nation's international radio cable services. Fly pointed out he had been plugging this project for the past few years.

Questioned as to a reply to charges recently aired before a House Committee investigating the bureau, Fly said he 'understood' that as soon as the new committee chairman, Rep. Clarence Lea, has formed a complete picture of the charges, FCC will be invited to give its side of the story. The response probably will be in the form of a written statement with supplementary verbal testimony for the record, if desired, Fly said.

Although hearings on the White-Wheeler bill are scheduled to start Nov. 3 before the Senate Interstate Commerce Committee, the FCC chairman said he had received no formal notice as yet of the opening. Sen. Burton K. Wheeler, co-author of the bill, is chairman of the committee.

Completion of the new FCC study on one year's frequency allocations will take at least a year, Fly estimated, and explained it would have to be a rush job to be finished in that length of time.

From the Production Centres

IN NEW YORK CITY . . .

Alan Ducovney succeeded George Lowther as director of 'Superman'.... Howard Merrill, son of Fanny Merrill, production assistant to Gertrude Berg on 'The Goldbergs,' is now scripting 'Archie Andrews'.... Welcome Lewis and Art Gentry celebrated the first anniversary of their 'Singo Players' program Friday (29) on WJZ....Leonard Elliott and Irma Jurist joined NBC's 'Everything Goes' series Saturday (30)... Eddie Dunham, NBC staff director, named expert consultant to the radio branch of the War Department. He also teaches radio at Westminster Choir College, Princeton....Bertha Kurtzman has been placed in charge of Blu studio and production assignments.

Laurence Hammond, radio public relations head of Bendix Aircraft, bedded with an old foot injury aggravated by a minor mishap last week ....Henry Hayward succeeds Charles Martin as director of the Philip Morris 'Playhouse.' Milton Geiger adapted the initial script....Lester Vail has resigned as director of 'Stage Door Canteen' to concentrate on his three other shows, 'Just Plain Bill,' 'Service Unlimited' and an ET series for Time. Roger White, producer of 'Canteen,' also takes over the direction assignment....Milo Boulton playing a destroyer skipper this week in a Navy recruiting film being made at Norfolk. He's due back in time for his regular m.c. assignment Sunday night (7) on 'We, the People'....Col. Hans Christian Adamson, Murray Dyer and Frank Ernest Hill script Columbia's 'School of the Air,' with Bob Shayon, Oliver Daniels, Alan Ward and Nila Mack sharing the director stint. Leon Levine, CBS assistant educational director, supervises the series....Henry M. Neely, of the 'Stella Dallas' and 'This Life Is Mine' casts, has authored a book, 'The Star Finder,' to be published shortly....Mrs. Arthur Hanna, wife of the 'Amanda' nd 'David Harum' director, hospitalized with strep infection....Casting: Walter Burke ('Amanda'); Walter Greaza ('Front Page Farrell'); Bill Adams, Ethel Intropodi, Jane Harven, John Thomas, Billy Lipton ('Mr. Keen'); Vivian Holt ('Lora Lawton'); Sydney Smith, Timmie Tyler ('Our Gal Sunday'); Riza Royce ('Stella Dallas').

Elaine Carrington, who scripts 'Pepper Young's Family' and 'When a Girl Marries,' will speak at the Pen and Brush club Nov. 9 on writing for radio....'Texas' Jim Robertson, Blue cowboy vocalist, will sing in the Hartford, Conn., Auditorium Saturday (6)....Ed Aronoff, currently with the Dave Alber publicity office, joins Air Features as Irving Hoffman's assistant Monday (8). He is replacing Les Zimmerman, who now heads the William Morris press department.

Rod Erickson, formerly with the John Loveton agency, has joined NBC as a program director. He is currently handling the web's early morning sustainer, 'Everything Goes.'

Wallace Magill, N. Y. Ayer producer of the 'Telephone Hour' (NBC) and Don Vorhees leave for the Coast today (Wednesday) for the Monday (8) broadcast originating in Hollywood....Priscilla Lombard has been named special announcements editor of the Blue News and Special Features department. She replaces Margaret Early, who joined CBS.

Louis Armstrong guests Sunday night (7) on 'Chamber Music Society of Lower Basin Street,' on WJZ-Blue for Woodbury....Bill Ramsey, Procter & Gamble radio director, on a biz trip to New York, went to New Haven over the weekend to see alma mater Yale play Dartmouth. He next comes east again late this month....Charles Schenck now writing-producing 'The Black Hood,' juve thriller on WOR-Mutual, and is guest-directing the Treasury's 'Bond Wagon' show on the same network Saturday night (6)....Pvt. Ira Ashley, recently shifted from Keesler Field, Miss., to Lynbrook, L. I., to work on the radio end of the WAC recruiting drive for the Army Air Forces, again transferred, this time to the Office of Strategic Service, in Washington....Walter Gorman, Young & Rubicam staff director, left Monday (1) for duty with the Transport Service.... While Anne Nichols is away on an extended vacation for her health, Adelaide Matthews and Bud Stinson are scripting 'Abie's Irish Rose,' on WEAF-NBC for Procter & Gamble (Drene). Alford Van Ronkle continues as director.

Eleanore 'Pat' Hurley, WOR photo editor, is resigning to become publicity director of WQXR Nov. 15....Bob White, film and radio writer-director-actor, has joined the Blue's eastern production staff....Hope Emerson has been added to the Gertrude Lawrence 'Revlon Revu'.... Ryc Trier, radio actress, will double in legit as understudy in the forthcoming 'Lady Behave'....Bruce Kamman, assistant production manager for NBC, is writing a 'Radio Cook Book' to be privately printed.

IN HOLLYWOOD

Tony Stanford goes back to producing the Edgar Bergen show and Earl Ebi switches over to RCA's 'What's New?' That gives Stanford something to do while not working on Bank of America opus, the two Elgin two-hour shows and the Standard Brands special hour piece....First to be farmed out by NBC due to heavy schedule on Tuesday, Thursday and Sunday is 'Fitch Bandwagon' Nov. 7. Remote will come from one of the KFWB studios. Any show on those nights moving here from New York will get the same treatment....All radio clerical forces now on 44-hour week, on a jump from 38 hours at some studios....John Ogilvie, acting radio head of Office of Coordinator of Inter-American Affairs, here to get the Coast picture from Jack Runyon, CIAA's headman in Hollywood.... Lum and Abner move from Pine Ridge to Kraft Music Hall Nov. 11.... Bing Crosby will do 'Dixie' for Lux Dec. 13....Foote, Cone & Belding declined to rewrite the contract at her dictation, so Nan Wynn ankled Lockheed-Vega's 'America—Ceiling Unlimited' show on CBS. She had hardly left the building when Anita Ellis, discovery of Felix Mills, was moved into the spot....Louis Lochner's comments are now heard on Ed Craney's stations in Montana, which no like experting....Don Ameche only one set so far for Standard Brand's special holiday show over CBS Dec. 21....Rosemary De Camp, who created role of Judy Price on 'Dr. Christian,' is back doing it again....'Sherlock Holmes' renewed by Petri wines, now a Young & Rubicam client....Emerson Foote returned to New York after disposing of the Vick Knight and other agency matters

IN CHICAGO . . .

Harry Maus, v.p. of Russel M. Seeds agency for the past eight years, joined the Coast Guard and will be in training at Manhattan Beach, N. Y. ....Quiz Kid head west Nov. 16 for a bond-selling tour and screentests on the Coast....Ex-actor Louis (Studs) Terkel, out of the army on a medical discharge, now writing the 'American Women' show for Wrigley ....William Wyse, station manager of KWBW, Hutchinson, Kan., in Chicago on business last week....Paul McCluer, sales manager for the NBC central division, and Walter Wade, of the Wade agency, are pheasant hunting in So. Dakota....Dr. Melchior Palyi, former visiting professor at the University of Wis., will do a sustainer on economics on WIND Sunday nights, 8:45-9....Curt Massey will broadcast his 'Starring Curt Massey' over NBC and CBS from Hollywood Nov. 1-14. Reason for the move is that the Dinning sisters will be there then for the filming of 'National Barn Dance'....Pat Flannigan, WBBM sportscaster, back on the job after a leave due to ill health....James G. Hanlon, staff member of Movie-Radio Guide, for the past 10 years, has joined WGN as assistant to Dale O'Brien publicity director....Leslie Atlas, of WBBM, has ordered 100 records of the Ben Bernie memorial services broadcast Tuesday (26) to be distributed to the 'Ole Maestro's' friends....Joseph A. McDonald became assistant general counsel of NBC Nov. 1. McDonald had been counsel for the NBC central division for the past six years. Successor to McDonald has not been named....More than 500 radio and advertising executives have made reservations to see the 'Air Force and the Retailer' film to be shown at the Drake hotel Nov. under the auspices of the NAB and stations WBBM, WGN and WMAQ....Ex-WGN continuity writer Jack Payne writing and producing at WAIT.

P.M. EAR-BENDING JUMPS

MORE COM'LS, LESS GOING OUT

The first Cooperative Analysis of Broadcasting report for the 1943-44 season, as issued to clients Monday (1), shows a higher average for nighttime programs than prevailed for the like period of 1942.

This may be due to one of two things, or both. There are more nighttime commercial programs on the networks this season than last and the numerical edge may have tended to raise the average rating. Another possible factor is the discouraging effect on going-out caused by limited and overcrowded transportation facilities. People have more money to spend, but it is getting progressively tougher to get to the spending places.

Illustrative of the higher-rating angle is the latest median (average) figure for the half-hour evening programs. This median for October, 1943, as reported by the CAB, is 11.9 by the day-part recall method and 9.9 by the coincidental method. For the parallel month of '42, the day-part median was 10.5 and the coincidental median, 9.5.

The 10 programs with the highest rating for this October were:

'Fibber McGee and Molly'
Bob Hope
'Lux Radio Theatre'*
Edgar Bergen
'Kraft Music Hall'
Red Skelton
Joan Davis-Jack Haley
Frank Morgan-Fannie Brice
'Aldrich Family'
*Kay Kyser
*Hit Parade.

The 'Fibber McGee' show struck a rating this October of 37.6, as compared to 35.0 for the like month of '42. Eddie Cantor's open rating of 24.3 was seven points better than he achieved for his initial lap of 1942. Bob Burns doubled his last October rating. This time Burns scored 18.6, whereas the year before he opened with a 9.0. The Amos 'n' Andy half-hour format got a relatively crack rating of 17.3 at the start, while the revived 'Big Town' series (Ironized Yeast) drew a promising 12.1. Kate Smith was registered at 19.7, as compared to 20.1 for October, '42.

Bob Hope was actually ahead of 'Fibber McGee and Molly' by 1.5% on the basis of the coincidental count. Hope, however, ran .3% behind 'McGee' on the day-part recall check, and it is the custom of the CAB to list the popularity leaders by their recall standing.

*Tied for 10th place.

CLU HUDDLES IN N. Y. ON CONTROVERSIAL ISSUES

Views pro and con the sale of controversial time were thoroughly aired Thursday (28) at a closed meeting called by the Radio Committee of the American Civil Liberties Union. No action was taken at this confab, held in the offices of Morris Ernst, attorney and member of the Union, and attended by 19 representatives of the networks, independent stations and the CLU. It was agreed, however, to try to crystalize a pattern of action at a Radio Committee meeting set for tomorrow (Thursday) at Town Hall, N. Y.

The 19 conferees spoke as individuals, not as employees or representatives of stations and webs. It is reported that the nature of controversial issues; the CBS policy in regard to commentators and the opinions of James L. Fly, chairman of the Federal Communications Commission on editorializing in the news figured prominently in the discussions.

Those at the meeting included Phillips Carlin and G. W. Johnston, of the Blue; Robert Landry and Sidney Kaye, of CBS; Quincy Howe, representing the commentators; Jules Seebach, WOR; Elliott Sanger, WQXR; Morris Novik; WNYC; Roger Baldwin, Arthur Garfield Hayes, Norman Thomas and Ernst of the CLU. Thomas Carskadon, of the CLU Radio Committee, presided.

Pringle Heads L. A. Office of F-C-B Agcy.

William J. Pringle, a v.p. and director of the agency since it started, has been named manager of Foote, Cone & Belding's Los Angeles office. Don Belding, the agency's board chairman, has also been part of the L.A. setu .

Goodyear's Hillbillies

The Goodyear Tire & Rubber Co., Akron, has bought the NBC Saturday 11-11:30 a.m. period for a combination hillbilly and general pop music stanza on behalf of its shoe products (soles and heels). The program tees off Nov. 13, and is as yet untitled.

N. W. Ayer is the agency.

JOY HEADS RADIO FOR WAR DEPT. ON COAST

Hollywood, Nov. 2.

Post of Hollywood head of War Department's radio division goes to Jack Joy, who recently withdrew as music director of 'The Army Hour.' He succeeds Robert Coleson, who resigned to head Coast radio department for N. Y. Ayer.

Appointment was made at the suggestion of Maj. Jack Harris, here from Washington to sit in until Joy is recovered from an illness. Joy will continue his activity as member of War Department's Music Committee.

Cleveland—Joseph Mulvihill, formerly of WCAE, now an announcer with WGAR.

FCC Commissioner Scores NAB Code On Labor As Violating Free Speech

The networks' closed door policy toward labor was held a violation of the principal of freedom of speech by C. J. Durr, Federal Communications Commissioner, in an address Friday (29) before the Third Free World Congress, at the McAlpin Hotel, N. Y. Durr also raised the possibility of a single standard for domestic and international broadcasting after the war, in contrast to the industry's neglect of this aspect of radio prior to World War II.

The National Assn. of Broadcasters' Code of Ethics came in for a share of criticism. Durr pointed out that during the public hearings the sale of the Blue, one of the web executives testified that there was no substantial conflict between its program policies and the policies laid down by the code, which prohibits the sale of time for the discussion of controversial issues, leaving it to the network and station management to determine what constitutes controversial issues.

'Labor unions, according to the witness, are controversial per se,

(Continued on page 46)

Screwballs? Sure! But they do Sell!

"The Kibitzers"... FOR SALE

Listeners know them as "Those Wacky Guys" but sponsors know they sell!

THESE two multi-voiced comedians keep a growing proportion of WJZ's listeners in stitches between 8:00 and 8:30 six mornings a week. Their quips, gags, and comedy situations put them on top—in New York's morning radio.

Their handling of commercials is unique ... and successful!

Right now, for example, their sponsors include Resinol, Tabasco Sauce, Quaker Oats, Rem and Rel Cough Syrups...each a product in a highly competitive field. "The Kibitzers" are doing a sales job on all of them in New York, a highly competitive market. Renewals testify to that.

We believe that "The Kibitzers" and WJZ can pull this sort of mail for you, too:

"...and many thanks for making the commercials palatable."

"...Incidentally, we especially like your handling of the commercials. And what's more, we buy your products. For example, we just got...."

"...Your advertisers are smart to let you handle the commercials in your own way. They're terrific!"

We believe that we can sell for you. Call or write for all the facts on "The Kibitzers," including the low cost per participation in their program . . . and their salesability.

The Blue's Key Station in the WJZ NEW YORK 50,000 WATTS 770 K.C. Great New York Multiple Market

Represented by Blue Spot Sales

Seldes, McClintock, Fisher Paint Radio Picture for Cleve. Council

Cleveland, Nov. 2.

What started out to be a Gilbert Seldes address to the annual meeting of the Greater Cleveland Radio Council resulted in an all-star gabfest when Miller McClintock, president of Mutual, and Sterling Fisher, director of the Inter-American University of the Air for NBC, unexpectedly showed up.

Seldes, head of television for CBS, was the scheduled talker. He traced the history as part of the radio pattern. He upheld radio's policy of not selling time for the discussion of controversial issues.

After the talk, at an informal press cocktail-conference arranged by WGAR, Seldes declared he was 'pleased and honored to have such unexpected guests drop in.'

Fisher revealed that approximately two years ago only $800,000 was spent for international broadcasting; today $23,000,000 worth of broadcasting is beamed out of the U.S.A. and radio 'has proven itself the most potent instrument in the world for carrying on political warfare.' He added OWI was broadcasting 2,500 programs to other nations.

McClintock said such organizations as the Radio Council, which represents 85,000 Cleveland women and 65 organizations, are an asset to the radio industry, which is public property. He added that there 'is a need for such groups all over the country to be critical and intelligent and constructive in their thinking.'

Mrs. Henry C. Christian, president of Council, presided at conference luncheon and meeting (28).

Austin, Texas—Harfield Weedin has been named general manager of KTBC here, comes from WFAA, Dallas.

N.Y. WMC Working Out Freelance Talent Situash

Washington, Nov. 2.

Problem of exchange of freelance talent among various radio stations and nets is being worked out by the N. Y. office of the War Manpower Commission.

Clarification under the various job freeze orders was asked by NAB, which contends there should be an exemption for freelancers.

Winchell to Miami

Walter Winchell and his radio entourage for the Jergens Sunday night broadcast are pulling out for Miami in sections this week, with the columnist slated for departure tomorrow (Thursday). James Andrews, of Lennen & Mitchell, goes along to represent the sponsor together with Henry Andrews of the agency's legal staff.

No representative of the Blue network has yet been named for the trip, but, as on previous Winchell vacations, someone will be on hand to sit in on the broadcasts.

NEW SOLDIER PROGRAM FROM OVERSEAS ON NBC

NBC will break in new series of servicemen's air shows from distant bases, Saturday (6) 5:45-6 p.m., EWT, with a program from London. Shows will be tabbed 'GI Variety.'

The entertainment by servicemen with previous professional experience will include songs, sketches and musical numbers. NBC foreign bureau heads and correspondents are lining up the shows.

The London program is being set up by Stanley Richardson, in charge of the NBC office there. Bjorn Bjornson will stage the following week's show (13) from Reykjavik, Iceland, and the Nov. 20 broadcast will emanate from Fairbanks, Alaska, where Bud Foster, manager of KFAR, will introduce the performers. Shots from other overseas bases will be announced later.

Kansas City—Warren Vining, known in radio as Pete Davis, is the newest addition to the mike staff at KCKN.

Lever Testing Comm'l Tele

Lever Bros. enters the commercial television field tonight (Wed.) with the first in a new series of weekly 15-minute programs on an experimental basis over Dumont's W2XWV. Tom Hutchinson, of Ruthrauff & Ryan, will direct, with Patricia Murray featured.

Soap company has picked 'Face of the War,' four-year-old studio news show, for its television teeoff. Various sponsors' products will be plugged and account was landed on an institutional basis rather than for ballyhoo of one particular brand. Schedule calls for the Lever show to be spotted at 9 o'clock during the Wednesday night Dumont teleperiod, 8:30-10.

Dumont's application to the FCC for right to operate on a commercial basis still is pending. When granted, new call letters will be WABD.

CBS DIDN'T HAVE 1 BOWL TOO MANY

Radio is like this:

The day after CBS circulated press releases last week announcing they would broadcast the New Year's Day Sugar Bowl football game from New Orleans, Bill Slocum, Jr., network sports director, was asked what had happened to the Miami Orange Bowl game, an annual Ted Husing feature on CBS.

'We'll do the Orange Bowl with Husing and Jimmy Dolan, and Gillette will sponsor it,' was the reply.

But it was all news to Slocum that his network also was putting on the Sugar Bowl game, also for Gillette. It was also news to Paul White, director of public affairs for CBS, when Slocum asked him about it.

A few minutes later, after a few phone calls, both network execs were straightened out on their New Year's Day schedule and it was agreed that CBS was carrying both the Miami and New Orleans football games.

'Thanks for letting us know how our own network is being run,' was Slocum's only comment when confirmation of the two football broadcasts finally reached his desk.

The original post-season football clash, the Rose Bowl game at Pasadena, will again go to NBC and Bill Stern is expected to be on hand for the play-by-play. The sportscast will not be sponsored.

Penn-Army Switched

Philadelphia, Nov. .

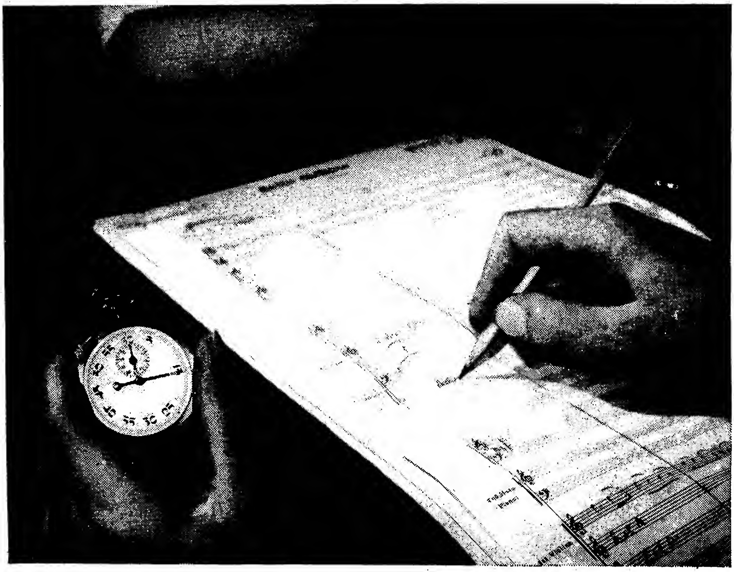
The Atlantic efining Company made a fast switch on its football broadcasts in order that the West Point cadets would get a chance to hear the broadcast of the Penn-Army game Sat. (30).

When the cadets heard they would not be allowed to travel to Philly to attend the important tussle (both teams were unbeaten), they were downcast. No New York station was scheduled to carry the game (it was being broadcast locally over WCAU).

Aluminum Co. Buys 'Windows' on NBC Net

Aluminum Co. of America has bought 'Lighted Windows' from Transamerican for a Saturday morning spot (11:30) on NBC starting Dec. 4. Fulton Oursler will be billed as 'consulting editor.'

The institutional program will be written by Charles Robinson and produced by Basil Loughrane. The agency is Fuller & Smith & Ross of Cleveland.



How to Compose Two Symphonies a Week— To Order!

That's a lot of music. Hard enough to write in the white heat of inspiration. A miracle—when you consider that this music is created to order. Yet, it's being done every week by NBC staff composers.

Every week, scripts of NBC shows come to their desks. Bridges, cues, background music, theme music—all are needed before rehearsal. All of it must be suited to the mood and meaning of the program. All of it—whether it's only four bars or twenty-five minutes of solid music—will probably be played just once, and never heard again.

And it adds up to the equivalent of two full-length symphonic scores a week—every week! For the National Broadcasting Company's own shows, and for the programs of its clients, the creative genius of these NBC composers is always available.

In the years that the National Broadcasting Company has built up its Music Division to be the best in broadcasting—one goal has been the guide: make music serve broadcasting, do everything possible to enable music to enrich the programs heard over NBC.

Careful planning like this, the creation of the most perfect facilities to meet all the needs of broadcasting, insistence upon leadership in every field of radio —*these are some of the things that make NBC "The Network Most People Listen to Most."*

NBC

The National Broadcasting Company

America's No. 1 Network—A SERVICE OF RADIO CORPORATION OF AMERICA

(Mgt.)
LOU CLAYTON

New CAMEL PROGRAM, Thurs., 10 p.m., EWT

M-G-M's Studios, Hollywood, Cal.

FCC Probers Will Seek More Coin

Washington, Nov. 2.

Special House Committee investigating FCC, which has already spent about $55,000 of its $60,000 appropriation, will shortly go before Congress for supplemental coin, probably another $60,000, according to Rep. Clarence Lea, California Democrat, succeeded Eugene Cox as chairman.

Indication that much coin is sought is a tipoff that the probe will continue a long time yet. Lea confirmed this when he said that some people stimated it would take at least six weeks more to wind up the job. He expressed the hope it could be ended early in the spring.

When the committee makes its request, it may file a statement of expenses in some detail. Purpose of this is to set up a clean line of demarcation between what was spent and how under Cox, and what the Lea chairmanship will use the money for. While these accounts are not generally made public, there hope that the breakdown will go into the record of the case.

No date has been set yet for resumption of hearings. Lea has the ntire committee staff, headed by its general counsel, Eugene L. Garey, at work on a codification of all charges and supporting evidence thus far. When this is finished, a copy will be turned over to FCC so that the Commission can file answers and also submit witnesses in refutation.

'We are going to be very liberal on the admission of testimony, written and verbal, from the Communiations Commission,' Lea promised.

KNODE'S NEW ACTION

Washington, Nov.

Thomas Knode has returned to WRC as director of publicity for the NBC station. Knode has just been retired as captain in the infantry due to wounds he received in the Buna campaign.

Before entering the Army as a reserve officer in March, 1942, Knode was director of news and special events for the station.

M&P's Search

The Marschalk & Pratt agency is inquiring for availabilities of two five-minute strips on local stations, with the periods four hours apart either day or night.

The agency is hush-hush about the account, but it has disclosed that the strips will be confined to markets where another its clients, Esso, has no distribution.

INDIE STATIONS, TOO ENJOYING RECORD BIZ

Washington, Nov. 2.

mall radio stations, following in the footsteps of the networks, are getting better results than ever before, FCC Chairman James L. ly disclosed at his press conference yesterday (1). Continuation of the news print shortage, the chairman said, should enable the indies to do even better on local advertising.

'The networks are making more money than ever,' Fly commented, 'and to a great extent this is true of individual stations.'

Describing as ill-advised the CBS telegram to affiliates after the FCC questioned the new network contracts with them, Fly said he thought the wire was 'perhaps a bit too hurried' and charged there were several inaccuracies in it.

Nat'l Radio Conference Sets Femme Roundtable

Washington, Nov. 2.

Peggy Cave, of Station KSD, St. Louis, will conduct a series of business and discussion sessions at a National Radio Conference to be held at Stephens College, Nov. 19-21, NAB announces.

Sessions will be attended by radio women from Nebraska, Missouri, Iowa, Kansas, Oklahoma, Arkansas, Tennessee and Illinois. Theme of the conference will be 'Responsibility of Radio in the New World.'

NEED A SHAVE?

The Huber Hogue agency is looking around for spots in which to plug the Kant Rust brand of Cooper Blades.

The will include bids for inquiries.

Gotta Match, Bud?

Chicago, Nov. 3.

In 1-A and about-to-be-drafted, Marvin Miller is undoubtedly the busiest man in radio here. Announcer, actor and narrator on 33 local and network shows, Miller in addition finds time to do all narration on Navy Flight film made in Chicago.

As a chief specialist in the Coast Guard Naval Reserve, Miller has to devote 12 hours a week to Coast Guard public relations and still finds time to take flying lessons three times a week.

Watson, Dodd Will Take Congressional Ouster To Ct. After FCC 'Firing'

Washington.

FCC officials declare here that they will let nature take its course in the case of William Dodd and Goodwin Watson, employes ordered by law from the FCC payrolls by Nov. 15 unless they are confirmed in their jobs by the senate. FCC will go through the motions of dropping the men, who will then take their cases to the courts for a trial.

Case of Watson and Dodd was of the congressional sensations of the early part of the year. ies committee claimed they were pinkos. House set up a special committee to look into their cases and its report upheld Dies' findings. So the House stuck a rider on a deficiency appropriations bill to get rid of Dodd and Watson. Three times the Senate refused to go along. Finally, just before the summer recess of Congress, the Senate bowed in order to get the appropriations measure through. The President signed the bill, also because the appropriations were needed, but announced that, in his opinion, the rider was unconstitutional.

Shell in New England

Shell Oil has embarked on a five-week campaign in New York state and New England through the J. Walter Thompson agency.

Account is using local programs and minute announcements.

Stations Beef R.R.s Spending Coin On Media Ads, But Cuffoing Radio Time

'TELE HOLDS GREAT POST-WAR PROMISE'

Washington, Nov. 2.

Television will be a wide open field for expansion in the post war period, with room for plenty of new stations, Frank M. Russell, NBC vice prexy, told the Advertising Club of Washington Wednesday (27).

Russell said that the growth of the industry will depend primarily upon the number of television receiving sets sold. s soon as enough sets are sold in a particular area, he said, construction of a new station will follow. He described a new television relay unit which can add about 50 miles to a radius of a television broadcast.

Farnsworth's Stock

Farnsworth Television & Radio orp. common stock moved from the over-the-counter market to the N. Y. Stock Exchange last week, with initial quotations rang from $9.62½ to $10.87½.

Farnsworth now is entirel engaged in the television field. was incorporated in 1938. Company showed net profit of $920,004 in the fiscal year ending last April 30 as against $642,237 in the previous year. Though selling above $10 last week, the 1,505,997 shares of common listed have a par value of $1 each.

Hogan Station-Repping

Chicago, Nov. 2.

Homer Hogan has formed a station representative organization here to be known as Homer Hogan & Co.

First station to be signed up by Hogan is KWBU, new 50,000-watter on the 1010 kilocycle channel, at Corpus Christi, Texas, which is scheduled to start operations soon.

New York—N. P. Colwell is now with the Chicago sales staff of Joseph Hershey McGillvra, Inc.

Chicago, 1

Plenty of coin for full page ads in newspapers and magazines, but not a dime for radio in the current campaign by the nation's railroads to urge folks not to travel unless it's essential,' caused plenty of firework at a recent meeting of war production managers of all Chicago radio

E. R. Borroff, head of the Blu Network in Chicago, who called the meeting in his capacity as radio consultant for the OWI, was delegated by the group o write a formal letter of protest to OWI chief of radio Philip Cohen. Letter recommended that the protest be forwarded to the Association of American Railroads, the Railroad Retirement Board and Elmer Davis, head of OWI.

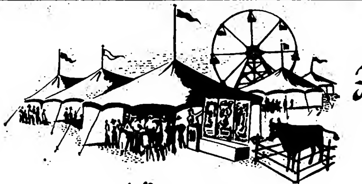
Situation stems from the fact that while the Assn. of American Railroads is carrying on a campaign in newspapers and magazines on a paid ad basis urging folks to 'stay at home,' the radio division of OWI is carrying on a campai n of its own using live and transcribed spot announcements on a gratis basis.

Pending settlement of the situation, Chicago stations are refusing all OWI railroad copy pending a solution of the problem.

OWI Okays

As a result of the beef registered by the Chicago stations, the OWI has given them the green light to solicit railroad sponsors for the next anti-travel campaign, which starts the latter part of this month to ward off the usual Thanksgiving crowd. Five seconds of the one-minute OWI recordings have been allotted for th commercial.

In the meantime E. R. Borroff's letter to Philip Cohen has been forwarded to the Association of American Railroads, the Railroad Retirement Board and Elmer Davis. The consent given by the OWI for spot sponsorship is viewed as an opening wedge in radio's bid for railroad advertising.



From county fair to big time ...via WBT

Their success story is typical of WBT talent. Ten years ago, 3 youngsters met at a little county fair in South Carolina. One was tooting a trumpet in the carnival band ...another picked banjo in a minstrel troupe ...the third just came to the fair to show his uncle's blue-ribbon-heifer.

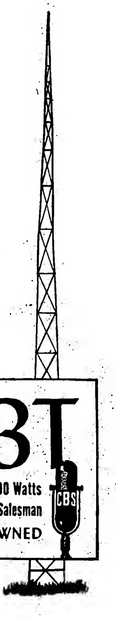
They got acquainted and, in no time flat, organized a string band. With another recruit, they began playing the square-dance circuit of the Carolinas. Their fame went ahead of them like a squirrel in a forest. It reached WBT...and we—always hunting new talent—put them on the air. They've been favorites with WBT listeners ever since.

Gene Autry persuaded the Tennessee Ramblers to get leave and visit Hollywood. They made six pictures. Now the Ramblers are back for a series of personal appearances in Carolina theatre.

The Ramblers had a fine time in Hollywood, but they say their main interest is still WBT. We've just signed them up—exclusively—for another year and put them on the air across the board, 11:30-11:45 A.M., with WBT's yodelling Claude Casey as emcee. It makes a show to delight the heart of any Carolinian.

Ready now for sponsorship, the Ten- Ramblers offer the triple value of radio popularity, movie stardom (their latest picture is about to be released), and widespread personal appearances. All in all, a ver likely package to discuss with us or Radio Sales very

Represented by Radio Sales the SPOT Broadcasting Division of CBS



WBT
CHARLOTTE • 50,000 Watts
The South's Best Salesman
COLUMBIA OWNED
CBS

Critics Say The People

WALTER WINCHELL
New York Daily Mirror

The Orchid Garden . . . "Carl Brisson's delightfulilts at Versailles."

ROBERT W. DANA
N. Y. Herald Tribune

"Beau Brummel in top hat, white tie, and tails has stormed the late shows at the Versailles with a matinee-idol's personality. Mr. Brisson has a copious curly, brown thatch of hair, a marvelous physique and a face that will never grow old . . . Mr. Brisson is irresistible as he sings . . . with a husky poignancy that can hold a sob and a laugh in the same breath."

BEN SCHNEIDER
Women's Wear Daily

"Carl Brisson, Danish motion picture and musical comedy star, made a night club debut at the Versailles early Thursday morn that was as complete a personal triumph as anything we've seen this season. A typical Versailles opening night audience, full of people who know show business, packed the commodious room and kept Mr. Brisson on for nearly 20 minutes . . . Mr. Brisson won his opening night audience, just as we're sure he will continue to captivate listeners, with his thoroughly ingratiating charm and unostentatious singing style."

ABEL GREEN
'Variety'

"This being the year of the great 'comebacks' (viz. Durante, Whiteman, Groucho Marx, Jessel, et al.)—actually of people who've never really been away—add Carl Brisson to the galaxy. And he takes his place way up on top. Here's a new personality kid for the saloon circuits who will make show biz history from the first couvert charge . . . you watch the Dane get off his killer-diller cycle of songs; and turn on the charm, which consists of three salients (brown wavy hair, deep-dished dimples and an infectious smile). From the barrier Brisson is boff, registering with his showmanly 'glad you've not forgotten me, how nice of you to come,' and his repertoire is surefire. Brisson's routine comprises whammo hits which he introduced on both sides of the Atlantic . . . 'Cocktails for Two,' 'Cigarette Was Burning,' 'Little White Gardenia,' a little number in his native Danish, the 'scale song,' and many others—all combine into a socko 25 minutes. He works free and easy in his top hat and tails, alternating between the stationary mike and a portable hand mike which will probably soon be adopted by many another singer. Brisson is a grown-up he man; and a sophisticated crooner who'll make the above teen-age femmes swoon. And that is certainly a novelty in show business today."

KATHRYN CRAVENS
Station WNEW

"The find of the season."

FRANK CONNIFF
N. Y. Journal-American

"The red-letter event of the summer."

ED SULLIVAN
New York Daily News

Recommended . . . " risson at The Versailles."

ELSA MAXWELL
New York Post

"He's been the hit of the show at the Versailles. The 'older debs,' 'debs,' sub-debs, and even their escorts pack the place nightly. And they keep their mouths shut while Carl, as he puts it, 'makes love to the tiny portable microphone.' Creating such an unexpectant hush in a night club is a remarkable feat of showmanship in itself. Carl's twirling cane, his elan, his general good spirits gets them. And somehow that gaiety and glamour gets into his voice . . . In fact, he could sing the alphabet and make it exciting, romantic or funny . . . as he wished."

PAUL MARTIN
N. Y. World-Telegram

"Nick and Arnold have unveiled a new fall revue at the Versailles . . . The whole thing titillating though it is, is a mere window dressing for the Versailles' current fair-haired boy, Carl Brisson, continental matinee idol . . . possesses and uses with telling effect on the feminine patrons a set of dimples, curly hair, impeccable appearance, singing voice, and a load of showmanship . . . The current sensation."

VIRGINIA FORBES
New York Sun

"A matinee idol has returned. Carl Brisson international singing star at the Versailles and likely candidate for the title of best-dressed male night club entertainer, once played a matinee and an evening performance then picked up the boxing gloves and went to the arena, where he knocked out the middleweight champion of Denmark."

ALLENE TALMEY
Vogue's Spotlight

"Carl Brisson who has the more adult night-club audiences gasping like spawning salmon at his happy alive songs, his dimples and his hair with a wave and his look of having lived a merry life."

DANTON WALKER
N. Y. Daily News

"Three songs by Carl Brisson are worth all the rest of the show at the Versailles put together. Brisson in what is technically known as a 'comeback' has proved himself the biggest drawing card at the Versailles."

JACK EIGAN
Station WOR

"Town's newest singing sensation."

EARL W
New Yo

"At last there's somebody . . . But now we have a tal with curly brown hair . . . hunk of man, big-shoulde smile tinged with mischief, opened at the Versailles. T and the girls in their fiftie tional singer is Carl Brisson

GENE K
N. Y. Journa

"Without straining the su stated that his premiere wa porter only knows that the a glittering turnout it was, echo. They brought him ba hated to let him go."

(AND L

"It's opening night agai sailles where Carl Brisson debut last week. Brisson Carl is taking up where Si of making girls swoon."

LEE MO
Sunday

"My first opportunity to when the new show opened Versailles the other night an shouting is about. Brisson others in the current crop namely a voice, but he has sh and good looks."

GEORGE W.
Boston Daily

Personality plus—Carl Bris ing stars of all times . . . So the Copley Plaza Oval Room thought it would be—but wh ance!—and with the audience back again and again, and yo approximates . . . Then you Chevalier used to be? . . . He Jack Buchanan, that charmin a little stopped to find an ap Charley King, may be, a few but he's a dancer; Jack Whit lee, Crosby or Sinatra—Oh,

ED FITZGERAL
Station WOR

it from any angle and break

Are In Love

ILSON
k Post

who can make you swoon
handsome, dimpled Dane
Last night this gorgeous
ed, lean-waisted, with a
nd sex appeal by the ton
e girls in their twenties
went crazy. This sensa-

LOUIS SOBOL
N. Y. Journal-American

"I have not heard such an enthusiastic ovation to a night club artist in years as was accorded this handsome dimpled Scandinavian as he sang his nostalgic chants. It never occurred to me the fellow could be so charming a minstrelman . . . Definitely Broadway has overlooked a potent bet, and Hollywood will soon be making bids for him."

(AND LATER)

inally to the new show at the Versailles . . . one of the liveliest in many seasons . . . with the grand fellow of song still starred . . . Carl Brisson . . . Just as on the occasion of his opening night at the Versailles . . . Brisson stampeded the house."

NIGHT
l-American

eriatives, it can safely be
triumphant . . . This re-
first-night audiences—and
e—cheered Brisson to the
t for several encores, and

(LATER)

this evening at the Ver-
made a smash hit at his
ys on girls so don't fret.
lra left off in the matter

TIMER
lirror

atch Carl Brisson came
Nick and Arnold's classy
now I can see what the
ot only has what most
f singing favorites lack.
wmanship, stage presence

LARKE
Record

one of the great sing-
rl Brisson's opening at
even bigger than you
charm! Such insouci-
uiling for him to come
y to figure out who he
w! Is it like Maurice
s an approximation of
nglish star, but you're
ximate American . . .
ars ago; Fred Astaire,
well maybe . . . Val-
a thousand times no!

Criticize Hooper for Making October Daytime Survey During Series, Holiday

everal advertiser-subscribers of the Hooper Reports last week expressed themselves as disappointed in the fact that Hooper had not seen fit to change its daytime survey period in October, since the week in question was not only marked y the World Series broadcasts but by a holiday, Columbus Day. These accounts felt that because of the circumstances some other week in the month other than the customary second week should have been chosen for the check. The criticism also took the tack that the data gathered for that week tended to give a distorted picture of daytime ratings, and threw the latter out of focus when compared to the Hooper nighttime survey for the month.

The Hooper organization's explanation was that as a result of manpower and mechanical problems it is bound to follow a charted course in making its listener checks. The company's custom is to check nighttime listening the first and third weeks of the month; survey daytime listening during the second week of the month; and on the fourth week compile the data and prepare a report for subscribers.

The mechanical problem refers to the s telephone facilities, which, because of current heavy demands, must be provided long in advance of the usage.

Stromberg-Carlson Airs Rochester Naval Show

Rochester, ., Nov.

Stromberg-Carlson Co., owner WHAM, is sponsoring a new series of 'Mission Accomplished' from the Sampson Naval Training Station, Wednesdays at 7:15 p.m. It's an all-Navy show featuring Art Jarrett's 22-piece orchestra, a glee club and a dramatic unit aired from an auditorium seating 3,000 'boots' at the training station. Feature is a dramatic incident from the present war, usually with the hero present.

Jack Lee, of the WHAM staff, directs, and George Redman, of McCann-Erickson, prepares the script.

New 'ork—Arthur , formerly with Schieffelin ., has joined the Compton agency to do merchandising and sales promotion on the merican Home Products account.

OWI RADIO PLANS SET AT 2-DAY N.Y. CONFAB

Existing Office of War Information-broadcasting industry arrangements will be used to conduct the forthcoming Government campaigns encompassing manpower, conservation, economic stabilization, food, salvage and war finance problems, reported William Spire, deputy chief of the OWI domestic radio bureau, at the closed session huddle Thursday (28) in New York of OWI, network, ad agency and sponsor officals. . session, held at the United Nations Information office, reviewed and set forth OWI domestic radio accomplishments for 1943-44.

Elmer Davis, director of the OWI led off with an off-the-record address on the ar situation. ther speakers were Philip Cohen, head of the radio bureau, who outlined the work of the OWI and William Fairbanks, George Ludlum, Jack Mullen, John Hymes, Merritt Barnum and Cromwell Jackson, OWI departmental heads, who detailed their work.

FOSTER EXPANDING

Cedric Foster, Boston news commentator, gets his Mutual hookup enlarged to 17 stations, Nov 7, when he starts a new series for the Employers Group Insurance Co.

H. B. Humphrey, io agency, is handling.

CBS' Fast Comeback at Citation Ruffles Feathers in FCC Circles

Washington, Nov. .

Snappy comeback by CBS, in the telegram to its affiliates, ruffled plenty of feathers in FCC circles. Charles R. Denny, general counsel for the Commission, charged that the telegram was both misleading and inaccurate. Denny made these points:

1. FCC never approved the contract in August and saw a copy until a month ago.

2. FCC never approved the option time stand and attitude of CBS, as taken in June, but only the May interim memorandum on option time.

3. Page 6 of the contract says in effect that no part of the contract shall be valid if it violates the web regulations, but the first five pages remind a iliates that Columbia 'expects every one to do its duty,' reminding the stations of what is expected of them.

Denny talked Saturday with Earl Gammons, CBS top man here, and expects that the situation will be straightened out shortly.

FCC has put the finger on amended CBS contracts with its affiliates, charging that these contracts may be in violation of three of the network regulations and asking the web for an explanation.

Regulations involved are: which prohibits contracts preventing a station from broadcasting programs of more than one net; 3.102, which prohibits a net from making a contract with an affiliate which would prevent another station serving the same area from taking in a program not used by the affiliate, or preventing another station covering a different area from broadcasting any program of the web; and 3.104, which pohibits a net from optioning more than three hours in any one segment of the broadcast day.

Contracts cited have been with WPAD, Paducah, Ky.; Hopkinsville, Ky.; KEYS, Christi, Tex.; KGBS, Harlingen, 'and perhaps others.'

ich contracts would appear hinder, if not prevent, a station from exercising the degree of freed specified in the Cham roadcasting Regulations," FCC said in a letter to CBS, and to all its affiliates.

Also cited by FCC was a circular letter from CBS to its affiliates and dated June 7, 1943. Commission charged that this 'appears to set up a time schedule not in compliance with the requirements of the regulation which specifies that a chain may not option more than three hours of a station's time in any one of the four segments of the broadcast day.'

Renewal of licenses of CBS affiliates having the contracts is at stake in the matter. Among the contract clauses complained of are the following:

'Columbia will continue the station as the exclusive Columbia outlet in the present standard broadcast ban in which the station is located and will so publicize the station, and will not furnish its exclusive network programs to any other station in the present standard broadcast band in that city, except in case of public emergency.'

'The station will operate as the exclusive Columbia outlet in the present standard broadcast band in such city and will so publicize itself, and will not join for broadcasting purposes any other formally organized or regularly constituted group of broadcasting stations. The station shall be free to join occasional local, statewide or regional hookups broadcast special events of public importance.'

Attack Surprises CBS

CBS can't see how . FCC can object to the network's revised affiliated stations contract unless it has to do with a particular phrase. The CBS agreement provides that the stipulated terms will prevail 'so long as' the FFC's rules on chain broadcasting are in effect. FCC counsel thinks Columbia, apparently doesn't like the idea, perhaps suggested by the words 'so long as,' that the rules won't be everlasting, and that this view is in contradistinction to the belief of Chairman James L. Fly and the commission's general counsel

The network last week addressed a telegram to its affiliates stating that the language of the amended contracts was discussed with the FCC's counsel in August and that the latter had agreed that the paper complied with the commission's rules from the legal standpoint. 'We are therefore,' said the wire, amazed at the sudden public attack without warning threatening license renewals of stations in connection with phraseology of new contracts despite full legal compliance with the commission's rules.'

adventure... with a pedigree

"Chick Carter, Boy Detective" is radio's fastest growing adventure show. After only 12 weeks on the air, ten 30-second anouncements on one station alone produced over 24,000 mail applications for membership in Chick's "Inner Circle". And Street & Smith Publications will shortly add eight pages of his exploits to The Shadow Comics, a magazine regularly reaching over 2,000,000 readers every month.

As the adopted son of "Nick Carter" (another established Mutual feature), Chick brings to radio all the exciting appeal of the famous family name in fresh, new form. Supported by a standout cast, he enacts his adventures five days a week at 5:30 p.m., EWT, on the Mutual Network.

"Chick Carter, Boy Detective" is a Mutual presentation, produced and directed by Fritz Blocki. It is now available for sponsorship, the latest in the parade of hit shows originated by Mutual in cooperation with Street & Smith: "The Shadow"..."Nick Carter"...and "Chick Carter"! For further clues, communicate with Mutual.

The Mutual Broadcasting System

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Opening Nov. 3
ORPHEUM THEATRE
Los Angeles
Personal Management
ERNEST LIEBMAN
1440 Broadway, New Yor
Direction William Morris Age.

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

Inside Stuff—Radio

'Margaret Arlen,' who teed off Monday (1) as a replacement for Adelaide Hawley in the WABC, N. Y., 8:45-9 a.m. period, is a nom de radio for Margaret Early, former Blue staffer assisting Johnny Johnstone in special events. WABC's decision to use a station moniker was influenced by resignation of Adelaide Hawley, who went over to WEAF. Station spokesman claims she was built up as a personality by WABC, so rather than risk future losses of this type, the station will develop a nam rather than an individual, for the femme-slanted a.m. bracket.

Radio editors (the male side) may be on the way to collecting a wardrobe from network sponsors. The week before last the William Esty agency, which handles the Camel account, sent around a tie to mark the coming return of Abbott and Costello on NBC. Last week the Frank H. Lee Co., which sponsors Dale Carnegie on Mutual, distributed gift certificates entitling the editors to a Lee hat.

The Blue network boosted its average number of stations per nighttime program last month to 106 and announced a daytime total of 116. In Oct., 1942, the comparative figures were 84 nighttime and 52 daytime stations.

The total sponsored hours reached a peak of 4,162 per week for an increase of 102% over the October figures a year ago.

When 'Easy Aces' and 'Mr. Keen' (CBS) go half-hour about a month hence, 'Lum 'n' Abner' (Blue) will remain the only nighttime personality 15-min. serial on the networks. There will also be but one other dramatic quarter-hour program after 7 p.m. EWT, namely, 'I Love a Mystery.'

Coca-Cola's insistence that Dave Ross handle no other shows Sunday but their 'Pause That Refreshes' via CBS 4:30-5 p.m., backed by a hefty wage increase, induced the announcer to give up his 'Take It Or Leave It' chores for Eversharp on that same network (10-10:30 p.m.).

Ken Roberts, another free-lance announcer, has replaced Ross on the pencil stanza.

WJW STARTS OPERATION FROM CLEVE. NOV. 14

Cleveland, Nov. 2.

After innumerable delays, WJW will go on the air Nov. 14 from its new Cleveland headquarters in the downtown Newman-Stearn building.

WJW will be the Blue outlet here, leaving WHK-WCLE, which had both Mutual and Blue, with just Mutual. WJW will become the fifth Cleveland station.

'Chi Theatre of Air' Into Medinah Temple

Chicago, Nov. 3.

'Chicago Theatre of the Air,' WGN-Mutual show, will move from the WGN main studio to the Medinah Temple for six performances starting Nov. 6. Main WGN studio only seats 600 as against the Medinah Temple's 4,000.

First show in the new location will be 'The Desert Song,' with a 55-piece symphony orchestra, a chorus of 30, a dramatic cast of 10 and five soloists.

'Bobby Hookey' Goes ½-Hr. With New Title

Pharmaco's 'Bobby Hookey' series for Chooz expands to a half-hour show Sunday (7) and will be heard over 34 Mutual network stations, 1:30-2 o'clock. The expanded show also takes on a new title, 'Hookey Hall.'

Show is being made available to the entire network as a sustaining feature from 12 to 12:30 p.m. on Saturdays.

MBS Expands Station Relations Setup; More Service for Affiliates

The Mutual Network's station relations setup has been expanded to the point where it has sufficient men to get around . alternate periods to affiliates and explain the web's newly proposed station compensation contract. Richard F. O'Connor, director of station relations, is himself slated to embark on this mission within the next two weeks.

The Mutual station relations department is now so organized as to allow for a manager of each of four regional divisions. Each of these will also have other intra-office duties affecting affiliate relations, such as handling coverage and market data, engineering traffic problems, assist in local sales representation and advise on programming problems. Edwin T. tis will manage the eastern division, James A. Mahoney will direct the western division, Charles Godwin will be in charge of the southern division, while the post of central division manager is yet to be filled.

The setup includes Andrew L. Poole, manager of engineering traffic, and Paula Nicoll, manager of station traffic.

Philco Looks to Postwar Television Via 'Hall of Fame'; Show's Budget 20G

Philco, with its sponsorship of 'Variety's' Radio Hall of Fame, feels that it will have the perfect television setup, when and if tele is set to go after the war. Meantime elaborate plans for the hour-long, Blue network program, coast-to-coast, starting Dec. 5 in a Sunday night 6-7 p.m. slot, may entail the grand ballroom of the Waldorf-Astoria, N. Y., as the point of origin. Philco is willing to spend up to $50,000 to convert the Waldorf into an ideal broadcasting studio, although at this writing there are several technical stymies which may force the show into a regular radio playhouse.

Talent is still being set. The nut exceeds $20,000 a week for everything. The 'Best Bets' idea, which constitutes the basic theme of the 'Radio Hall of Fame,' will cull top-flight attractions from all branches of show business. Being topically attuned, the 'best' turns can't be booked too far in advance of each show. William Morris agency (Bill Murray and Wallie Jordan), which agented the show, of course, will buy from anybody and everybody in show business, hence the renewed emphasis on an 'open door' policy for all agencies and managers. The editors of 'Variety' and its worldwide organization will pick the 'best bets.'

Engelbach and Faulkner

De Vere (Dee) Engelbach is the producer of the show, and George Faulkner will head the scripting. Latter arrives today (Wednesday) from Hollywood where he completed a Camels chore for Abbott & Costello. He will concentrate exclusively on the Philco program, as will Engelbach who is foregoing a multiplicity of Blue network program production to concentrate on this hour program. Bob Wamboldt is the Blue's commercial program supervisor.

Philco-'Variety' program will merchandize the trademark essentially for the duration, backed by an elaborate advertising campaign via the Sayre Ramsdell agency (Ernest B. Loveman), Philadelphia, and Jim Carmine, v.p. in charge of Philco promotion. Philco, apart from its standard radio business, and the refrigeration business it will develop still further, is very bullish on television postwar. Philco's television is all set to go, when conditions normalize, and the present 'Radio Hall of Fame' conceivably may become the 'Television Hall of Fame' in time. Philco, as with other American industry now engaged in war work, is not publicizing its 'bazooka' gun, adar and the like.

Philco executives will play host to the above principals at its Philadelphia home-office this weekend, along with maestro Paul Whiteman, who will baton the 40-piece orchestra; Pete Jaeger, sales manager of the Blue Network; and Abel Green, editor of 'Variety.'

From Mr. to Mrs.

Dayton, Nov. 2.

When Pvt. Harvey Young, former WHIO salesman, shows up for a furlough he has the added interest of finding out how his wife, Jane, is making out with his accounts.

After her husband's induction, Mrs. Young sold the station management on the idea of letting her take up where he had left off.

Here's

Adelaide Hawley

NOW ON WEAF...

with her distinguished program for women
Monday through Saturday, 9:30–9:45 A. M.

BEFORE that happened, you could admire Hawley's show from a distance, and that's all. But now, for an interval, *you can buy it!*

Her success with New York women —plainly shown in product sales— kept her program a sell-out. Today, several Adelaide Hawley participations are available. Tomorrow, the ranks will close again—the tremendous interest in her program on WEAF and her past performances tell you so.

Study the woman. Listen to her show. It's full of life and intelligence and contrast. A warm and human part of her programs are interviews with neighbors carefully chosen from the listening audience. And celebrity guests give the show flair and glitter. But the imparting of information and news useful to the housewife is the plan of it all. Whatever the day's subject, it leads Adelaide Hawley— or rather, she leads it—to completely natural talk about the sponsors' products.

More than incidently, she is also the leading newsreel fashion editor; seen and heard each week in the MGM News, not only by countless WEAF listeners, but also by millions of her followers throughout the nation.

Adelaide Hawley's urbane selling skill is yours to tap the rich New York market—but you'd better act fast!

Phone or write **NBC SPOT SALES**
Radio City, New York 20, N. Y.

NBC's KEY STATION
Weaf
NEW YORK • 50,000 WATTS
660 on the dial

'HOUSE ON Q STREET'
With Jessie Royce Landis, Eric Dressler, Celeste Holm, Cameron Andrews, Adelaide Klein, Stanley Bell, Ed Begley, Donald Bain
Writer: Margaret Sangster
Producer-Director: Bob Stevens
Sustaining
25 Mins.; Thurs.; 7:05-7:30 p.m.
WJZ-Blue, New York

Having already provided the inspiration of such click stage and screen fare as 'The Doughgirls' and 'The More the Merrier,' the Washington housing shortage with its attendant complications now serves as the springboard for the line Network's new Thursday night series labelled 'The House on Q Street'—but with results that, on the basis of last week's (28) initial stanza, are somewhat on the dubious side. Program is heard over the network in the 7:05-7:30 p.m. slot, with a transcription repeat for WJZ audiences at 10:30.

Whether the new sustaining series is primarily aimed at comedy, drama, or both, was still a matter for conjecture after last Thursday's broadcast, though partially understandable through the scripter's chief concern in his bow-in episode with collecting his mixture of divergent nationalities into the spacious, Georgian Q street house that's in the process of being converted into a boarding house because the war has left its owner-occupants impoverished. Thus the program introes the erstwhile D. C. aristocrats, an ex-U. S. Senator and his daughter; an ex-Russian Countess now devoted to the Soviet cause; a British army officer and a U. S.-educated Chinese embassy representative.

The accents are thick; there are no attempts at subtlety—but the script pattern remains elusive. There were occasional overtones of potential intrigue, with a budding romance in the offing. But as comedy, it will require a hypo lacking on the first broadcast.

'Q Street' boasts an unusual cast, including Jessie Royce Landis as the ex-D. C. aristocrat turned boarding housekeeper; Celeste Holm, Cameron Andrews, Eric Dressler, Adelaide Klein, Stanley Bell, Ed Begley and Donald Bain, with Miss Landis and Dressler particularly fine. Miss Klein's interpretation of the Soviet femme and ex-flame of the Q street house master is too greatly caricatured. Miss Holm fits neatly into the role of the senator's daughter.
Rose.

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

IS RADIO A RACKET?
Read the thrilling new mystery novel
"MURDER IN THE RADIO DEPARTMENT"
by **ALFRED EICHLER**
Gold Label Books—*Publishers*

'THIS WOMAN'S ARMY'
Dramatization
15 Mins., Thurs., 10:45-11 p.m.
Women's Army Corps
WPEN, Philly

This program has given plenty of impetus to the current WAC recruiting drive by its graphic portrayal of the work which the femme division of the U. S. Army is doing. The show is written and produced by couple of G. I.'s, Tech. Sgt. Sidney Paul, formerly with the CBS Workshop, and Tech. Sgt. Leo Brady, quondam N. Y. playwright and once with RKO story department.

Script is excellent and acting is of big-league calibre. Show caught showed the different classes of girls in the WAC and had a trick O. Henry ending which clutched the throat.
Shal.

'STRADIVARI ORCHESTRA'
Cast: Paul Lavalle, Jacques Gasselin, Harrison Knox, John Costello
Director: James Haupt
30 Mins.; Sun., 12:30 p.m.
PRINCE MATCHABELLI
WEAF-NBC, New York
(Morse International)

Following the example of Bourjois, which went on the air some months ago for its Evening in Paris face powder, Prince Matchabelli has started a Sunday noon series for its perfumery. The type of program is similar, on the plausible theory that soft light-classical music is the proper atmosphere for romantic palaver about the glamor of perfume. Since the music in this case is properly soothing and the copy is skillfully concocted, the show seems a likely prospect for commercial success.

As it happens, 'Stradivari Orchestra' has one aspect that makes it a virtual cinch to pay off in sales. That is the shrewd merchandising of the program itself, plus its tie-in with the product. First of all, the reiteration of the fact that Stradivari fiddles are used in Paul Lavalle's smooth-textured group is an attention-getter. Probably innumerable listeners who would otherwise take little note of the actual tone of the orchestra will be persuaded they are listening to something super-special. In addition, the fact that Prince Matchabelli has put out a Stradivari brand of perfume not only permits numerous product mentions, but also provides the opportunity for comparing the 'rare and priceless Stradivari masterpieces' (meaning the fiddles) with the 'rare and priceless Stradivari masterpiece' (meaning the perfume). Perhaps the logic in such reasoning is imperfect, but it should sell perfume.

Purely from a quality standpoint, 'Stradivari Orchestra' is reasonably good. The orchestra selections are pleasant, with Jacques Gasselin's violin solos offering bright interludes, and the Harrison Knox vocals are passable. John Costello reads the unctious announcements and commercial copy.
Hobe.

'FREE FOR ALL'
With Bill Grey, Betty Randall, Bob Stanley
Comedy, Songs, Band
Sustaining
30 Mins.; Mon; 9:30 p.m.
WOR-Mutual, New York

Billed as a new comedy program, this half-hour sustainer fell far short in the laugh department. Bill Grey, dialectician, struggled manfully in his various roles as straight man; 'Whammy,' a glib soda-jerk; 'Pop Comstock,' the old-timer, and 'Prof. Ifnif,' a mythical explorer with a Ben Welch accent, but lack of smart material and well-constructed gags spoiled his chances of getting the program away to a good start.

The band, billed as 'Steve Shultz (Bob Stanley) and his Katzenjammers,' and Betty Randall, WOR's recent addition to the vocalist ranks, carried the musical end of the show in satisfactory fashion, and there was the inevitable 'Pistol Packin' Mama' as delivered by the Denver Darling Trio, assisted by Miss Randall. Allen Franklin, staff announcer, was on the spot trying to maintain a fast, sprightly pace, but the laughs and the liveliness just weren't there. Franklin's introduction of Grey was corny—a tremendous buildup with high praise and forgetting the name routine.

This style of 'humor' set the pace for the rest of the broadcast and was followed by such cracks as the soda fountain chatter, which included the little gem about having to 'take the marble cake for granite.' 'Comstock,' a deaf oldster who misunderstood everything said to him, and 'Ifnif,' about to be eaten by cannibals, were equally 'tired.'

The show, at this catching evidenced need for a complete overhauling along comedy lines, but the band and Miss Randall held to a nice level, with the latter's 'People Will Say' being far and away the top spot of the performance Monday (1).

Follow-up Comment

Wally Brown, young film comic, made a favorable impression guest-starring on Dinah Shore's CBS program for Birds Eye Thursday (28). With Miss Shore aiding, Brown told a long story of his California and winter-resort adventures, employing the old vaude routine of never finishing a line. This halting-answer technique brought numerous laughs because of implied, slightly off-color suggestions. However, Brown spoiled the effect somewhat through flabby sense of pacing. He seemed to have a tendency to rush lines where he should take time, and vice-versa. Audience impression was further spoiled by having Brown come to assist on a long commercial in which he employed same halting-answer technique as in guest spot.

With Bing Crosby taking a five-week respite from the NBC Kraft Music Hall program, Brother Bob Crosby stepped into the show Thursday (28) and, with Eddie (Archie) Gardner guesting, both combined to put over a sock 30-minute stanza that maintained the usual high standard for this 9-9:30 p.m. spot.

With the m.c.-maestro continuing to display the same affable mannerism as his crooner brother, the Crosby-Gardner exchange, happily spread over a portion of the program, made for topflight comedy. The gags were good and the delivery punchy. There were times during last Thursday's show when Bob Crosby put over a deadringer Bing routine that almost left the listener bewildered.

Contributing to the show's solid impact was the musical melange, topped by the Crosby-Trudy Irwin vocalization of the 'Oklahoma' tune, 'Surrey With the Fringe on Top,' with the latter's soloing of 'I Never Mention Your Name' and Crosby's rendition of 'Paper Doll' likewise tossed off with polish. Some torrid rhythm by the orchestra for contrast provided just the right balance.

Orson Welles did a forceful narration Friday (29) on CBS in Sandra Michael's sketch, 'Who Is Charlie?,' which was authored as a National War Fund drive effort. It's unfortunate that the stanza was aired 11:30-midnight, for its warmth and straightforward appeals packed by Welles' punchy sales talk warranted a larger audience than is usually tuned in at such a late hour. Miss

(Continued on page 47)

REACH
MORE PEOPLE
MORE MONEY
MORE BUYING
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SALT LAKE MARKET
over
KDYL
UTAH'S NBC STATION
National Representative JOHN BLAIR & CO.

Standard Oil Sponsors Lowell Thomas

Five Nights a Week on Pacific Blue

Effective November 1, Standard Oil of California begins sponsorship of Lowell Thomas – America's highest-rated newscaster and commentator, Monday through Friday at 9:30 P.M. PWT on the Pacific Blue Network.

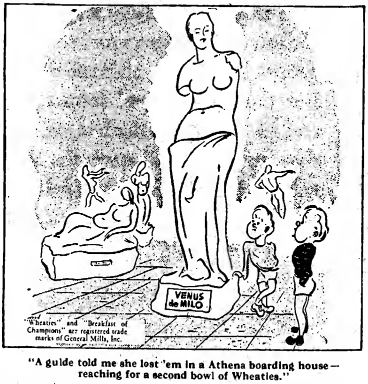
This is the largest and most significant sale made by any Pacific Coast network during 1943.

To Pacific Blue the acquisition of Lowell Thomas is another seven-league stride toward dominance of the evening audience on the Pacific Coast.

But more than that–this purchase by Standard Oil, with a reputation for knowing and buying the best in Western advertising, again spotlights Pacific Blue as *the network to buy* on the Pacific Coast.

FOOTNOTE FOR OPPORTUNISTS: Pacific Blue's 9:00-9:30 P.M. availabilities, preceded by audience-getters like "Duffy's" and "Battle of the Sexes" and now followed by Lowell Thomas, won't last long.

PACIFIC BLUE NETWORK



"A guide told me she lost 'em in a Athena boarding house—reaching for a second bowl of Wheaties."

What might have happened around this country, had Wheaties been rationed, is enough to make a strong man cringe. . . , Ever notice the rapt expression on a Wheaties-eater's face at the mere mention of the Cereal He Loves? . . . Ever tried Wheaties yourself?

Inside Stuff—Orchestras

Lionel Hampton's opening at the Famous Door, N. Y., last Thursday (28) was heavily attended by rival leaders working in the area. Early in the evening he went through a routine on the floor flanked by Duke Ellington, Red Norvo, Louis Armstrong and John Kirby (also on the F. D. bill), and later was joined by his old boss, Benny Goodman, and Gene Krupa and Tommy Dorsey.

Goodman, Krupa, Hampton and Dorsey got into a jam session that went on for more than an hour.

Hampton's band, playing its first major location in N. Y., is virtually unknown from a performance viewpoint to jump fans in this area. With few recordings on the market prior to the disc ban, and very little air time, the outfit has spent the majority of its time since inception on tour of one-nighters and white and colored theatres. Despite the lack of records and broadcasting, without which few bands can hope for financial success, Hampton has become one of the hottest of Negro leaders in point of earnings. Last week, for example, he took $10,755 as his end of a percentage deal at the Paradise, Detroit.

Sudden withdrawal of Nat Brandywynne's orch from scheduled co-opening with Hildegarde on Jan. 13 leaves the Empire Room of the Palmer House, Chicago, bandless for that date and Merriel Abbott, producer of the Empire Room shows, is searching for a band to replace Griff Williams during Hildegarde's 12-week engagement. Because of Hildegarde's top billing clause, Williams prefers to do a series of one-nighters and theatre dates during her run and will return to the room April 6.

Par Pix Said to Be Buying Bands As Protection for N. Y. Flagship

Hollywood, Nov.

Paramount Pictures apparently has awakened to the danger of losing the bands under contract to its N. Y. Paramount to rival film companies that have them for pictures, hence are in a position to pressure them away from that house to their own theatre affiliations. It has signed Les Brown's orchestra to a three-year film deal which is said to include an agreement to play only the Par flagship in N. Y. for the duration of the deal. D'Artega's all-girl band and Ozzie Nelson have also been signed for films and, according to word here, orders have gone out to round up as many top-notch b.o. bands as possible for film deals.

Paramount was the initial user of name bands in films, one of its earliest being a 'Big Broadcast' release with Benny Goodman. It had Tommy Dorsey, too, but after two or three musicals with him Par's interest in b.o. bands waned. It sat by and allowed Metro and 20th-Fox to gobble up the cream of musical names, including Harry James, the Dorsey's, Xavier Cugat, et al. Twentieth-Fox was slower than Metro, but it, too, finally began bidding for bands after the success of Glenn Miller's releases. Its next major band film will be with Benny Goodman, the script based on his career.

Bands Seek Better Spotting

Bandleaders are no longer as vitally interested in the salary end of film contracts as they once were. After viewing the efforts of Hollywood scripters in the use of bands in recent releases, many leaders no longer consider salary of paramount importance. They first want to know how they will be used.

One leader approached was quoted a salary for one film with options. He rejected the conversation about money, saying 'let's figure out first how you will employ my band. We can talk about the money later.'

MCA SETTLES LYMAN'S CLAIM ON MPLS. DATE

Abe Lyman has settled his dispute with Music Corp. of America over the unexpected cancelling of a week's booking at the Orpheum theatre, Minneapolis, last summer. Lyman had asked MCA for the full $8,-500 he asserted was his guarantee on the week, but the amount of the settlement is not known.

Lyman claimed MCA was responsible for the fact that he had to lay off the disputed week; meanwhile paying his musicians and acts in the unit full salaries, because the agency's theatre department had confirmed the booking to him. Paramount booking office in N.Y., which buys talent for the Orpheum, disclaimed okaying the booking to MCA.

What Manpower?

Philadelphia, Nov. 2.

Reflecting the shortage of male tooters in Philly is the current orchestra of the Philadelphia Opera Co.

It numbers eleven gals in its ranks: three violinists, a viola player, a 'cellist, two flutists, an oboe player, a clarinetist, a bassoonist and a French horn player.

Martel Gets State Date

Paul Martel's orchestra, which has been a fixture at the Arcadia Ballroom, N. Y., for years, will play its first theatre date at Loew's State, N. Y., week of Nov. 25.

David Allen, vocalist recently released from the Army after recovering from a bad wound suffered in the Tunisian campaign, is now with Martel. Prior to joining Martel at the Arcadia he was with Van Alexander at the rival Roseland Ballroom.

Can. Army Tooters Ask Union Pay Scale, So Go Into Training As Soldiers

Toronto, Nov. 2.

Members of the Royal Canadian Artillary brass band, strong, traded their piccolos, French horns and scarlet dress uniforms for rifles, mess kits and khaki service uniforms Saturday (30) after refusing to play at an officer's farewell dinner unless they were paid union scale. The band is composed of enlisted men who retained membership in the AFL Toronto Musicians' Protective Association.

The swap was entirely an involuntary proposition, as far as the band was concerned. Col. Arnold, regimental commander, ordered the men to turn in their dress parade outfits and notified them they were being absorbed into the fighting ranks. The farewell dinner was in honor of Maj.-Gen. C. F. Constantine, retiring as commanding officer of Military District 2.

The dispute has been referred to Minister of Defense Ralston and while Arthur Dowell, union secretary, is burning up the wires to Ottawa, the once resplendent bandsmen are being routed out of their bunks shortly after dawn each day to struggle through field drills and gunnery training.

Dick Stabile Will Build New Coast Guard Band

Dick Stabile, former leader of the present Gracie Barrie orchestra (Mrs. Stabile), has been shifted from a bandleading post at the Coast Guard's Manhattan Beach, N. training center and is now in complete charge of all musical activities in the Third Naval District. He will begin work soon on the construction of a large CG dance band of 18 men plus an undetermined number of fiddles.

Stabile went into service almost a year ago, leaving his orchestra to be batoned by his wife, who was then vocalist with the group. His new post brings no increase in rank. He is a chief petty officer (Bandmaster).

John Warrington's WCAU, Philadelphia, studio orchestra has been booked for the Earle, Philadelphia, week of Nov. 12. This is Warrington's first theatre date; he has played numerous one-nighters in the Philly area, however.

Stanley Keller Will Maestro 'Big' Band

Stanley Keller, leader of the quartet in the Raleigh Room at the Warwick hotel, N. Y., is constructing a big band that will make its debut some time next month. It will be composed of 15 pieces, plus leader.

Keller, former sax player with Carmen Cavallero's band, which he left to head the present piano, sax, bass and guitar quartet, has been rehearsing the larger group for the past week or so, meanwhile continuing at the Warwick with the Townsmen.

Transcription Cos. Sign Many Bands

Transcription companies that have settled and signed with the American Federation of Musicians are on the prowl for name bands. During the past couple weeks a number of name outfits have been signed. Standard Radio has been particularly active, acquiring Duke Ellington, Hal McIntyre, Carl Ravazza, Paul Baron, Jan Savitt, among others. Savitt drew a Standard contract for 50 tunes to be done in five sessions. Vaughn Monroe is booked to turn out a string for Langworth along with Count Basie.

World Broadcasting, affiliated with Decca Records, is not touching many bands outside the list under contract to Decca Records. It has made a considerable number of sides the past few weeks with Glen Gray, Jimmy Dorsey, Charlie Barnet, et al., and is due to make more with Woody Herman, Johnny Long, et al. Langworth has taken on Tommy Tucker and several others.

For some of these bands, which aren't likely to make more than a few pop discs for their respective recording companies, even if the disc controversy is eventually settled completely, transcriptions will be a big help. They will keep the leaders' names on the air and their bands familiar to a host of radio listeners who otherwise might forget. In addition, the salaries for transcribing will aid them financially.

No Matter How Draft Blows, Bob Allen Talks Of Disbanding His Orch.

Cleveland, Nov. 2.

Bob Allen's orchestra may be disbanded when it finishes a two-week run at Frank Dailey's Terrace Room, Newark, N. J., Dec. 10, regardless of the outcome of an induction physical. Allen is in 1-A and was to have taken a service examination yesterday (Tuesday) in Cincinnati. However, he had the test transferred to N. Y. and scheduled for the first week in December and, even if rejected for service, will break up his band, he has been telling friends here.

From reports, the difficulties of operating a band under wartime manpower and transportation difficulties is at the bottom of Allen's decision to disband.

LYMAN'S OVERSEAS HOP OFF; DRAFT BD. STYMIE

Abe Lyman's orchestra will not go overseas for the USO, due, it's claimed, by Lyman, to inability to secure draft board clearance for several of the men he was to take. As a result, Lyman will fulfill the Essex House, N. Y., booking set up for him some time ago and which might have been cancelled by the AEF trek. He opens there Nov. 19.

While the projected trip has been eliminated from the immediate future Lyman asserts it is by no means out entirely. It is quite possible he will go after the first of the year. His band is currently at Frank Dailey's Terrace Room, Newark, N. J.

Kenmore, Albany, Again To Play Name Bands

Kenmore hotel, Albany, is resuming its former name-band policy soon. No outfit has been bought for the spot so far, but several are under consideration, among them Georgie Auld's new group.

Kenmore has not used a big band for months; it has been getting along with small combinations.

Columbia-RCA Victor Reassert Rejection of AFM-Decca Terms

Columbia Records and RCA-Victor will never consent to the settlement agreement obtained by Decca Records from the American Federation of Musicians calling for direct payment to the union. Despite the thought that the companies' meeting today (Wednesday) with the special War Labor Board panel set up in N.Y. to adjudicate the dispute indicates a softening of their attitude, they will stand by the original decision. At the confab with the WLB today their case will be laid before the panel in an attempt to work out some other solution.

Decca Moving Ahead

While Columbia and RCA-Victor refuse the terms Decca accepted, the latter company is moving full-speed ahead. It released the Bing Crosby-Andrews Sisters recording of 'Pistol Packin' Mama' and 'Victory Polka' on schedule Thursday (28) and it's said the company already has orders for over 1,000,000 copies. Despite the difficulty of fulfilling even a part of that backlog, Decca has announced two new releases for later this month, 'My Heart Tells Me'-'My Shining Hour' by Glen Gray's orchestra, and 'Cuddle Up a Little Closer'-'Later Tonight' by Kay Armen.

Since it resumed recording, Decca has been cutting material steadily. It recorded Jimmy Dorsey in California, making 'My First Love,' 'Besame Mucho' and 'They're Either Too Young or Too Old' with him, among others. Those are top tunes which will be in heavy demand in coin machines and on retail counters, and since they are all already plugged into popularity Decca cannot delay too long in releasing them. They will further clog Decca's production efforts. It has also scheduled a Bing Crosby recording of 'I'll Be Home for Christmas,' which obviously will have to be released before the holidays. Some material has also been canned by Charlie Barnet's orchestra.

While Decca rushes through as much recording and manufacturing as it can handle, Victor last week communiqued all its artists on its stand against the AFM, explaining that the 'union has remained adamant in demands we cannot accept . . . the union has demanded that we pay money directly to them . . . we are unwilling to pay either direct to a union or to persons not employed . . . and who never have been employed by us.'

Taking a slap at Decca for accepting direct payment terms, the letter states, 'what complicates situation seriously is that one record company, which was in full accord with Victor and other companies on this important principle, dating back to earliest conferences with the union, has seen fit to abandon this principle.'

Victor and Columbia have been openly incensed against Decca for its deal with the AFM. When Decca first asked for permission to withdraw from the three-ply front against the AFM to make a separate deal, it's asserted permission was granted on condition Decca did not agree to direct payments.

NAB's Disc Battle Review

The National Association of Broadcasters Friday (29) issued a special 10-page bulletin titled 'The Petrillo Situation To Date.' It contains the NAB Steering Committee Statement of Oct. 23; a report by Neville Miller to the broadcasting industry; the latest contract signed by four transcription companies (Associated Music Publishers, Lang-Worth Feature Programs, Standard Radio and C. P. MacGregor); a letter from the transcription people to Petrillo, and newspaper editorials on the disc fight.

D. C. Theatre Protests Basie's Dance Booking

Howard, Washington, complained to the American Federation of Musicians last week that Count Basie's one-nighter past Sunday (31) at Uline's Arena that city was booked and played in violation of a clearance clause in the theatres' contracts. Basie finished a week's run at the Howard Oct. 7, and wasn't supposed to play anywhere else in the Capital for 30 days. There was a 24-day interim between the two dates.

Though the Howard's complaint was filed late last week, prior to the Uline commitment, time was too short to prevent Basie from fulfilling the booking. No band could be substituted on such short notice.

Par, Sinatra At Odds Over Terms for Chi; Circuit Nixes Full Split

Paramount booking office is miffed at Frank Sinatra's adamant stand against accepting anything but a $15,000 guarantee against 50% of the gross from the first dollar, as a result of which he will not play a Par house on his forthcoming theatre tour. Par agreed to the amount of guarantee, but offered a smaller percentage for a week at the Chicago, Chicago, a 4,000-seat house which can do $80,000 or thereabouts. Par felt a possible $40,000 cut to the singer too high. Booking, had it been set, would have been for New Year's week.

When Sinatra first decided on his initial out-of-N. Y. p.a.s with a package show since becoming a soloist, it was agreed, it's said, that Par, Warners, RKO and Loew's would each get a week's booking if they so wished. Loew's evidently declined the terms, so Sinatra was set for two weeks for Warners and one for RKO.

He opens at the RKO Boston, Boston, Dec. 2, and follows with the Stanley, Pittsburgh, Dec. 10 and Earle, Philadelphia, Dec. 17.

Par has the singer for its N. Y. flagship on an old contract, but he will not work it again until next September, it's said. He feels that his first two appearances there were too close together. The Par started him off on his solo career, giving Sinatra his first date after he left Tommy Dorsey's band.

Vaughn Monroe Takes Army Physical Nov. 10

Vaughn Monroe takes his induction physical Nov. 10, the day his band finishes its run at the Commodore hotel, N. Y. If he's accepted for service he will rest the three-week interval between the physical and reporting for service. His band is already on notice.

Enric Madriguera's orchestra follows Monroe at the Commodore, opening Nov. 11.

Chesterfield, Buff. Daily Sponsor T. Dorsey Date

Chesterfield cigarets are co-promoters with the Buffalo Evening News of a dance to be run at the Buffalo Auditorium, Nov. 22. Tommy Dorsey's orchestra has been bought for the hop, which is on a Monday night, marking the first time Dorsey has failed to do a Coca-Cola broadcast on that night since opening last month at the Pennsylvania hotel, N. Y. Freddy Martin's band will fill in from Hollywood.

Chesterfield's participation in the Buffalo dance is because the affair is a 'Smoke Rally.' Receipts will be used to supply overseas troops with smokes.

Machito's Rhumba orchestra is the first band signed by Decca since settling with the AFM. Outfit will make an album of Latin tunes.

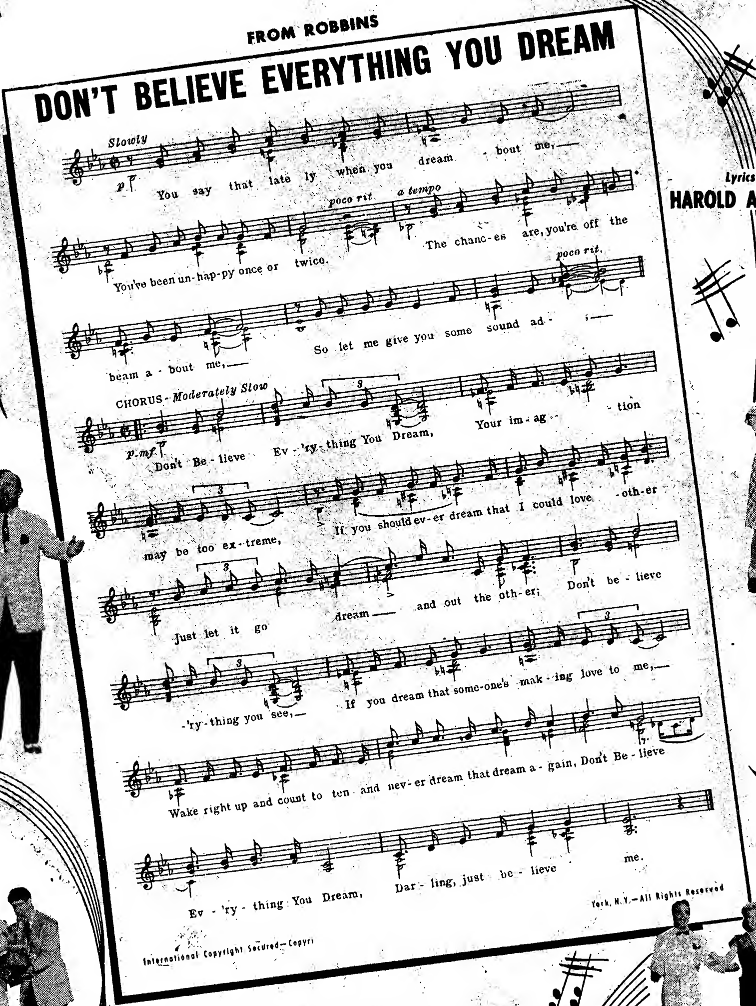
Kaye's Sponsor Gives Dailey An Open Night

Request to allow Sammy Kaye to do his Old Gold commercial from Frank Dailey's Terrace Room, Newark, N. J., during Kaye's week there later this month was rejected by the agency on the account. As a result, Dailey is so far without music for Thanksgiving Eve because the original and rebroadcast programs will keep Kaye in N. Y. all night.

Kaye opens at Dailey's Nov. 19 for one week prior to leaving for the Coast to do a film for UA. Kaye was originally booked for three weeks, but a Dec. 1 starting date on the film cut it to one.

Two Sure Hits BACKED BY A A A

FROM ROBBINS



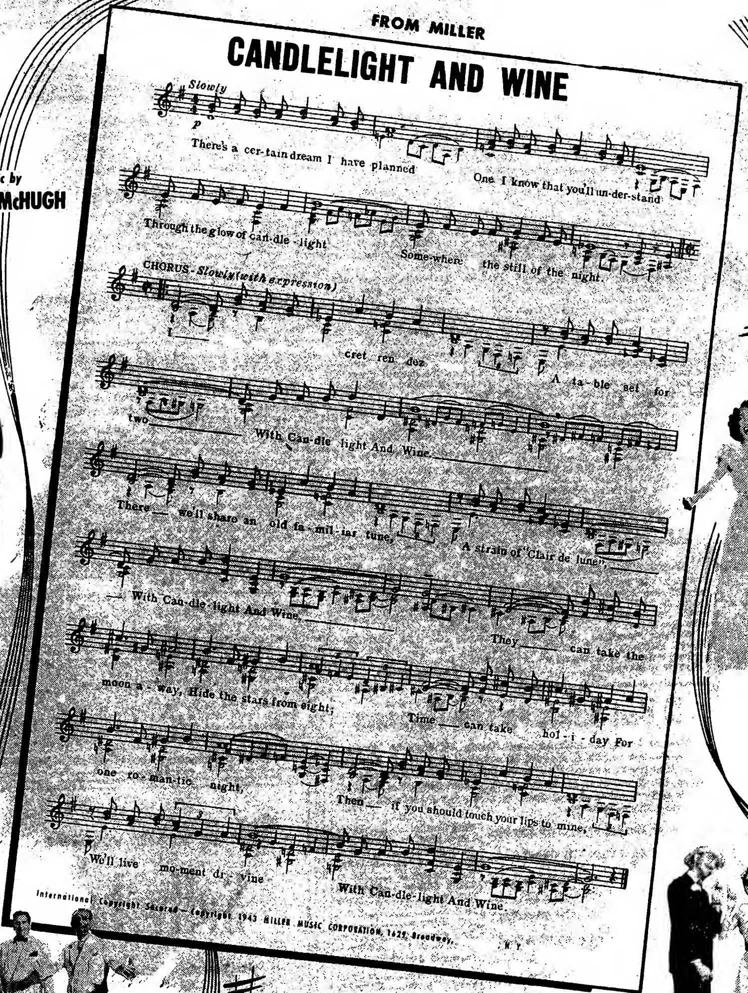
Lyrics by
HAROLD ADAMSON

ROBBINS MUSIC CORPORATION
—NEW YORK—
MURRAY BAKER, General Professional Manager

GREAT PICTURE . . . "AROUND THE WORLD"
RKO RADIO PICTURES

GREAT STAR . . . THE ONE AND ONLY KAY KYSER

GREAT CAMPAIGN . . . FROM ROBBINS and MILLER



Music by
JIMMY McHUGH

MILLER MUSIC CORPORATION
—NEW YORK—
LOU MOONEY, General Professional Manager

Armstrong Big $40,000, N. Y.; Ayres Plus Andrews Sis Hot 33G, Frisco

(Estimates for This Week)

Bob Allen, Cleveland (Palace: 3,700; 35-85)—With 'Top Man' (U) and Alan Carney, Marion Hutton, on stage. Torrid $30,000, with draw about evenly divided.

Louis Armstrong, New York (State: 3,400; 35-$1.10)—With 'Top Man' (U). Combination of all-colored stagebill and new Donald O'Connor film hitting very fast pace here, indications pointing to possible $40,000.

Mitch . . . an Francisco (Golden Gate: . . : 55-75)—Plus 'Petticoat Larceny' (RKO); and Andrews Sisters, on stage. Big $33,000, top new bill in city.

Milt Britton, Louisville (National; 2,400: 40-65)—Plus 'Revenge Zombies' (Mono) and Bonnie Baker, Carr ros., on stage. Healthy $15,000, stage layout being responsible for biz.

Al Dexter, Chicago (Oriental: 3,200: 31-69)—With 'Holmes Faces Death' (U). angup $24,000, with Dexter name drawing.

Duke Ellington, New York (Capitol: 4,820; 35-$1.10)—With Lena Horne, in person, and 'Phantom of Opera' (U). In third sock week, looking $70,000 or close, with the Ellington-Horne pull counting heavily in support of picture.

Glen Gray, Philadelphia (Earle: 2,768; 35-75)—Making unspectacular showing with only $17,500 in till. Film attraction 'Young Ideas' (M-G), is better-than-average for house.

Erskine Hawkins, Los Angeles (Orpheum; 2,200; 40-65)—With 'The Mantrap' (Rep). Hawkins well known here and is pleasing with solid $21,000, unassisted by film.

Woody Herman, Washington (Capitol; 3,434; 30-75)—With 'Dr. Gillespie's Criminal Case' (M-G). Neat $26,000 largely on band's appeal.

Sammy Kaye, New York (Strand; 2,756; 35-$1.10)—With 'Thank Lucky Stars' (WB). Down to $31,000 for final (5th) week but okay enough. On run very profitable take scored.

Johnny Long, Newark (Adams; 1,950; 35-99)—With 'Petticoat Larceny' (RKO) and stage show. Building to stout $18,500 on band draw.

Clyde Lucas, Boston (RKO Boston; 3,200; 44-99)—Plus Lew Hoffman; Low, Hite & Stanley, Merry Macs, on stage, and 'Fallen Sparrow' (RKO). Drawing despite generally off biz; okay at $26,000. Film is rated a factor.

Tony Pastor, New York (Paramount; 3,664; 35-$1.10)—With Ink Spots, others, and 'True to Life' (Par). Wound up third semester last night (Tuesday) at strong $50,000 and holds another.

Tommy Tucker, New York (Roxy; 5,886; 55-$1.10)—With Danny Kaye, Beatrice Kay, others, in person, and 'Sweet Rosie O'Grady' (20th). Begins third week today (Wednesday) after coming through on second last night (Tuesday) at a terrific $117,000. Due to Army induction details Kaye was out of show last Saturday, Sunday and Monday.

Cootie Williams 4-F

Cootie Williams was given a 4-F classification following an induction physical in N. Y. last Wednesday (27). An old ear operation turned him down.

Williams' band is currently at the Savoy Ballroom, N. Y., which he opened recently after the spot had been closed six months.

Van Alexander Playing Dates Outside Philly Spot

Van Alexander will resume one-nighters and half-week bookings with his band, meanwhile retaining his new post as m.c. and pit conductor at Warners' Allegheny theatre, Pittsburgh. Alexander has been booked at the Aud., Springfield, Mass., this Sunday (7) and has other bookings completed.

Alexander works at the Allegheny, which starte a new vaudfilm policy recently, from Thursday to Saturday only.

INA RAY PLAYS TAG WITH MARRIAGE TALK

. . Nov. 2.

Ina Ray Hutton married. Louis Paul Parisotto, sax-playing assistant director of her male orchestra, last Tuesday (26) at Marion, Ark. Or—— Ina Ray Hutton did NOT marry anyone last week. Take your choice.

The self-styled 'Blonde Bombshell of Rhythm' emphatically denied the marriage report when questioned backstage at the Malco theatre during a short engagement there. But.

The County Court Clerk at Marion, Ark., said he recognized Miss Hutton when he issued a marriage license to Parisotto, who is 27 and hails from Oglesby, Ill. He said the bride's name was given as 'Dess Romay Cowan, 27, of Chicago' but that he spotted La Hutton right off. The Rev. L. C. Pedford, who performed the ceremony, also vouched for the fact that Miss Hutton was the bride. A bit of research in Chicago by the local press revealed that the Hutton birth certificate gives her real name as 'Odessa Cowan.'

And the backstage crew at the Malco reported both Miss Hutton and Parisotto receiving congratulations until the newspapers began to make inquiries. Then Miss Hutton, who had previously iven the papers an interview saying she was too busy for marriage, came through with her denial to the United Press. 'Take another look at the license,' she said. 'They've got me confused with someone else.'

Band Bookings

Al Donahue, Nov. 8, City Aud., Macon, Ga.; 9, Jewish Progressive Club, Atlanta, Ga.; 11-Dec. 15, Roosevelt hotel, New Orleans; Dec. 17-23, St. Charles theatre, New Orleans.

Duke Ellington, Nov. 17, Kinsmen Club, Kingston, Ont., Can.; 18-24, Club Kingsway, Toronto; 25, Arena, London, Ont., Can.; 26, Aud., Kitchener, Ont.; 29, Aud., Cleveland; Dec. 3, Lord Baltimore hotel, Baltimore; 6, Uline's Arena, Washington, D. C.; 7, Alcazar, Baltimore; 8, Palomar Ballroom, Norfolk, Va.; 11, Carnegie Hall, New York.

Earl Hines, Nov. 30, Music Hall, Cincinnati; Dec. 1, Public Hall, Cleveland; Dec. 3, week, Howard theatre, Washington, D. C.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	20	1,300	28,925
Lani McIntire*	Lexington (300; 75c-$1.50)	90	2,200	161,250
Benny Goodman	New Yorker (400; $1-$1.50)	3	2,675	9,000
Tommy Dorsey	Pennsylvania (500; $1-$1.50)	4	3,600	13,200
Leo Reisman	Waldorf (550; $1-$2)	4	3,075	13,100
Tony Pastor	Lincoln (275; $1-$1.50)	2	1,025	2,450
Guy Lombardo	Roosevelt (400; $1-$1.50)	4	2,325	10,325
Vaughn Monroe	Commodore (400; $1-$1.50)	4	2,000	9,425

* *Asterisks icate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Frank Sinatra and Volkoff and Milada.*

Chicago

'riff Williams (Empire Room, almer House; 750; $3-$3.50 min.). Williams hit an all-time record for room with amazing 10,100.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel hit a very good 6,000 total.

Jerry Wald (Panther Room, Sherman hotel; 950; $1.50-$2.50 creased patronage figure to 5,800.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c. and 75c. cover charge plus $1.25 min.). Oliver took a jump to 8,000 tabs; fine.

Nell Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Combination of Bondshu, Georgie Tapps and Marina keeping figure around excellent 3,600.

Los Angeles

reddy Martin (Ambassador; . ; $1-$1.50). Plenty of activity, and this spot getting its share for a bristling count of 4,350 covers last week.

Frankie Masters (Biltmore; 900; $1-$1.50). Took a deep cut into the spender's holiday for a nice lift to 4,200 tabs.

Location Jobs, Not in Hotels

(Los Angeles)

Les rown (Palladium B, Hollywood, second week). He'll do it up brown with a strong 26,500 admishes. Band very popular here.

Bob Chester (Trianon B, Southgate, fifth week). Getting holler heading for 7,300 payees this week.

Alvino Rey (Casa Manana B, Culver ity, ninth week). Okay at 3,800 on three-night weekend shift.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). keeping Breese-Gertrude Niesen figure at 5,800.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Gold rush biz upped patronage here to excellent 6,000.

TOTEM POLE RETURNING TO TRAVELING BANDS

Totem Pole Ballroom, Auburndale, Mass., is making a start back toward the use of traveling bands, after months of local talent on a weekend basis. Bob Astor's orchestra, which finished run at Pelham Heath Inn, N. Y., Sunday (31), is booked for two consecutive weekends—Nov. 12-13 and 19-20.

Totem Pole was once an important location and one-nighter stopover for the biggest b.o. bands available. Since Pearl Harbor and the resultant pinch on transportation, however, its remoteness (12 miles from Boston) has caused it to rely chiefly on lower b.o. level outfits.

Brenner Promoting Dances

Paul Brenner, WAAT, Jersey City, record jockey, is trying to line up bands currently for a series of dance promotions he will run at the Crystal Palace, N. Y. He will operate under the title of 'Paul Brenner's Saturday Night Dance Club.'

Dick Gilbert, WHN, N. Y., was the first disc jockey to become an outright promoter of dances. He was in partnership last year with the operator of a dancery in N. Y.

Bobby Doyle, Pittsburgh singer, joining George Olsen as featured vocalist. Doyle's been with Marty Irwin band at Penn-McKee hotel, McKeesport, for several months.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' ames of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1.	Sun . Always (11) (Mayfair)	Bing Crosby	Decca
		Frank Sinatra	Columbia
2.	Pistol Packin' Mama (13) (Morris)	Al Dexter	Okeh
		Crosby-Andrews	Decca
3.	People Will Say (6) (Crawford)	Bing Crosby	Decca
		Frank Sinatr	Columbia
4.	Paper Doll (21) (Marks)	Mills Bros.	Decca
5.	Put Arms round Me (11) (Broadway)	Dick Kuhn	Decca
		Dick Haymes	Decca
6.	Oh Beautiful Morning (3) (Crawfor)	Bing Crosby	Decca
		Frank Sinatra	Columbia
7.	Blue Evening (16) (Shapiro)	Sinatra-T. Dorsey	Victor
8.	You'll Never Know (20) (	Dick Haymes	Decca
		Frank Sinatra	Columbia
9.	If You Please (1) (Famous)	Bing Crosby	Decca
		Frank Sinatra	Columbia
10.		Perry Como	Victor

OTHER FAVORITES

(These records are directly below first 10 in

I Never Mention Your Name (Berlin)	Dick Haymes	Decca
Dig Down Deep (4) (Yankee)	Tommy Dorsey	Victor
Heard You Cried (8) (CP)	Harry James	Columbia
In My Arms (14) (Saunders)	Dick Haymes	Decca
Victory Polka (Chappell)	Crosby-Andrews	Decca
Slip of Lip	Duke Ellington	Victor
Blue Rain (Melrose)	Glenn Miller	Victor

She Shot Him to the Top!

AL DEXTER
the
'PISTOL PACKIN' MAMA'
MAN AND HIS TROOPERS
IN THEATRES
beginning October 12
MILWAUKEE—Riverside
BOSTON—RKO
HARTFORD—State
PROVIDENCE—Metropolitan
FLASH! Just Signed
NEW YORK—Loew's State
WASHINGTON—Loew's Capitol
She Shot Him to the Top
AL DEXTER

1,000,000 RECORDS ALREADY SOLD!
670,000 STILL TO BE DELIVERED
personal management
Carlos Gastel
direction
General Amusement Corp.
She Shot Him to the Top

If You're Important to The Music Business
TUNE-DEX
Is Important to You!

JAN RUBINI
World Famous
VIOLINIST AND CONDUCTOR
Now Entertaining
"OUR FIGHTING MEN"
In South Pacific Area

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

WE ARE PLEASED TO ANNOUNCE
Solly Loft
has become associated with us as a General Partner
Mutual Music Society, Inc.
1270 Sixth Ave., N. Y. C.
P.S.—We'll be seeing you with "ABSENT-MINDED" . . . our No. 1 plug!

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Oct. 25-31, from 5 p.m. to 1 a.m., is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 alphabetical order is a trade move to curb artificial stimulation of plugs via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
Besame Mucho	Melodylane
Do Nothing Till You Hear from Me	Robbins
Do You Know	Reis
For First Time	Shapiro
How Sweet You Are—†'Thank Lucky	Remick
Dig a Ditch—†'Thousands Cheer'	Feist
If You Please—†	Famous
I've Had This Feeling Before—†'Show Business'	Santly
Little Did I Know	Lincoln
My Heart Tells Me—†	Bregman
My Ideal	Paramount
My Shining Hour—†'Sky's the Limit'	Morris
No Love No Nothin'—†'Gang's All Here'	Triangle
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Shoo Shoo Baby	Leeds
Star Eyes—†'I Dood It'	Feist
Sunday, Monday or Always—†'Dixie'	Mayfair
Surrey With Fringe on Top—*'Oklahoma'	Crawford
The Dreamer—†'Thank Lucky Stars'	Harms
They're Either Too Young Too Old—†'Lucky Stars'	Witmark

MOST PLAYED ... THE FIRST 25 SONGS

TITLE	PUBLISHER
In a Friendly Little Harbor	Campbell
I Heard You Cried Last Night	Campbell
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
There's a Man In My —†'Early to Bed'	Advance
Victory Polka	Chappell
In My Arms	Saunders
Later Tonight—†'Wintertime'	Robbins
By the River of	Shapiro
Close to You	Barton
Don't Believe Everything Dream—†	Robbins
My First Love	Dorsey
When They Ask About You	Berlin
You Better Give Me Lots of Lovin'	Crawford
All Or Nothing at All	Leeds
Blue Rain	Melros
Blue Skies	Berlin
Take It Easy—†'2 Sisters and a Sailor'	Santly
Candlelight and Wine—†'Around the World'	Miller
Holiday For Strings	Bregman
In Our Little Helicopter	Santly
If That's the Way You Want It Baby	Berlin
I'm Ridin' For a Fall—†'Thank Your Lucky Stars'	Remick
Manhattan Serenade	Robbins
One For My Baby—†'Sky's the Limit'	Morris
Things That Mean So Much	
This Side of Heaven	
What Do You Do In the Infantry?	
Speak Low	

* Legit

Inside Stuff—Music

Failure of World War II to develop another smash war song to rank with 'Over There' is not purely an American phenomenon. England, which turned out 'Tipperary,' 'Keep the Home Fires Burning' and other successes during the last war, is experiencing the same thing with troops, the public and publishers alike still wondering when, if ever, the song of this war will appear. Ernest Betts, in a feature story for the London Daily Express, recently raised the question and, speaking for England, explained that from the first this has not been a war to sing about, at least not on a cheerful pitch.

The article listed 'There'll Always Be An England,' 'Berkeley Square' and 'I'll Walk Beside You' high on a list of songs being hummed, whistled and sung by Britishers in the armed forces with the American stocks. 'She'll Be Comin' Round the Mountain' and 'Roll Out the Barrel' not far behind. 'Comin' In on a Wing and a Prayer' also made the list along with the German favorite, 'Lily Marlene,' which came through Allied lines with Nazi prisoners taken in North Africa and was picked up by our troops. John Steinbeck explained that, despite its origin, 'Marlene' caught on because of a sprightly tune and endless opportunities for bawdy parodies in any language.

International Music Corp., subsidiary of Southern Music, has a tune titled 'Pistol Packin' Papa' since 1931, when it was copyrighted. Written by Jimmie Rodgers and Waldo O'Neal, the melody has never been exploited as a pop because of its slightly blue lyric.

Al Dexter, writer of 'Pistol Packin' Mama,' who is now on theatre tour because of the success of his tune, is also said to have a 'Papa' sequel.

The death of Ben Bernie pointed up the unusual, long-standing friendship between Mrs. Rose (Chubby) Bernie, since remarried, and Dorothy Westley (Wes) Bernie, the ole maestro's second wife. Both flanked Pvt. Jason Bernie, only son by the first Mrs., at the funeral services in New York and Hollywood.

DENIES REG CONNELLY BID TO BUY WRIGHT CO.

London, 2.

Published reports that purchase of the Lawrence Wright Music Publishing Co., of London, was being negotiated by Reg Connelly have been denied here by Walter Morris, director of the publishing firm.

Wright has stated no sale of the Wright company had been 'entertained anywhere at any time.'

Ogden Nash was admitted a writer-member of ASCAP last week.

'Army' Pluggers Due For Disbanding Soon

Army Emergency Relief Detachment, formerly known as 'This Is the Army, Inc.' expects to be disbanded within the next couple weeks and its members sent into regular Army duties. When known by its original title, the group, consisting mostly of ex-song pluggers headed by Lt. Walter Schumann, concerned itself with pushing the tunes from 'This Is the Army' in the same manner as civie pluggers work.

Among the Army's staff were Gene Goodman, Joey Santly, Buddy Robbins.

MPPA Meets Nov. 16

The annual meeting of the members of the Music Publishers Protective Association will be held at the Astor hotel, Nov. 16.

The president, Lester Santly, will make his report and there will be an election of directors.

Music Pubs Must Cut Paper Use 5%

Members of Music Publishers Protective Association were informed in a circular letter from Walter G. Douglas, chairman of the MPPA board, that sheet music and orchestration printers have been ordered by the War Production Board to reduce their use of paper by 5% for the remainder of 1943.

The order does not affect the use of paper songbooks.

NAB PASSES MWC SONGS TO STATIONS

Washington.

NAB has passed on to its membership the list of songs recommended for broadcasting by Oscar Hammerstein, 2nd, chairman of the American Theatre Wing Music War Committee. Recommended songs are:

Published

'Anchors in the Sky'—by John Latouche and Peter De Rose, published by Robbins.

'Best of All'—by Allie Wrubel, published by Irving Berlin.

'Gee Isn't It Great to Be An American'—by Bob and Gale Sherwood, published by Bob Miller.

'I Spoke to Jefferson at Guadalcanal'—by Ily Zaret and Lou Singer, published by Leeds.

'Let's Keep It That Way'—by Milton Leeds and Ervin Drake, published by Chappell.

'Wind a-Blowin''—by Elie Seigmeister and Langston Hughes, published by Musette.

'One Down and Two More to Go'—by Ray Henderson and Lew Brown, published by A B C Music.

'That Democratic Feeling' — by Buck Ram, published by Noble.

'The Flight of the Bomber B-17'—by Al Hoffman and Jerry Livingston, published by Southern Music.

'The Message Got Through' by Milton Drake and Fred Jay, published by Feist.

'Unconditional Surrender' — by Redd Evans and John Jacob Loeb, published by Famous Music Corp.

'Take Er... win'—by Vic Mizzy and Irving Taylor, published by Santly-Joy.

'We Are Americans Too' by Andy Razaf, Eubie Blake and Chas. Cooke, published by Handy Bros.

'West of Tomorrow' (the Submarine Song)—by Bob Sour and Henry Manners, published by Feist.

'Yankee Doodle Ain't Doodlin' Now'—by Pearl Fein, published by Irving Berlin, Inc.

Unpublished

'Baby Watch For Me'—by Harry Lenk and Evelyne Love Cooper.

'Dirty Overalls'—by Woody Guthrie & Earl Robinson.

'Freedom Train'— Seigmeister.

'Have You Written Him Today'—by Eddie de Lange and Ruth Cleary.

'Hullabaloo a-Dai'—by Bob Russell, Hy Zaret Charley Hathaway.

'In Business Since 1776'—by Ervin Drake and Carl Kent.

'Is Your ... all Showing' Milton Drake.

'On Hills of Freedom'—by Hugo Frey and Elsie Jean.

'One More Mile'—by Charley ... away and Bob Russell.

'Porterhouse Lucy'—Earl Robinson and Al Hayes.

'Song of the Free Men'—by Earl Robinson, Millard Lampell.

'Song ... Medical Corps'—by Captain ... Lief and Will Schwartz.

'The ... Feeling Very Well'—by Milton Drake.

'The Man of Tomorrow'—by Bernie Bierman, Jack Mann and Milton Shaw.

'The United States ... by Allie Wrubel.

'They Can't Do ...'—by Milton and Ervin Drake.

'Voice of the Underground'—by Florence Tarr and Fay Foster.

'We're Melting All Our Memories'—by Milton Drake, Lenore Glasner and Al Kaufman.

'You're a Lucky Little Fellow'—by Blanche & George Fonarck.

NAB Music Committee Plans to Survey ASCAP Station Audits and Contracts

Washington.

Newly formed NAB Music Committee plans an immediate of ASCAP audits of radio stations and of a proper interpretation of ASCAP contracts with stations.

'Many stations which have recently been audited by ASCAP,' announced NAB, 'have written N... regarding demands made by ASCAP as a result of the audits. We believe that, rather than have each station argue these claims with ASCAP, a real service could be rendered both to the industry and to ASCAP by a meeting of the Music Committee with ASCAP whereby the subject could be handled on an industry-wide basis. ASCAP has indicated an interest in meeting the committee.'

Music Committee will also go into the Petrillo case and will study the entire field of music with a view of assuring broadcasting of an uninterrupted flow over the coming years. Its first session will be held in New York, Dec. 1-2.

Committee, according to NAB, will not overlap and duplicate the work of such existing bodies of NAB as the Program Managers Committee or the Advisory Committee on the Recording Ban.

Members of the Music Committee: chairman, Campbell Arnoux, WTAR, Norfolk, Va.; James P. Begley, KYW, Philadelphia; Arthur Church, KMBC, Kansas City; Robert Enoch, KTOK, Oklahoma City, Okla.; C. W. Myers, KALE, Portland, Ore.; Elliott Sanger, WQXR, New York; Frank R. Smith, Jr., WWSW, Pittsburgh; John Wahlstedt, WHB, Kansas City; Warren Williamson, WKBN, Youngstown, O.; Thomas Belviso, NBC, New York; and Frank White, CBC, New York.

15 Best Song Sellers

(Week Ending Oct. 30)

Paper Doll	Marks
Pistol Packing Mama	Mayfair
Sun., Mon. Always	Mayfair
Either Too Young	Witmark
People Will Say	Crawford
Say a Prayer	Southern
Put Your Arms, Honey	...way
Beautiful Morning	Crawford
Victory Polka	Chappell
I Heard You Cried	CP
In My Arms	Saunders
Head in the Clouds	Army
If You Please	Famous
You'll Never Know	BVC
My Heart Tells Me	BVC

Brazilian

(Rio ... Mexico)

Ten best sellers compiled from sales of records and sheet music for the month of September:

Always In My Heart-Cuban	
Jingle Jangle	American
Kalamazoo	American
Time Goes By	American
White Christmas	American
Indian Summer	American
Careful My Heart	American
Me and My Gal	American
Tico Tico No Fuba	Brazilian
Fasconeao Waltz	Brazilian

British

(Week Ending Oct. 7)

London, Oct. 6.

Silver Win...	Dash
Wing and Prayer	F-D-H
You'll Never Know	Chappell
Blue of Evening	C.C.
If You Please	Victoria
Johnny Zero	C.C.
In My Arms	Feldman
All Our Tomorrows	C.C.
A Fool With Dream	Keith
Rhyme, Everything	Wood
Arms Around Me	F-D-H
Whispering Grass	C.C.

Pluggers Squawk At Lawyers' 10% Fee On Claims Vs. Goldman

Contact men formerly connected with the defunct Walton Goldman music publishing firm are lathered over the request of Irving Brodsky, attorney for the Contact Men's Union, for 10% of the money collected for them as fee for the work he did. All of the men involved paid the 10%, including a counter boy for Goldman, who was owed two weeks salary ($44), but all are heatedly objecting to it on the premise that Brodsky is on a retainer and under the circumstances should not have exacted a fee.

They burned more when it was learned that arrangers who had money coming from Goldman were paid in full through N. Y. local 802 of the AFM, which collected for them and asked no fee. Cash secured for songpluggers by Brodsky amounted to over $4,000, split up among 19 ex-employees in N.Y., Chicago and California.

Formal complaint was lodged by the group Friday (29) and a meeting will be held tonight (Wed.) by the union to determine disposition of the complaints.

'WEST OF TOMORROW' MWC'S NO. 1 CHOICE

After months of sifting through hundreds of submitted songs, the Music War Committee of the American Theatre Wing last week picked as its No. 1 potential war-song hit, 'West of Tomorrow,' by Bob Sour and Henry Manners. Tune, published by Feist, Inc., will be given a thorough promotion job through the regular publisher channels and via personal contacts by members of the committee.

The song's composers are giving up one-third of their royalties to the Committee. This is also being done on 'Anchors in the Sky,' by Peter De Rose and John Latouche, with the funds helping to permanent exploitation staff.

The Committee's radio show over WNEW, New York local station, 'Music Goes to War,' is to be continued for eight more weeks. Money for the future shows came from ASCAP and the American Theatre Wing, who have collaborated to pay for the arrangements on the show. Talent is culled gratis because the show has a patriotic theme.

Quiz Sid Kaye On Marks' Suit

John Shulman, counsel for the Songwriters Protective Assn., last week examined Sidney Kaye, BMI v.p., in connection with E. B. Marks' suit against ASCAP on the issue of whether a publisher on withdrawing from ASCAP has the right to license the performing rights of writers who have retained their membership in the Society. The examination was adjourned to Nov. 8.

SPA's intervention in the case is in behalf of Lou Pollack, Tot Seymour, Jesse Greer, Buddy Green and J. R. Johnson, all of whom are members of ASCAP and have works in the Marks catalog. ASCAP's policy has been to continue to pay royalties to these writers on their Marks tunes, even though the numbers are likewise being licensed by BMI.

BERNSTEIN QUALIFIES MPPA 'RESIGNATION'

Louis Bernstein, head of Shapiro, Bernstein & Co., stated Monday (1) that when he spoke the previous week of resigning from the Music Publishers Protective Assn., his reference was to the MPPA board and not to his membership in the organization.

Bernstein declared at the time that his act would be in protest against the MPPA's continued countenance of the present method of listing the week's most played tunes on the networks. The current system, which offers the tunes in alphabetical, instead of accumulative, rotation, was proposed by the contactmen's union and concurred in by the MPPA's board of directors.

Solly Loft Buys Into Mutual Music Society

Solly Loft, former partner in Campbell, Loft & Porgie, bought into Mutual Music Society last week. Though papers haven't yet been drawn up and signed, Loft began work with the firm Monday (1). Deal was agreed to after conferences Saturday (30) afternoon with Leo Talent and Capt. Glenn Miller, who still retains a substantial portion of Mutual stock despite denials. Talent has been operating the firm since Miller set it up several years ago.

Loft recently withdrew from the C-L-P setup, shortly after being released from the Army. He received $20,000 from Campbell and Porgie for his interest in the business.

Night Club Reviews

Hurricane, N. Y.

Ted ewis Co. including Bebe Fox, Geraldine deBois, Teddy Hale & Paul White, June Edwards, Reed Sisters (3), Chas. (Snowball) Whittier; Al Robert Alternating Band; $2.50 minimum.

Albert Berryman, maitre d'hotel at the Hurricane roadway spot which has been variously known as the Paradise and the Midnight Frolic, but which really has been going over the top under the aegis of Dave Wolper, the attorney-boniface, Al Borde, Chi agent and producer, et al., is easily the dean of N. Y. nitery caterers. Albert has been known to the great and near-great from the pre-Rector's and Churchill's era, through World War I, through Prohibition, and is today as enthusiastic about his job of catering to the masses as he was to the more limited classes in the yesteryear 'lobster palace' era.

So Albert should know a thing or two. And does. He knows talent; he has seen enough of that. He recognizes showmen and showmanship and so when Berryman—discounting the prejudice of boosting the commodity of his own establishment—puts on the rave for Ted Lewis it's something to be reckoned with.

If there's any doubt, of course, the most casual customer fast finds out for himself why the High-Hatted Tragedian of Jazz (a billing he's not plugging too much of late) is staple now as he was 25 years ago.

He is ageless, indefatigable, showwise and attuned to the future idiom. Lewis opens with nifty 'Relax' number. Backed by a team of 13, plus the singing Reed Sisters (3), also decorating the rostrum, Lewis sets the house at ease pronto. Every move a wallop, the clarinet kid who first pioneered the W. C. Handy classic, 'St. Louis Blues,' into an important musical commodity, vidences anew just what makes great trouper greater.

His road company is meaty and punchy. His 5ll minutes of floor show is replete with zing. He never surfeits and is probably the saloonkeeper's delight because you can still hustle that service to the customers without upsetting artistic equilibriums.

Lewis' last roadway cafe job was for Billy Rose at the Casa Manana (nee French Casino) five years ago. Since then he's been killing 'em on the road. The bandleader's penchant for hard work is keynoted by that extended road tour; seemingly he thrives on it, and where many another maestro of his veteranship and personal fortune has been frank in looking around for softer touch, not so with Lewis.

As he unreels his show, it's a tossup who it more, the customers, or imself. Bebe Fox tees off. She's cute terper whose polite coach, for a fast start, is part of a circusy 'hurry-hurry-hurry' pitch. Geraldine deBois is an excellent vocal foil for 'Beautiful Doll,' 'Smiles,'

Following the femme trio, Lewis works with a pair of clever colored comedians, Teddy Hale and Paul White, in 'Sheik of Araby.' They're both very expert, the one leaning to the exaggerated swish mannerisms being a particularly funny gent. If Lewis hasn't got 'em anchored he should. They have the stuff.

The Reeds' Cole Porter medley is a bit over-arranged but registers. The big boff of the company is a comely contortionist, June Edwards, who is lissomc, personable and showmanly. Her unusual, sitting-on-her-own-head stuff is topped by the manner in which she merchandizes her high-pedestal specialties. She does two tricks which come under the 'out-of-this-world' catalog.

Lewis' big number is his routine with Charlie (Snowball) Whittier, who has been with him many years, and their 'Me and My Shadow' repertoire has now been expanded so as to give the clever young Whittier excellent spotlighting, as he unreels Crosby, Durante and E. G. Robinson takeoffs, besides the Lewis mimicry. Hale & White, again, with hot song-and-dance; Lewis' 'When My Baby Smiles At Me,' standard highlight; a click version of 'St. Louis Blue,' with two clarinets and trombone specialty standouts; a round-the-world quickie, starting with pre-war Parisian can-can, a hot Harlem routine (Hale and White again), and the Cuban 'Peanut Vendor' for finale. Withal a jampacked 50 minutes of rich divertissement. *Abel.*

Versailles, N. Y.

Dwight Fiske, David Brooks, Arline Thompson, Corday & Triano, Irene Hawthorne, Marion Niles, Ver-Sighs (6), Val Olman and Panchito Orchestras; $2.50 & $3.50 *minimum.*

Dwight Fiske and his naughty songs, leers and double-takes neatly tops a nice little variety floorshow at this excellent dining cabaret. Boots McKenna, as stager, has put a production gloss over the entire divertissement and it easily gets across as a pleasant entertainment.

Aside from Fiske and Corday and Triano, one of the better ballroom teams, others in the show are strictly specialists, working between and with the Ver-Sighs, six beauts who chiefly look autiful in some very pretty costumes and merely make a pretense of dancing. Naturally, anybody who would expect these girls to dance would be out of his mind. It's like asking a Tiffany jewel to talk as well as glitter.

David Brooks, a tall baritone of good voice but n.s.g. enunciation, and Arline Thompson, who has a good soprano, share the singing assignment. rooks works all through the show as something of a singing m.c., while Miss Thompson has her own spot for a medley of 'Oklahoma' tunes plus 'You'll Never Know.' Up ahead of her is Marion Niles, vivacious, pint-sized tap dancer and okay, too. Fourth specialist is pretty Irene Hawthorne, who gets a ballet inning later in front of the line and also adequately fills her assignment.

Corday and Triano were the applause standout opening night (Thursday) with their adagio tricks and straight ballroom dansapation. They are fast, smooth and expert dancers.

Fiske this catching four numbers, and for some reason chose three of his weakest, something about a Queen, another about a Mr. Green and finally 'The 14th Wedding Anniversary.' For his next-to-closing special, however, he gave out with 'Mr. Pettybone' and saved his act so far as this audience was concerned.

Val Olman's band does a fine job playing the show and dittos on the dancing, alternating for the latter with Panchito's rhythmic Latin crew. Per usual at the Versailles, business was capacity, the cuisine here being a N. Y. staple for years and maintaining a high standard even now, when manpower and supplies present major problems. *Scho.*

Latin Quarter, Chi

Chicago, Oct. 28.

Joan Merritt, Buddy Lester, Dorothy Donegan, 4 Moroccos, Mimi Kellerman, Dorothy Hild Dancers (8), Irving Kostal's Orch (9); Herbert Curbelo's Rhumba Band (7); minimum $2.50-$3.50.

In his new 'Autumn Revue' Ralph Berger has assembled an array of talent, headed by Joan Merrill, that is good entertainment throughout.

Four Moroccos open with a session of fast tumbling and dizzy acrobatics that go over for top results. Mimi Kellerman follows with flashy descriptive dances, including a Spanish number, a Harlem routine to 'St. Louis Blues' and a dance to 'Carmen' music,' accentuated by ballet turns. All neatly done for click returns.

Joan Merrill, making her first local appearance in two years, is socko with her song-styling. Opens with 'You Can't Say No to a Soldier,' and then into 'Manhattan Serenade,' 'Summertime,' How Did He Look?' and 'Black Magic' for vociferous applause.

Dorothy Donegan manipulates the ivories for improvisations of ' ungarian Rhapsody,' 'Sunday, Monday or Always,' Chopin's 'Minute Waltz,' 'Tea for Two' and a little boogie-woogie for good measure, all done for boff returns.

Buddy Lester, who up to now had paced the show expertly, uses the next spot for some of his unpredictable comedy and quick-triggered wit. Nobody knows what Lester will do next but it is generally very funny. He'll switch from an unfinished song parody to his wacky 'Always Onward' sketch without warning or some other nonsense that keeps the audience in guffaws. Offed to solid palmwhacking.

Dorothy Hild's Dancers added pictorially to proceedings with three well routined and nicely costumed numbers including a Scotch number; a ballet to 'Dance of the Hours' and a military number with batons. Irving Kostal's Orchestra cuts the show music excellently and dishes out pleasing dance rhythms while Herbert Curbelo's band handles the rhumba tunes. *Morg.*

Famous Door, N. Y

Lionel Hampton Orch (18) with Dinah Washington, Rubel Blakely; John Kirby Orch (6); no cover, minimum $2 *weekdays,* $3 *weekends.*

Famous N. Y., which opened Thurs ay (28) on the site of former Troika (500 capacity), has changed nothing but its location. Lionel Hampton-John Kirby opening there to a jammed house revived memories of the old 52d street cellar with its smoky, badly ventilated atmosphere, pocket-size dance floor and big, powerful band. For the past year or so the old Door had been using non-name music and floor shows, but recently shuttered entirely. Hampton and Kirby therefore mark the spot's return to the policy that first brought it attention as well as its new location.

Operated by the same men the venture is likely to get a start with Hampton and Kirby that will again put it on the N. Y. nitery map. Although Hampton has played infrequently in N. Y. there is considerable interest in his outfit. He's a hot b.o. property, attested to by recent grosses; last week he took over $10,000 out of the Paradise theatre, Detroit as his end of a percentage deal. He and Kirby are the only lures at the Door. It is decorated in dull, tasteless fashion and is hardly likely to draw because of its appointments.

Hampton's unusually large combo, headed by a musician who is unquestionably one of the standouts of this generation, is excellent. It drives through standard and original jump arrangements in way that creates excitement every minute on the stand and has the ability, unique among colored bands to come up with pop arrangements on 'Sunday, Monday,' etc., and do them well. Hampton employs five trumpets, three trombones, five sax, and four rhythm and they add up to one of the best combinations available, white or colored.

Hampton, a brilliant showman, works on vibes, drums, and occasional piano out front and has developed a number of excellent soloists in brass and reed sections who spell him. He has Rubel Blakely, male vocalist, who does an exceptional job on blues and current pops and Dinah Washington, ditto.

John Kirby's six-piece group is standard and as strong as ever. Losing Russell Procope, alto, to the draft Kirby came up with an able replacement and his work in relief of Hampton and in the show is of the same high caliber it has been for several years. *Wood.*

Casino da Urca, Rio

Rio de Janeiro, Oc . 12.

Ilona Massey, Alvaren & Ranchina, Codlbans, Eros Volusia, Grande Otelo, Luis Octavio, Margarette Lauthos, Stela Gil, Mugnet & Albairin, Carlos Machado & Gao's Orchs.

The Urca is presenting two complete shows nightly with the headliner, Ilona Massey, only appearing in the second due to doubling nightly at one of the casinos across the bay in Niteroi. At 10 p.m., the first goes on, and it's carryover from the previous show featuring Brazilian talent.

The two comic acts, Grande Otelo and Alvarenga & Ranchino, a rube team, carry off the honors, both turns stopping the show. There is nothing outstanding about either the costumes or production numbers presented as a buildup for Eros Volusia, Brazilian dancer. Senorita Volusia performs well but does not have what it takes to stop the show. At 12:30 the second half gets under way with a piano and cymbalon number. Codlbans plays the cymbalon, and while the first Gypsy number was only mildly received, he finished strongly with a medley of United Nations songs.

There's very little time and effort in the buildup for Miss Massey; so, after two short ballet numbers, she's brought on to open with 'Balalaika,' which is surefire here due to the film of that name having been a local smash with Miss Massey as the lead. After doing three numbers with the orchestra, Miss Massey was called back for ore and she obliged by going down front and singing two more with just the piano and cymbalon. Miss Massey is proving a real draw with the cariocas, the ropes being up nightly. The dance music is supplied by the orchestras of Gao and Carlos Machado. *Wally.*

G'wich Village Inn, N. Y.

Barry Wood, Floria Vestoff, amelita & Lee, Line (8), Ned arvey Orch; $3.50 *minimum.*

Barry Wood, perhaps the most ambitious and certainly one of the costliest bookings yet undertaken by the G. V. Inn, got off to a rousing start when he made his nitery debut last Friday (29). As one of radio's topflight singers, endowed with an engaging personality, there appeared little doubt that he could easily adapt himself to the nitery field.

On strength of his radio buildup he is, of course, a natural draw. Vocally he remains, as on the air, one of the most pleasant to listen to. He wraps up an audience with his first number. Stopping the show cold at this catching, he could have stayed all night, though he wound up after 18 minutes.

Conclusion of each of his numbers, such as 'In My Arms,' 'Pistol Packin' Mama,' 'Paper Doll,' 'That Old Feeling' and medley of 'Oklahoma' tunes, was punctuated with vociferous applause. Wood's style, as displayed in his vaude dates, does not vary on a cafe floor and, considering the results, no important changes are necessary.

Wood, scheduled stay four weeks at the Inn, impresses as a terrific bet for any room in the city. He's slated to be followed into this Greenwich Village spot by Benny Fields, a previous click here, with Fats Waller, another returner, coming in after Fields.

For the rest, lineup consists of Camelita & Lee (New Acts), dancers, and Floria Vestoff (New Acts), tapper. Ned Harvey orch provides show music. *Mori.*

B'way Cues British Stage

Continued from page 1

the future Anglo-American relations, the breaking down of barriers and the complete elimination of the 'stay in your own back yard' show biz edict, which, they point out, with the exception of the occasional welcome accorded a visiting star, has in the past stymied all efforts toward internationalizing the theatre.

The reasons ascribed are manifold. William B. Dover, who, as exec administrator of the ETO (European Theatre of Operations) Branch of USO-Camp Shows, has had an opportunity in the past six months to study and dissect British show biz methods, reports that Britain's top producer, heretofore hesitant in venturing any type of production that wasn't strictly tuned pro-British taste, are letting their hair down for the first time and getting the surprise of their lives over the public's reaction to the Yank-tempoed shows, particularly musicals. Cited as an illustration is George Black's new production, 'Strike a New Note,' currently London's top musical, and which, says Dover, is a complete departure from the old West En musical comedy pattern and points up the definite trend toward the faster Broadway tempo.

Similarly, Dover reports, such other big London producers as Firth Shephard and Jack Hylton are gearing their future productions accordingly, conscious of the international aspect of postwar show biz. The sock reception accorded the West End production of 'Something the Boys,' starring Ethel Merman on Broadway, is likewise hailed as increasing evidence of the new trend.

Many USO-Camp Shows performers who have toured British bases are being lined up for postwar engagements by the London producers, according to Dover. Many of these troupers, home from overseas tours, have ressed their intentions of returning to England after the fighting. inting out that their solid clicks in appearances before British troops has convinced them that so far as English audiences are concerned, performers 'hot stuff.' Not only British soldiers, the returning troupers say, want American performers, but all London theatregoers are alert to the new trend.

As members of an honorary committee working in cooperation with USO's ETO setup, the chief British producers are spending considerable time with the Camp Shows troupers and have thus had ample opportunity to study their brand of Yank showmanshi Oddly enough, many of those being routed by CSI into the British bases, it's pointed out, are youthful performers getting their first real break in show biz and gaining the necessary confidence that comes from registering as showstoppers at the military bases. Yet these, and not the vets, are the performers credited with helping to chart the postwar -U. S. show biz link and who are being lined up by the British showmen for the after-the-war engagements.

Planting the seed for Yank-patterned shows, those returning from England report, the desire of the Britis showmen to reach out to the thousands of U. S. servicemen stationed at ritain's bases and who nightly represent a large percentage of legit goers We End houses and throughout the pr

nprecedented oom

Dover, along ith ck Benny, Bob Adolphe Me ou and the others, report that show biz in England is currently enjoying un-precedented of prosperity, nt unlike that on adway. All available booking time has been absorbed; theatres that have been closed for years are being reopened; new playing time is being sought in the provinces to satisfy the record demand for entertainment, and all houses are playing to capacity.

'Never in the history of the English theatre has there been such activity,' says Dover. Latter is cur r ntly on Coast huddling with Camp Shows prexy Abe Lastfogel on expanded ETO activity and he heads back England three weeks.

Under 's guidance, the ETO Camp Shows circuit has been panded to 40 weeks of playing time. There are at present 12 un ts touring the English bases, each booked for an average of six m . xcept for ighth Army Air fields and embarkation poi where there's a need for more f nt entertainment, each British base receives one unit every two weeks.

Stars Being Lined

Hollywood, Nov. 2.

Stars and featured players being lined up for tours of from eight to 10 weeks abroad to tain servicemen under a plan mulated Monday (1) at a meeting of the Producers Association. The meeting was called the urgent request of the Hollywood Victory Committee and USO-Camp Shows. More than 700 players agreed to volunteer for the overseas entertainment project and, under the new setup, it is thought most of these will consent to tour for the association. First step in the accelerated movement will be meeting of film headliners to hear appeals from USO and HVC reps and stars who already have visited the fighting fronts.

Production problems are going to be handled so players may make the tours without dislocating shooting schedules and other details also will be ironed out as the producers perfect their industry-wide program in support of the shows.

Bill Dover, European head of USO-Camp Shows, told those at the Producers' meeting that films were so closely identified with the lives of American boys at the front that announcements of personal appearances by Hollywood players alw. resulted in lifting of morale. Dover paid tribute to those who already had toured overseas for the servicemen and stressed the need for additional entertainment as new are established.

Abe Lastfogel also entered a plea for more talent and described how the pool had been drained by increased demands from the War Department well as continued ductions from the industry.

Tax Boost

Continued from page 1

been on for around 25 years. Although other levies were lowered or dropped in the interim, Congress invariably refused favorable action on the theatre. Record of show business in the first war effort—and the effort is more intense the present conflict — proves how definitely amusements have helped, which makes the proposed tilt less understandable. So far as the legislators are concerned the theatre is rated a luxury, but evidently, it's held, that doesn't apply when its people are called on during war bond drives and charity campaigns.

A suggestion expected to be placed before the committee is for a revision of straight tax so that it would be a graduated levy, the higher the admission the less the percentage. There is no doubt that legit would be hit the hardest because such theatre admissions are larger than average, and the ability of the average theatregoer to pay higher prices is questioned, managers figuring sharply curtailed patronage.

ubstantiated that the committee as a whole is not in agreement on the 30% levy and that it is possible that the rate will be ropped to 15%. There seems little doubt that there will be some increase. Some managers have considered the economics of lowering the established price of tickets but state that rising costs of operating in every department of the theatre in the past six years makes that idea impractical.

Ice Shows' B. O.

in San raneisco it held to a steady $40,000 weekly pace, regarded as exceptionally high for the hot months. Both shows did about $2,000,000 each in biz last year, with the Arena Managers Assn., reporting each will top that figure by least $500,000 this season. 'Icecapades' bettered last year's mark by $25,000.

Likewise anticipating record grosses is the new Sonja Henie show which the star and Arthur M. Wirtz have already put into rehearsal for an opening next month. Show will play several out-of-town Wirtz-owned spots, inclu ing Chicago and Detroit, before coming into Madison Square Garden.

As further evidence of the demand for ice shows the Wirtz-Henie 'Stars On Ice' revue at the Center, N. Y., is still exceeding the $30,000 weekly mark, though now its third year.

R. R. SNAGS NIP COAST LURE

AGVA Drive to Clean Up N.Y. Harlem Cites $18 Wkly. As Typical Nitery Pay

Determined to up what it ails probably the messiest and most vicious condition existing in the variety field—the night clubs in Harlem—the American Guild of Variety rtists served notice last week that to eradicate widespread uses and the exploiting of colored performers.

On the basis of preliminary plans already lai, it's one of the most tensive campaigns launched to date by the vaude and nitery union. On several previous occasions AGVA, under its old regime, sought to bring the Harlem niteries into its fold and wipe out what it says has now developed into a critical situation, but all efforts failed. To prevent such a recurrence, AGVA, principally through the efforts of Dave Fox, N. Y. local director, and with the full support and backing of the national office, has enlisted the aid of a group of prominent Harlemites and the Negro Actors Guild. In addition, it has designated a Negro Council, composed of Broadway and Harlem colored nitery performers, who will work in cooperation with AGVA in sifting complaints, etc. Latter council was organized recently and has already laid the groundwork for the drive.

AGVA got busy when a number of Harlem nitery performers started griping about conditions, complaining that the spots in which they were ing were getting away with salaries ranging from $18 to $22 a week, and that they were compelled to work all hours of the night. Accompanying the squawks were pleas to AGVA to 'come in and clean up the mess.' Joining in the demand were a number of prominent Harlemites, including Fredi Washington, actress and columnist for the New World, Negro paper.

AGVA says at least a dozen of the more prominent Harlem spots are subjecting their performers to the abuses cited, and lists among them the Elks Rendezvous, mall's Paradise and Harlem Hollywood.

Functioning on the council are Buster Cromwell, emcee and ex-member of the Deep River Boys; Sonia, dancer at the Ubangi; Pauline West, chorine; 'Slim' and 'Sweets' Preston, dance team, and others.

Yessner Pays Off $450 To De Simone Act, So AGVA OK's His Nitery

Faced with an the American Guild of Variety Artists which threatened to hold up his new floor show booked in for an opening last Wednesday night (27), Dewey Yess-, operator of the Shangri-La nitery, Philadelphia, made a last-minute settlement on a claim filed against him by the six Cheena De Simone dancers. As a result AGVA's national office, which received notification of the settlement several hours before the show was skedded to bow in, lifted its 'unfair' notice posted against the Philly nitery and informed the acts being held up that they could go in.

Yessner turned over a check to the Y. vaude and nitery union Wednesday afternoon (27) for $450, the amount the dancers claimed were due them for a fourth week's salary when the troupe played Yessner's spot last season. The dancers were booked in for the four weeks but Shan ri-La boniface folded the spot after they had completed three weeks without paying off on the full contract.

Romm Bros. Split

Leonard Romm has severed his vaude booking connections with his brother y after an association of years. Break came, it's said, after a dispute between the two late last week. Whether Leonard will go out on his own or go into an agency has not been decided. He claims to have several propositions.

Harold Romm has been theatre booker for General Amus. Cor for years and his brother w sistant.

Connee Boswell Gets Str.-Vaude Booking

Connee Boswell first to be signed by Paul Small for his next vaude-revue, 'Curtain Time,' which opens at the Curran, San Francisco, Dec. 27.

Miss Boswell's contract calls for equal top billing with any other headliner who might be signed in the future.

Dearth of Stage Shows in Mpls.

Minneapolis, Nov. 2.

Minneapolis is hitting what is believed to be a new all-time low in early winter stage show entertainment. Aside from the Hirsch-Katz Alvin theatre roadshow burlesque, the flesh is almost as rare as Nazi humaneness.

The Lyceum, legit roadshow house, so far has had but one attraction, 'The Doughgirls,' and has announced nothing else on the horizon. The Orpheum, playing occasional vaud-film, offered single stage show, Sonny Dunham's band and acts, last month and has nothing booked for November. So far there's a single attraction scheduled for December, Jimmy Dorsey.

Mort H. Singer has been in the market for name stage bands for his theatre, the Orpheum, but can't find the ones that he thinks would mean anything at the boxoffice here, he says. There never has been a time within memory when so few stage name attractions were available, it's pointed out.

DUNNINGER QUITS ST. L. CIRCUS IN BILLING TIFF

St. Louis, Nov. 2.

Joseph unninger, mentalist currently on a Blue network radio show, last week quit the Rodeo & Thrill Show, sponsored by the St. Louis Firemens' Pensi Fund, in a huff. Because he had been denied a special spot on the program by Tom Packs, sports promoter in charge of the shindig, Dunninger pulled u his stakes after one p.a. Dunninger had been guaranteed $5,000 for his appearance here.

Dunninger found that reading the minds of spectators in competish with clowns, tumblers, etc., was not in keeping with his national rep and he demanded star billing and a special spot. Those he served were to pay a 25c fee. unninger ad planned to broadcast his usual Sunday p.m. radio show from St. Louis, but because of the row with Packs departed for N. Y. and the program was broadcast from there.

Although he made but one of his scheduled nine appearances for the Firemen's Thrill Circus in the St. Louis Arena, Dunninger collected $5,000 for his stint last Monday (25). The Blue network mentalist was originally contracted at $5,750, which included the expense of his planned Sunday air show pickup from St. Louis, Oct.

The fee was paid at the insistence of Clark Hamilton, president of the Reorganization Finance Corp., owners of the arena. amilton had signed Dunninger the circus, and when the performer beefed over his billing as a 25c 'blow off' entertainer, Hamilton tried without success to rent another auditorium.

Kuchuk Joins MCA

Benny Kuchuk has moved over to Music Corp. of America and its vaude-nitery department, now headed by Johnny Dugan. Kuchuk resigned from USO-Camp Shows to take the MCA post.

Phil Bloom, formerly head of the MCA vaude department, has moved up to head the pix-legit agenting in New York.

BLACK MKT. CUES PERFORMER NIX

One of headaches for eastern bookers resulting from transportation difficulties is novel situation of acts refusing dates on the Coast. Where previously acts were anxious for Coast engagements because of possibility of attracting film attention, bookers now cannot get acts to accept western dates in spite of longer runs and better salary offers than ever before.

Contributing to the iculties in traveling are the black market in railroad tickets and the new 30-day ceiling on travel reservations. Performers have to pay fees ranging from $5 to $100 for bootleg ticket reservations, the price depending on the distance and the need for the tickets. Then, too, the 30-day ceiling prevents them from making reservations beyond that period.

Coast circuits desperate for acts and the situation promises to be even more acute. They are depending increasingly on manufactured attractions and 'Coast defenders.' Latter acts that play only Coast dates.

Case in point is that of the Bert Levey Circuit, which books a number of theatres through the far west. Levey has been able to get only two or three eastern acts to play his houses in spite of relatively attractive offers. Typical reaction they get is: 'Why should we go all the way out there if we can get as many dates as we want around here without the headaches of current railroad travel.' Eddie Smith, eastern rep for Levey, points out that it is practically mandatory for an act to have their own car in order for them to accept dates and be assured of being able to fill them.

Even ownership of a car is no guarantee these days of gas rationing. Sometimes, after buying a car, the act then finds that the ration board refuses to give him the necessary coupons for the trip. When one act complained to a member a ration board that its livelihood depended on gettin the coupons, it was asked didn't it know there was a war going on?

Situation has finally gotten to the stage where theatres are trying to book so far in advance that they're running up against the problem of not knowing what their picture-booking setup will be. An interesting sidelight to situation is unusual sight of bookers coming to the agents beggin for acts, instead of agents begging for bookings.

Parnell Eyes U. S. Talent For Aussie Vaude Tour; Plans Trip Here Soon

Sydney,

Wallace Parnell, general manager and producer of the Tivoli vaudeville circuit, plans to visit the U. S. on a major talent quest for Tivoli.

Also plans to spot talent for fighting forces and war workers. In addition to his Tivoli circuit activities Parnell is USO representative here with Herschell Stuart, of Hoyts circuit.

Parnell expects a tremendous upbeat locally in the vaude-revue field with the importation of American acts. He has vaude in a healthy state over the war years by carefully nursing local talent.

Named Passaic Mgr.

assaic, N. , Nov.

Clemens Murphy of the Ritz theatre, Elizabeth, has been named by Warners as manager of the Central here. House reopens Friday (5) with band-film policy under the aegis of the Stanley Corp. of America, sub-sidiary of Warner Bros.

Initial spots Clyde Lucas orch, Cl Edwards and the Berry Brothers. Connee Boswell is set for the second week.

Henry Busse is back at the Palace hotel, Frisco, fronting his band after an appendicitis seige.

Nightclubs in Unprecedented Move; Ask for Hiked Pay Classification To Up Wages and Ease Talent Dearth

situation has developed, New Yor throughout the country, ery bonifaces are in their spots and subsequent increase in minimum pay scales.

(previously the attempts to force the bistro operators into such a move invariably met with resistance and drawn-out disputes). been brought about by the talent-shortage predicament and the attendant problem of the nitery bonifaces tryin to hold on to their chorines, who are being tempted into other spots with offers of higher salaries.

Also responsible for the move is the refusal of nitery performers to play spots with the lower minimums. As a result there are more niteries with 'A' classification throughout the country today than ever before, with the list growing weekly. Efforts of the nitery operators to give pay boosts on their own have been stymied by the frozen wage laws. Hence a 'B' spot with its minimums of $55 for principals and $35 for chorus is prevented from paying 'B plus' salaries of $60-$40, while the latter is restricted from handing out $75-$45 minimums that apply 'A' spots only.

Casino Russe, N. Y. nitery, last week obtained through the American Guild of Variety Artists a change in its classification from 'B' to plus.'

AGVA also announces the pacting of several other spots, including the new Famous Door nitery on Broadway, which has 'A' minimum of $75-$45, and McGough's nitery in Brooklyn, where the minimum scales are $50 and $35.

Replace 1 Mills Brother, Vaude Tour to Resume

rothers are figuring on resumin work next week after more than a month idleness due to their inability to secure a replacement, Harry Mills, who was drafted. The group has been booked for the State theatre, Hartford, 12-14; Shubert, Cincinnati, week of Nov. 19; Palace, Cleveland, week of Nov. 26, and RKO Boston, week of Dec. 16. Gene Smith, who has been rehearsin with the quartet, will take Harry Mills' place.

Herbert Mills, who followed his brother into an induction center physical, was given a 4-F. However, a bad case of laryngitis has kept him from working with the combination.

AGVA Local In L. A. Dissolved

Carrying out the threat he made before going to the Coast to probe internal strife that reportedly had been hampering proper functioning of the Los Angeles local of the American Guild of Variety Artists, Matt Shelvey, AGVA's national administrator, dissolved the L. A. branch last weekend. In its place he set up an office that will operate under the national office's jurisdiction.

The present administrative staff, however, is being retained, although the new setup, Shelvey contends, will permit for closer affiliation with national AGVA and more efficient functioning. Florine Bale has been exec secretary of the L. A. local for the past year.

Shelvey had been particularly disturbed over failure of the Coast office to meet its per capita tax payments to national AGVA in the past several months, a fact that he attributed to the improper functioning of the local.

Cafes Need Fresh Coin To Survive Likker Dearth

Mass., Nov. 2.

Local niteries may have to resort to getting new money into the business if some of them expect to stay in business after the first of the year, according to Lawrence O'Brien, Jr., spokesman for the Western Massachusetts Cafe Owners Assn.

iscussing the effect the shortage of liqu an the proposed higher taxes would have, O'Brien said that there had in ication yet that any operators were planning to turn in their licenses.

So of the place , however, he said, would have to do considerable scraping at the end of the year to get their renewals. Getting 'fresh' money into the firm is one solution that has been advanced, he said.

Ann Corio Stripped Of Hubby Via Divorce

Hartford, Nov. 2.

Superior Court John H. King sterday Ann Corio a divorce mmett Callahan, now manager Paul Small-Fred Finkelho e. Miss Corio, who married allahan in Toledo in 1933, while he was franchise-holder of the irls lue' burlesque, in which she was starred, told the court she ha not lived with him since 1938.

She charged he dran ssively and was abusive, on one occasion giving her black eye that prevented her from giving performances.

Silver Strings Orchestra, new all-girl outfit led by Mildred Ellor, plays its first date at Capitol, Ilion, N. Y., Nov. 14.

Reds Will Take Vitebsk But Sinatra Probably Will Get the Headline

ittsburgh, Nov.

The war, Lonergan murder case and the threatened coal strike notwithstanding, Frank Sinatra's December booking at the Stanley theatre hit the front pages here last week. It was probably the first time in WB deluxer's history that a stage booking has ever rated Page one.

First news of the possibility that Sinatra would play Stanley came in last week's 'Variety' and was subsequently carried by two of the local columns. Official confirmation from Warners, however, didn't arrive until 24 hours later and, when it did, Pre pulled the item out of Kap Monahan's drama column and put it front.

Incidentally, it may be that Pittsburgh will see Sinatra twice this season. John H. Harris, acting for Arena Managers Assn., of which he is president, is trying to book Sinatra with perhaps a band a acts, for tour of the country's arenas; an coin held out for the swooner said to approach sta ing . Last year Arena made a similar effort to na Crosby for swing around the cuit but the crooner turned it down.

JAMES BARTON SET FOR SHANGRI-LA, PHILLY

James Barton is the latest name booked at the Shangri-La, Philadelphia.

He goes in for two weeks, starting Nov. 10, agented by Al lson of Eddie Smith's office in N. Y.

Paterson Vaude Back

Majestic, Paterson, resumed vaude Sunday (31), when it brought in the 'Gay Nineties Revue.'

Policy hereafter will call for Monday and Thursday openings. House is booked by Eddie Sherman's office.

New Acts

MARTIN KENT
Songs; 12 Mins.
Coq Rouge, N. Y.

Frank Bonacchini's swank East 56th street bis t.c. the Coq Rouge, is where he once staged a singing debutante contest and out came Ann Francene, who has since played the class circuits, and is currently at Armando's, N. Y. This semester Bonacchini hopped on the swoon-croon bandwagon and staged a Sinatra contest, and out came Martin Kent.

It develops that young Kent, who is still under 20, was long a Tommy Dorsey disciple when the latter was atop the Hotel Astor Roof, N. Y., and would trek from his Brooklyn home many an evening to worship at the shrine of TD and, incidentally, one Frank Sinatra, then just one of the Dorsey band company including the Pied Pipers, et al. It was inevitable that Kent, who has been in the borscht belt, should absorb something of the Sinatra influence in more than superficial manner and this he evidences full well on his own nitery debut at the Coq Rouge. Just to complete the cycle, a deal is pending whereby Dorsey will hire young Kent to join his band and take up where Sinatra left off.

The kid was picked by a committee of Gotham newspapermen which, in itself, was good showmanship as staged by Boniface Bonacchini, his publicist Dorothy Gulman, et al. The choice was a happy one.

Of sympathetic appearance and pleasing vocal manner, Kent runs the gamut of 'Sunday, Monday,' 'My Ideal,' 'In My Arms' and 'How Sweet You Are,' doing 'em all in the same relaxed mike manner of the Great Swoonatra. He has able assist in Dick Wilson's snappy quintet comprising sax, string bass, piano, drums and fiddle, and Bela Bizoney, gypsy violinist, who alternates with his showmanly string work.

Back to Martin Kent, he manifests all the happier ingredients seemingly essential in the current swoon-croon idiom, and these comprise nonchalance and pash balladeering. Who knows but that Sinatra has started another minor American industry all his own? But so long as there's a market for the product, as witness Como, Haymes, Brito, Monroe, et al., the wares young Kent dispenses will also sell well, and in important merchandise marts, too. *Abel.*

IRWIN COREY
Comedian
12 Mins.
Le Ruban Bleu, N. Y.

Corey is new only to important nightclubbing, and he is getting very handsome showcasing here at Anthony Bowie's class supper club, Le Ruban Bleu. Corey has been around, off and on, although briefly, at one time doing a stooge for (now Pvt.) Lionel Stander in vaudeville. He emerges on his own in very promising manner as a potential comedy find, with an original manner of performance.

His stuff is as original as his manner of presentation. He reminds of John Garfield in appearance, and does madcap discourses on Roman civilization with a Caesarian approach, capped by a Hamlet soliloquy. In between he does a 'Figaro' pantomime, to a disk recording, introduced by a jive spiel, which is a gem of its sort.

Corey has been at this spot only a few weeks, but seemingly is already getting a strong personal following judging by requests. He has every indication of traveling far. *Abel.*

PHYLLIS STEWART
Songs
10 Mins.
Cafe Society Downtown, N. Y.

Phyllis Stewart is a sexy looking little songstress, consciously or otherwise aping the nonchalant slouch at the mike which has become a bit of a vogue, of late, as influenced by the Frank Sinatra school. Possibly aiming for comparison as the 'femme Sinatra,' Miss Stewart does ballads like 'Embraceable You' and 'Why Was I Born?', and manages to chalk up a neat personal score.

Her voice is strictly for the mike; her manner strictly for the intime saloon trade. She has an arresting s.a. manner which fortifies her throughout. At the show caught she worked in a casual street suit, in itself unusual among femme lookers who generally affect something a bit more formal. This is her pro debut, in nitery or otherwise, and if the fortunes are with Miss Stewart she may emerge as something more exciting than her basic worth which, if not socko, is adequate. *Abel.*

CAMELITA & LEE
Dancing
8 Mins.
Greenwich Village Inn, N. Y.

Mixed team of acro ballroomologists display conventional routines for the most part, although handled in fine style. Girl is a flash in a white, revealing gown cut very low at the hips while the understander is okay in the acro numbers.

They're best is a saucy version of the 'Strip Tease Polka,' followed by a medley of miscellaneous terping in the rhumba and strutting vein. *Mori.*

FLORIA VESTOFF
Dancing
5 Mins.
Greenwich Village Inn, N. Y.

While not listed in 'Variety' New Act files, Floria Vestoff has been standard for some time, and this is strictly for the record.

She's a top-notch tap dancer, with a novel, smashing delivery. Her tap variations, concentrated in a brief five minutes, hold attention all the way because of speed, dexterity and neatness. Clicked easily at show caught Friday (29). *Mori.*

PATTERSON and JACKSON
Comedy, Singing, Dancing
9 Mins.
State, N. Y.

Portly colored comedy team of Patterson and Jackson, who wear exaggerated, highly-colored suits but not of the zoot-suit type, are not tops on gag material, but register nicely on hoofery and score big on their novelty impression of the Ink Spots.

After some dancing doubly and singly, plus some talk, Patterson and Jackson toward the end sing 'If I Didn't Care,' hoked up plenty, in a genial impression of the Ink Spots, and top this in a brief dance windup. The Ink Spots portion is enough to put them over in a big way, as occurred here on show reviewed.

HATTIE NOEL
Singing
4 Mins.
State, N. Y.

Hattie Noel, colored, away up there on the avoirdupois, has played in numerous pictures. She is held down on the engagement here to only one song and a dance bit that could hardly be called dancing, but scored okay when caught.

A genial mammy type, Miss Noel's voice has quite a bit of strength, but the diction is poor. Currently here with the Louis Armstrong band. *Char.*

BOBBY and FOSTER JOHNSON
Dancing
5 Mins.
State, N. Y.

Snappy youthful tap dancing team whose routines run partly along buck lines. Colored lads clicked strongly here when caught, and appear on the way to better things.

Boys open working together, pair off for single dance portions, and finish up doubly. *Char.*

Ruit, of Ambassadors, Killed in Plane Crash

Word has been received in N. Y. of the death of Eugene Ruit, 26, formerly of the Monocled Ambassadors, dance act, in a plane crash at Avon Park, Fla., last week (26). Ruit dived in a training plane of the 61st Army Air Force Training Detachment, a student also being killed at the same time.

Accident took place two days after Ruit's appointment as a flying instructor.

Kettering Joins Frederick

Chicago, Nov. 2.

Tom Kettering, former RKO exploitation man in Buffalo, has joined Frederick Bros. office here in a general capacity. His first assignment will be to assist in the production and management of 'Holiday On Ice,' now in New York rehearsal.

Show, which opens at the Ice House Arena, Toledo, on Nov. 9, will have a company of 60, including line of 16 girls and eight boys and a cast headed by Ariane, European skating champion, and George von Birgelen. Donn Arden is doing the routines.

Rocco Gets Pic Spot

Maurice Rocco, boogie-woogie pianist-singer, current at Zanzibar, N. Y., has been signed by Paramount for a specialty spot in 'Incendiary Blonde.' Film is based on life story of Texas Guinan and will star Betty Hutton.

Rocco reports to the Coast Dec. 10.

Unit Review

Yours for Fun
(MUSIC BOX, HOLLYWOOD)

Hollywood, Oct. 28.

Jesse H. Martin and Samuel P. Norton production of two-act vaude revue starring Billy House and Eddie Garr; features Lorraine De Wood, Dave and June Hacker, Lester Cole and Debutantes, Grace Costello, Dippy Diers, Frank Scannell, Rose Murphy, Paul Gordon, Bob and Madelyn Bonney, Kelly Flint, Sammy Wolfe, William Ides. Original songs by House, Garr, Henry Murtagh; Production manager, Jerome Frank, Jr.; music director, Franz Steininger; $1.65 top; opened Oct. 28, '43, at Music Box, Hollywood.

Billy House and Eddie Garr having variously been identified with 'Hellzapoppin,' it was only natural that some semblance of that wacky hit should be incorporated into this funfest. After a fashion and in a lukewarm sort of way some of the insanities of the Olsen-Johnson brand are spilled into the aisles, but it's more annoying that amusing.

The first-act curtain at the preem didn't fall until nearly 11 p.m. That gives an idea of how the show ran and ran.

Revue has about everything that has ever worn the label of vaude. Its only salvation, however, is a severe tightening and some fresher material, both blackout and monologistic, for House and Garr. Latter's mimicries are well enough done but everything shouldn't call for an impersonation. His drunk act is still a showstopper and he's a capable comic but no zany can rise above meagre material. House is the same big, fumbling patsy who can waddle along with a gag but when he goes serious everything goes limp. Here again there's a sore need for situations that mesh with his lumbering style. Unless House and Garr are amply taken care of by the writers and their routines given snap and dash there's not a chance in ten for the show to survive its five-week booking. Those who believe the public will buy anything these days, especially if it's comedy, may get their theory rudely jolted by brutal facts.

What makes up the rest of the show is pretty tired stuff; with exception taken for Lorraine De Wood, a curvy looker with a song-selling style. Dave Gordon is still pedaling on his bikes; the Hackers knock each other out; the Dippy Diers are balancers, and there are dancers, harmonica players, tappers, a dog act and youngsters who act like grown-ups.

Show was heralded as 'Tons of Fun' until Harry Rogers as title owner, hove into sight and threatened a suit unless they settled with him for something like $1,000 and 10% of the intake. Producers decided on the present tag, and smartly so, for it's far easier to live up to the title. *Helm.*

Panamanians Deplore Yanks' Leaving; Means $

Panama, Nov. 2.

Nitery operators are yelping loudly since the fall of Italy, which was followed by wholesale departures of American soldiers who have been replaced by Puerto Rican troops. The newcomers, unlike their American comrades in arms, know how to hold on to a buck; so, average bistro tabs have fallen off to the absolute minimum.

Frantic efforts to revive business has seen a wave of 'freak' attractions booked into zone hot spots. Biggest current draw is a girl and a gorilla at the Club Shelter. Trying to cash in on the act's popularity saw other ops dragging in such acts as 'Frankenstein and His Lady' and the 'Hunchback of Notre Dame' with a femme partner. One spot even features a 'Salome' turn, but the gal and gorilla remain tops as a draw.

Mex Niteries on Spot

Mexico City, Oct. 26.

The Mexican government is getting tough on night clubs who disregard liquor laws.

This month, 150 cabarets and restaurants were closed by the federals for allegedly selling intoxicants without complying with government regulations.

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Rum Rationing Feared in Penna; New Headache for Nitery Ops

Philadelphia, Nov. 2.

Liquor rationing is on the way in Pennsylvania and nitery operators are looking for the worst.

Many of them have been living from hand to mouth as far as their liquor stocks go, hoping that a break in the whiskey drought would come soon. Their hopes were raised last week when Auditor General Clair Ross disclosed that there were 432,000 cases of whiskey, gin, cordials, wines and other spirits in Philly warehouses. But these hopes were dashed with an announcement both by Governor Edward Martin and State Liquor Board Chairman Frederick T. Gelder, that rationing was under 'serious consideration.'

As it is, a nitery operator must take what he can get in the way of liquor, many times being forced to stand on line for hours outside a liquor store. There have been reports that liquor store clerks have been accepting bribes to take care of preferred customers. This practice has been denounced both by the state and the tavernkeepers and nitery operators associations.

Waller's Day of Rest

Hollywood, Nov. 2.

Fats Waller, who goes into the Florentine Gardens on Nov. 8, will do a seven night a week show, even though the Musician's Union sanctions the six-day rule. Waller will play piano and sing six nights.

On the seventh night he sin only.

St. Loo'll Nix 'Thrill' Acts If Recurrence Of Peters Tragedy

St. Louis, Nov.

A warning that more fatalities in 'thrill' acts here will cause a stoppage of such entertainment was issued last week by Coroner James J. Fitzsimmons, who conducted an inquest into the death of Aloys Peters, circus performer, who accidently hanged himself at the opening performance of the rodeo and thrill show sponsored by the St. Louis Firemens' Pension Fund.

In returning a verdict of 'accidental death,' the coroner said that booking agents should be aware of the fact that 'further fatal accidents would arouse a public clamor to end such shows.' Peters died from a broken neck when he attempted a longer than usual leap with the rope around his neck. Several witnesses attributed the accident to a faulty rope that had never been tried before and which failed to extend to its full length.

That Man (You Know) Who's in Trouble Again

Washington, Nov.

Larry Sunbrock's rodeo and thrill show ran into prosperity and trouble at Uline's Arena.

Opening day matinee (24) show was held up for three quarters of an hour until all patrons had reached the boxoffice. Gross of Sunday (24) was $11,200. On the week the attraction grossed better than $25,000. On Wednesday Sunbrock was hauled into court for having his stuntmen use rubber tires on motorcycles, against ODT regulations. Promised to strip the vehicles and run on the rums but when district attorney's office checked, they were still using rubber. Sunbrock was required to post $1,500 for appearance in court next week.

Mike Uline, proprietor of the Arena was ordered to post bond of $500 to show why he should not be held in contempt of court for permitting the show to continue. 'Lone Ranger' radio serial also applied for an injunction against the show, claiming one of the riders was featured as 'Lone Ranger' and used the terms ' i Yo Silver' and 'Hi Yo Silver, Away,' without permission. This case will be heard later.

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CAPPELLA AND PATRICIA
Currently appearing in vaudeville musical "Yours For Fun," at the
MUSIC BOX, HOLLYWOOD

N. Y. Nitery Followup

Joe Fejer, who used to wholesale liquor, is now back violining his appealing gypsy solos in the Penthouse Club, Central Park S. spot (N. Y.) which is aiming for the late trade. Fejer and his string ensemble with their tzigane music are the right thing to draw 'em, alternating with Roberta Welch, who has been around and who chirps her 'Oklahoma' and kindred operetta ballads in fine voice. Fejer, vet showman of the varieties and niteries, has a cymbalon, piano, 'cello and second violin to back him up. He was at the Monte Carlo last season for a spell.

Irwin Corey (New Acts) is the new comedy find at Le Ruban Bleu's show which is skilfully paced by Julius Monk, who alternates at the Steinway with Herman Chittison. Maxine Sullivan, with her boff swing-singology, remains as holdover star. Nadya Norskaya, nee Princess Nadja, burlesque stripper, now metamorphosed into an exotic chanteuse of the pash Russo-French manner, likewise holds over; as do Day, Dawn & Dusk, a zingy colored trio. Latter will travel faster from now on, on the strength of their effective vocal calisthenics which run the gamut from 'In My Arms' and 'Shadrack' to 'Shortnin' Bread' and an old-school caliope-comedy routine. They're a highly effective trio.

Phyllis Stewart (New Acts) has proprietor Barney Josephson, of Cafe Society Downtown, C. S. Uptown and points west rather excited. She is an added starter to a compact little show at the Greenwich Village bistro where Josephson started on the road to the big league with a parade of stars which now includes Lena Horne, Hazel Scott, Golden Gate Quartet, Zero Mostel, Kenneth Spencer, the Kraft Sisters, Jimmy Savo, Mildred Bailey, et al. Rest of the show has Pearl Primus with her bare-tootsied ballet work, backed by a pair of Afro-Cubano drummers; the zingy Eddie Haywood band, with the pianist-maestro a standout, with his 'Beguine,' 'Virginia' and 'Coquette' specialties; Josh White's baritone-guitar work; and boogie woogie pianist Mary Lou Williams, who rates with the best of 'em. *Abel.*

Emcee, Hoofer Nabbed In St. L. on Dope Raps

St. Louis, Nov. 2.

An emcee in a downtown nitery and a former pro hoofer now a soldier stationed at Scott Field, Ill., were held last week by Feds on a narcotic rap.

The first to be jugged is Sidney Gibot, m.c. at the Cocoanut Grove, after cops found marijuana in his possession. A few days later Pvt. Nelson L. Stephens, 26, former nitery hoofer, was discovered with a quantity of the drug in a downtown hotel room he occupied while on leave. At his quarters at Scott Field the Feds also reported recovering a gallon jar of the weed prepared for smoking.

Nelson, training as a machine gunner in a bombing plane, was released by the Army to the Fed agents for prosecution.

Shutter Ga. Nitery For Illegal Sale of Liquor

Atlanta, Nov. 2.

Windsor Castle, nitery located just across De Kalb county line in Gwinnett county, on Thursday (28) was ordered closed by Judge Clifford Pratt, of Gwinnett Superior court.

Raymo in Comeback

Al Raymo, retired vaude and burlesque comic, is dusting off the baggy pants and slouch hat for a vaude comeback. Raymo is teaming with Joe Verdi, formerly of Clark and Verdi, and readying a comedy act in which he will do his former Italian dialect. Joe Sullivan has agented the act for an eight-week tour of New England houses.

Since retirement Raymo has operated his own nitery in Greenwich Village, N. Y., known as Raymo's Venetian Gardens.

Saranac Lake

By Happy Benway

Saranac, N. Y., Nov. 2.

Betty Hoffman, formerly of 20th-Fox, checked into the Rogers for rest period and checkup.

John (Legit) Eaton cheered plenty by visit from parents last week.

Cliff Farmer and Richard Moore furloughing from long seige of bed routine.

Alora Gooding, Helen Olson and Jerry Derene, who recently underwent operations, up and around again.

Write to those who are ill.

Showdown Due Next Week in N. Y. On Status of New Ice Skaters Guild

Showdown on the status of the newly-organized Professional Ice Skaters Guild of America is due next Wednesday (10) at a formal hearing to be held in New York before Harold Luxemberg, senior examiner of the State Labor Relations Board, to determine whether there's sufficient representation on PISGA to merit recognition as a bargaining agent.

The new guild, organized by a group of chorus boys and girls appearing in 'Stars On Ice,' at the Center, N. Y., claims it has the necessary 50%-chorus membership required for a charter. However, the American Guild of Variety Artists, which refuses to recognize PISGA as a sub-chartered subsidiary or permit the members to speak for the entire chorus, points to the fact that since AGVA concluded its recent pact with 'Stars,' three-fourths of the chorus has applied to the vaude and nitery union for membership.

Conference may decide that if the majority cast their lot with the vaude and nitery union, PISGA, even if it continues to function, would be without bona fide status as a bargaining agent and merely hold recognition as a social organization.

Behind the new PISGA setup is dissatisfaction by some of the 'Stars' chorus on the terms of the contract recently negotiated by AGVA with Arthur M. Wirtz, who with Sonja Henie is producer of the icer, now in : Those behind PISGA further argue that the problems involving ice show choruses differ from those of other performer members of AGVA and that only satisfactory working conditions can be accomplished through negotiations set up by its own organizati .

It's pointed out by AGVA that it has a contract with all the ice shows, including 'Icecapades,' 'Ice Follies of 1944' and the forthcoming Sonja Henie show, and that if PISGA won recognition as a bargaining agent, would only tend to create confusion and chaos, particularly if 'Stars' performers were to go with any of the other shows. Furthermore, it's emphasized, since Wirtz is sponsoring all AFL union enterprises, AGVA alone, as the senior AFL union for vaude and nitery performers, has the strength to successfully negotiate for better terms and working conditions.

Bill Miller Takes Over Grace Hayes' Coast Spot

Hollywood, Nov.

Grace Hayes Lodge in the valley has been taken over by Bill Miller, agent and operator of Luna Park at Coney Island, and 'Think-a-Drink' Hoffman.

George Grasel disposed of the nitery before his army induction.

BEATRICE KAY

Leaving Roxy Theatre After Two Record-Smashing Weeks to Start Rehearsals in "Marching With Johnny"

Thanks to—
Roxy Theatre and Sam Rausch for being so swell about releasing me from my Roxy engagement.

Thanks to—
Harry Romm for his many kindnesses.

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Phones: State 1307-1308

Variety Bills

WEEK OF NOVEMBER 5

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (4)
Duke Ellington
Lena Horne
Deep River Boys
Peg Leg Bates
State (4)
Gaynor & Ross
Sharkey
Ruth & B Ambrose
Shaw & Lee
Jean Parker
Benny Fields
WASHINGTON
Capital (4)
3 Winter Sis
Hector & Pals
Pickens & Simmons
Tommy Riggs
Richard Adair

Paramount

NEW YORK CITY
Paramount (3)
The Ink Spots
Tony Pastor
Toy & Wing
Pat Henning
CHIC
MIAMI
Olympia (3)
Victoria Tr
Chester Fredericks
Emile Boreo
Lischeron & Adams
OMAHA
Orpheum (3)
Hobby Lobby
TOLEDO
Paramount (3)
Glenn Miller Singers
Gracie Barrie Rd
Lowe, Hite & Stanly

RKO

BOSTON
RKO (4)
Mal Hallett Orc
Ann Corio
Frances Wills
Charles Stewart
Ella Mae Morse
Williams & Duet
(28)
Clyde Lucas Orc
The Merry Macs
Low, Hite & Stanly
Lew Hoffman
CLEVELAND
Palace (4)
Jimmie Lunceford O
Miller Bros & Lois
Thea Dixon
Radcliffe & Jenkins
Dusty Fletcher
(28)
Bob Allen Orc
Alan Carney
Marion Hutton
Maysy & Brach
COLUMBUS
Palace (9-11)
Russ Morgan Orc
(2-4)
Cab Calloway Orc
ROCHESTER
Temple (5-7)
Lawrence Welk Or

Southern

ALABAMA
BIRMINGHAM
Pantage (12-13)
Everybody Swing
GADSDEN
Gadsden (11)
Everybody Swing
MOBILE
Lyric (11-14)
Follies Americana
FLORIDA
JACKSONVILLE
Temple (10)
Dan Fitch Rev
GEORGIA
AUGUSTA
Modjeska (11-13)
Hit Parade of 1943
SAVANNAH
Bijou (10-13)
Gags & Gals
NORTH CAROLINA
ASHEVILLE
Plaza (7)
Ada Leonard Orc
CHARLOTTE
Broadway (12-13)
Show Time Rev
CONCORD
Paramount (8)
Everybody Swing
GREENSBORO
National (10)
Ada Leonard Orc
SALISBURY
State (9)
Everybody Swing
WILMINGTON
Carolina (12-14)
Naughty But Nice
SOUTH CAROLINA
ANDERSON
Criterion (10)
Hit Parade of 1943
CHARLESTON
Victory (8-9)
Naughty But Nice
COLUMBIA
Carolina (10)
Everybody Swing
GREENVILLE
Center (8)
Ada Leonard Orc
SPARTANBURG
State (8)
Ada Leonard Orc
TENNESSEE
CHATTANOOGA
Bijou (9)
Follies Americana
KNOXVILLE
Bijou (8)
Follies Americana
VIRGINIA
DANVILLE
Rialto (11)
Show Time Rev
ROANOKE
Roanoke (10)
Show Time Rev

Warner

NEW YORK CITY
Strand (5)
Shep Fields Orc
The Merry Macs
Sibyl Bowan
P Sydell & Spotty
(29)
Sammy Kaye Orc
Shea & Raymond
Lyda Sue
PASSAIC
Central (5)
Clyde Lucas Orc
Cliff Edwards
Berry Bros
Masters & Rollins
PHILADELPHIA
Allegheny (4-6)
3 Samuels
The LaMarrs
Lew Hoffman
Patsy Brewster
Sinclair & LeRoy
Van Alexander
(28-30)
Sharkey
Margie Smith
Jerry Lewis
Wally Ward
Allen Kent
Earle (5)
Jan Garber Orc
Guy Kibbee
West & Page
Dupree & Charlo
(29)
Glen Gray Orc
Rufe Davis
Ruthie Barnes
R Miller & Arline
PITTSBURGH
Stanley (5)
Glen Gray Orc
Rufe Davis
Ruthie Barnes
R Miller & Arline
UTICA
Stanley (2-4)
Jan Garber Orc
Church & Dale
Henny Youngman
WASHINGTON
Earle (5)
Roxyettes
Eileen Ritter
Rolly Rolls
Walter Dare Wahl
Betty Jane Smith
(29)
Roxyettes
Eileen Ritter
Rolly Rolls
Walter Dare Wahl
Betty Jane Smith

Independent

NEW YORK CITY
Music Hall (4)
Dancing Pelletiers
Ken Davidson
John Scott
Marg Williamson
Ed Vitas Stelle
(Day 13)
Danny Kaye
Olsen & Shirley
McCord & Lin
Tommy Tucker Orc
Beatrice Kay
Academy (1-
Phil Bello
Molly Picon
Jackie Greene
Three Samuels
Jim Wong Tr
Crotona (2-3)
Ted Leary
The Karolls
Lois Lee
Ted & Art Miller
Al & Connie Fanton
LONG ISLAND
Jamaica (4-7)
Peter De Rose
J. Fred Coots
Henry Hillman
Hamilton & Lavere
Ted & Art Miller
Marjorie Dinan
(1-3)
WJZ Victory Tr
Lynbrook (6)
Marilyn Rustin
Bob Flynn
Helen Evans
(2 to fill)
AKRON
Palace (5-8)
Charlie Barnet Orc
Ladd Lyon
Pretenders
Gloria Franklin
ATLANTIC CITY
Steel Pier (7 only)
Royce & LePort
Duke Art, Jr Co
The Briants
Ross & LaPierre
3 Edwards Bros
BALTIMORE
Hippodrome (4)
3 Fallidys
Reynolds & White
Pat & Sylvia
Cy Reeves
Allen & Kent
State (4-6)
Al Libby & Betty
Lois Lee
Rex & Betty Powers
Dick Mann
FALL RIVER
Empire (2-4)
Rubinoff
Fielder & Harriet
Billy Rayes
Galli Sis
Duke Art, & Jr
HARRISBURG
State (8-10)
Cab Calloway Orc
HARTFORD
State (5-7)
Sammy Kaye Orc
Imaginators
Sunny Rice
HOLYOKE
Holyoke (5-7)
Harris Berger
Bangler's Circus
Smith & Hart
NEWARK
Adams (4)
Hal McIntyre Orc
Minevitch Rascals
Bray Family
Jackie Green
PATERSON
Majestic (4-7)
Sally Joy & Mascot
3 Cabin Kids
Al Ferguson
Ray & Harrison
Jim Wong Tr
(8-10)
Al Libby & Betty
Grace Johnston
Eddie Hanley
Young & Kaye
The Martingales
PHILADELPHIA
Carman (4)
Royce & LePort
Duke Art, Jr Co
Ross & LaPierre
3 Edwards Bros
Fay's (4)
Buddy Johnson Orc
The Briants
Holmes & Jean
SPRINGFIELD
Court Sq (4-6)

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Val Irving
Young & Kaye
Kuulpo Sis
(7-10)
Bob Cooffey
Wally Rand
Calta Br & Marylyn
BOSTON
Bradford Hotel (4)
Arnaut Bros
Eleanor Teeman
Bernard Dancers
Marianne
BRIDGEPORT
Lyric (5-7)
Gay Nineties Rev
Collins & Peterson
CAMDEN
Towers (5-7)
T Tront & Mickey
George Borhen
Nestor & Rollins
Eddie Hanley Co
6 Debutones
ELIZABETH
Liberty (4-7)
Ted Leary
Carl Mollison
3 Claire Sis
Josie Thorpe
Fred Roner
A B Marcus Rev
WASHINGTON
Howard (4)
Eddie Durham Bd
Ella Fitzgerald
Clark Bros
Kay & Karol
Louis McBride
WATERBURY
Poli's (3-4)
Gay Nineties Rev
Collins & Peterson
WOONSOCKET
New Park (5-7)
Guy Nineties Rev
WOOSTER
Plymouth (1-3)
Hal McIntyre Bd
Harmonica Rascals
Catherine Harris
YOUNGSTOWN
Palace (9-11)
Charlie Barnet Orc
Ladd Lyon
Pretenders
Gloria Franklin

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Claudia Kaye
Mollie Towne
Jane Owen
Roger Bowen
Arthur Benson
Aquarium Rest.
M Powell Manhirs
Jerry Montanna Bd
Estelle & Orc
Armando's
Ann Francine
Geo Morris Orc
Bal Tabarin
Roy Douglas
Olga Suarez
S Montmartre Gls
Arorn & Simmons
Jack Bartle
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Blue Angel
Olga Coelho
Evelyn Knight
Helen Howe
Stuart Ross
Ellis Larkins Trio
Cafe Society (Midtown)
Hazel Scott
Mildred Bailey
John Sebastian
Johnny Williams Tr
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Phyllis Stewart
Josh White
Eddie Heywood Orc
Casablanca
Fanchon
Wilma Cox
Chanticleers

FLORETTA and BOYETTE

TOURING WITH "HOBBY LOBBY" SHOW

[illegible]ilable in the Spring

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Vincent Pierce
Sally Goodwin
Maya Gifford
Loretta Lane
Victor Dietz
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Byseff
Bernie Grauer
Harold Willard
Jack Ryan
Charlie Strickland
[illegible]
Hal Kelsey
Gay 90's Quartette
Mark Monte's Orc
Ralph Font Bd
Casbah
Odette Albas
Lee Kuhn 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dimitri Matvienko
Nicholas Khadarin
N Vetalle Ballet
Vladimir Lazarev
C. Golchen Orc
Cerutti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
[illegible]
Mary Talley
Club 18
Ray Sedley
Vince Curran
Joe Frisco
Jack Hickson
Gaye Dixon
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
Marjorie Hall
Sandra Shaw
Peggy O'Neill
Marie McCall
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Joe E. Lewis
H Williams Tr
Barry Sis
Larry Brooks
Don J. Berto
Winn Sorley
Samba Sirens
Sonny Kendis Orc
Frank Marti Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Haas
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James H. Allison
Four Rose Owls
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin' Travers Orch
Jimmy Dwyer's
Dorothy Dean
Evelyn Brock
Julia Gerity
Singing Waiters
El Chico
Sinda Iberia
Las Dos Marinas
Pilar Gomez
Reinaldo Henriquez
Juan Jose Saro
The Cuarteto Lirico
Nino de Morenes Orc
El Morocco
Chauncey Gray Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Folies Bergere
Sally Rand
Diamond Bros
Ben Dover
Wally Boag
Frances Henderson
Novar Cadets
Chavez Orc
Marty Gold Orc
Greenwich Village Inn
Barry Wood
Floria Vestoff
Bulli-Gull
Sammy Mars
Mildred Day Gls
Ned Harvey Orc
El Rhumbaleros
Havana-Madrid
America Crespo
Los Ojedas
Maclovia Ruiz
Ramon Padillo
Rolando
Hilda Salazar
Maya Orc
Carlos Varelas
Hotel Astor (Astor Roof)
(Columbian Room)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza
(Glass Hat)
Carey Twins
Ginya Lynn
Gayle Robbins
Terry Lawlor
Jack Edwards Orch
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore
(Century Room)
Vaughn Monroe Orc
Maurice & Maryea
Senor Wences
Ray Arnett
Murphy Sis
Dorothy Keller
Mishel Gorner Orch
Hotel Dixie
(Plantation Room)
Al Trace
Hotel Edison
Ryan-Barton Orc
Hotel Essex House
(Casino on Park)
Barry Winton Orc
Jean Murray
Jack Kerr
Hotel Lexington
(Hawaiian Rm)
Lani McIntyre Orc
Lelalni
Monikai
Hotel Lincoln
(Blue Room)
Georgie Auld Orch
Hotel McAlpin
(Marine Grill)
Gladys Toll
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
B Goodman Orch
Mary Lou Howard
Geno Williams
Mary Jane Yeo
Bob Russell
Bob Ballard
Jerry Mayes
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central
(Cocoanut Grove)
Bobby Sherwood O
Gwen Davis
(Royal Palm)
Orellion Sindler
Flo Hart
Frank Rosati
[illegible]
Hotel Pennsylvania
(Cafe Rouge)
T Dorsey Orch
Hotel Pierre
(Cotillion Room)
Rasha & Mirko
Fred & E Barry
Margaret Scott
Forrest Bondenough
Kitty Crawford
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza
(Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza
(Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton
(Satire Room)
Bergmar
Tino Valenti
Pat Cameron
Jerry Vanni
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Freddy Miller Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria
Frank Sinatra
Volkoff & Milada
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine De Bois
Paul White
Teddy Hale
Bebe Fox
Charles Whittier
June Edwards
Iceland Restaurant
Joey Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Dnces (6)
Tod Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
John Rochwood
Burke 2
Terry Spiko
Rence
Mildred Truce
Romero & Rosita
Carter & Ross
Lorna Rhoda
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
Lenny Kent
Don Arres
Charros Gil Tri
Pull Mar Gls
Buddy Mack
Machito Orc
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
Floria Vestoff
Martiniqueons
Maxi Bergara Orc
Socnsses Orc
Latin Quarter
Georgie Price
A. Robins
Harrison & Fisher
Cristiani Family
Hollywood Blondes
Adele Parrish
Gaudschmit Bros
Barbara Belmore
Four Rollarettes
Six Dubulones
Georgia Francis
Jesse & James
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Eddie Davis
Katherine L. Chang
Roberta & Alicia
Allen & Revel
Jack Mäa
Sherry Britton
Mervin Sis
Emilee Adreon
Lou Martin Orc
Monte Carlo Beach
Dick Gasparre Orc
Mayan
Sudden & Rosali
Ralph Rodgers Bd
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Paris qui Chante
Pierre de Culliaux
Myrette Ponselle
Sylvie St Clair
Richard Manning
Jeanne Moralu
Leonard Elliot
Irma Jurist
Queen Mary
Noya Grecia
Vera Niva
Caotaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Palor Rotundo Bd
Riobamba
Frances Faye
Dean Martin
Mickey Alpert
Andy Andrews
Alberto Torres Dcrs
Charles Baum Orc
Fernandez Rhumba
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Pajaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schoth Orc
Ruban Bleu
Maxine Sullivan
Nadya Norskaya
Irwin Corey
Day, Dawn & Dusk
Herman Chittison
Julius Monk
Stork Club
Russ Smith Orch
Tony's Trouville
Lita Molina
Marcel San Miguel
Barry La Roy
Cl[illegible] Club
Viola Jefferson
Hot Cha Drew
Joy Washington
Cook & Brown
Carolyn Wheeler
[illegible] Orc
Versailles
Dwight Fiske
Val Olman Orc
Panchito Orc
Lu-Cellia
Priss Cross
Corday & Triano
David Brooks
Irene Hawthorne
Arline Thompson
Marion Niles
Village Barn
Dick Thomas
Dorothy Bird
Al Robinson
Carolyn Knight
Cyrel Rodney
Berri Gale
Eddie Ashman Orc
Village Vanguard
Eleanor Begley
R Dyer-Bennett
Gwen Tynes
Don Frye
Ray Parker 3
Wivel
Bob Leo
Carmen Montoya
Tommy Hayden
Mlle. Hildern
Gertrude Hild
The Paulens
Harry Horton Orc
Zanzibar
Buck and Bubbles
Maurice Rocco
Bill Bailey
Ada Brown
Patterson & Jacks'n
Tops & Wilda
Don Redman
Canay's Ed

Swank Mob Turns Out For Romains' Mex Show

, Oct.

Petit Theatre Francais de Mexico opened before a white-tie crowd of 500 persons, who paid [illegible]sos ($10.50 U. S.) [illegible] see local talent do some sketches by Jules Romains. All profits went to the Committee for the Resistance of France.

Besides Romains, the patronage list contained the name of artist Diego Rivera. Publicity committee contained the name of Magda Lupescu, red-haired consort of ex-king Carol of Rumania. Latter attended the first night performance with Lupescu. Additional performances by Theatre Francais given at popular prices.

B'way Bright

Continued from page 5

the dimout, people were inclined to get off the dark street.

A few places canvassed produced the following: Hurricane Restaurant had a good Monday, better than average, but the Turf eatery, with its front door at Broadway street level, complained that it had the worst Monday biz in months; Havana Madrid, Latin nitery, had about 50 people more, but La Conga had its usual Monday crowds, as did the Ubangi, and Latin Quarter, all along Broadway. Legit theatres did plenty of biz, but it can't be said definitely that it was due to the lighted marquees, although the Alvin, off Broadway on 52nd street, housing Mike Todd's 'Something for the Boys,' registered $400 more than the prior Monday (25).

Most places noted that it was too early to determine the exact effect upon biz, but all believed that in the long run the effect was surely to be beneficial. About the only place along the stem that seemed singularly unaffected by it all, lights, elections, crowds, etc., was Lindy's. Place is closed on Monday.

[illegible]ngeles, Nov.

Lights went on again in the business area last night (1) for the first time since rigid dimout restrictions were imposed. Theatres, niteries and shops bloomed into almost pre-Pearl Harbor brilliance with the population taking the cue to enter into the spirit of the night.

Theatres, for the most part, pulled on all the switches, and only few adhered to the reduced lighting standard. Business in amusement spots was reported slightly above previous Monday night figures and theatre ops predicted 'brownout' regulations would mean increased biz, if such a thing is possible.

Foreign Danger

Continued from page 3

where installed, is pointed out by N. Y. picture officials.

Already old self-sufficiency angle of the American film business is being trotted out in different foreign nations as an excuse to sock U. S. distributors. This is the old argument, which has been employed repeatedly in the past, that U. S. picture companies are able to break even on product in the domestic market; hence anything that is obtained in the foreign field is actual velvet. It all continues to be an excuse to install high import duties, quotas, etc., whereby U. S. distributors are heavily penalized for doing business in the foreign country involved.

Because of these storm clouds in the foreign field, despite glowing promises of 100% cooperation, U. S. picture companies are striving for full and outspoken representation at post-war parleys when the question of tariffs and restrictions are aired. While admittedly preferring an unrestricted world market, few American film officials are optimistic enough to envision such.

House Reviews

Continued from page 40

Keith's, Indpls.

movements. Both the customers and the volunteers get a bang out of it.

Chester Fredericks, a hoofer with a sense of humor, gets plenty of laughs with his comedy ideas, in which he is ably assisted by Kaye Wilson. Their tap routines are slick. Johnny Faust also registers well with his marionettes. He has some clever dolls and pulls strings skillfully. His 'cast' includes a clown, Chinese dancer, 'Elsie, the Cow' an a concert pianist, which makes a hit with apt mimicry of a temperamental longhair.

The Three Tones, vocal trio, deserves the nice hand it gets for neat harmonizing on 'Put Your Arms Around Me, Honey,' 'Out of My Dreams' and a service medley. Joe and Joey Mack keep 'em amused with their comedy acrobatics. Ole Olegario, a Filipino, does tricks with a yo-yo and harmonica. [illegible]iz was oke when caught. *Corb.*

Tower, K. C.

Kansas City, Oct. 29.

Jack Farrell, Fay's Boxing Cats, Jay Arnold, The Sherwoods (3), Barbara Gordon, Tower Orch (9) with Jack Parks & Marilyn Ballinger; 'Sherlock Holmes Faces Death' (U) and 'Revenge of the Zombies' (Mono).

Tower Orch steps out this week to open the show with a medley of hits from 'Show Boat,' teeing off a 40-minute presentation which includes four acts and 'Discovery Night' winner. The featured warbler with the band, Marilyn Ballinger, takes the vocal on 'Bill,' and wins solid palm-whacking after two choruses.

Jay Arnold, on later in his own singing act, takes over as m.c. Introduces the Sherwoods, two blondes and a man, who swing out with fast tapping and exhibition hoofing. Eddie Fay follows with his two boxing cats. The felines work in a miniature ring, with Fay acting as second. Blow-by-blow account of the scrap is heard over the house p.a. system from backstage. The juves ate it up!

'Discovery Night' winner is a pretty brunette, Barbara Gordon, who does a fast toe-tap specialty. On next is Jay Arnold, who opens his vocal turn with 'Begin the Beguine.' He follows with 'Sweet Mystery of Life,' 'A Pretty Girl Is Like a Melody,' 'Always,' 'When Irish Eyes Are Smiling' and Yankee Doodle Dandy.' Encore is 'Perfidia.' Off after two bows.

In closing spot, Jack Farrell and partner dish out a long line of gags. Farrell has plenty of zip, but he is sadly in need of better material. For a finish he taps out a bit of boogie, carrying own accomp on the piano.

Good house at show caught.

Embassy, N. Y.

(NEWSREELS)

War news, as usual, dominates new layout here. Nothing particularly socko, yet several clips that arrest and hold interest. Primarily additional shots of the Italian invasion and Italian populace reaction to the entry of the Allies. Townsfolk are shown in long lines, ready to volunteer as laborers, working under the Allies in rehabilitating bombed areas. This Fox clip should settle for all times any questions as to the Italian populace feeling toward the invaders.

Allied assault on Wake Island (Pathe) is also plenty actionful, with the Yanks turning tables on the Japs, routing them and consequently fulfilling the declaration of General MacArthur, when forced to capitulate to the yellow-bellies, 'We will be back.'

On the documentary side is 'Arctic Passage,' latest short of RKO's 'This Is America' series. It's the saga of the Alaska Highway construction and holds interest throughout. Graphically depicts hazards and hardships which Army engineer corps encountered in completing this Alcan project. Shows how all concerned pitched in with full stea[illegible] ahead and literally accomplished a miracle in completing job in six months that had been figured to require two years.

Par clip shows Yank and Chinese troops readying for a forthcoming Burma assault on the Japs, while Fox [illegible]icturizes Yank assault on the German industrial center of Schweinfurt. Another by Par shows what youngsters of Russia are contributing toward rebuilding of strafed city of Stalingrad.

WACs [illegible] pistol practice (Par), gridiron combats of previous week (Fox, U), Lew Lehr comic briefie (Movietone) and Navy Day parade in N. Y. (Pathe) are among other interesting and timely clips.

Paul Schubert handles the News Forum again and does a [illegible]up job on theorizing Allies possible all-out via the Balkans. He cites that with troops now in Italy this would be a pushover.

Plays Out of Town

A Connecticut Yankee

Philadelphia, Oct. 28.

Richard Rodgers production of musical adaptation of Mark Twain's story in two acts (7 scenes). Features Vivienne Segal and Dick Foran. Book by Herbert Fields; music, Richard Rodgers; lyrics, Lorenz Hart; directed by John C. Wilson; settings, costumes and lighting, Nat Karson; dances, William Holbrooke and Al White, Jr.; orchestra under direction of George Hirst; orchestration, Don Walker. Opened at Forrest theatre, Philadelphia, Oct. 28, '43; $5.45 top.

Sir Kay....Harold Douglas
Martin....Dick Foran
Sandy....Julie Warren
Arthur....Robert Chisholm
Sir Tristan....Robert Warren
Merlin....John Cherry
Guinevere....Kathryn Anderson
Launcelot....Stuart Casey
Galahad....Chester Stratton
Angela....Mimi Berl
Queen....Vivienne Segal
Gawain....Jere McMahon
Evelyn....Vera-Ellen

Dancing Girls: Dorothy Blute, Carole Burke, Eleanor Eberle, Eva Farnum, Virginia Gorski, Agnes Joy, Rose Marie Magrill, Frances Martone, Mary McDonnell, Beth Nichols, Norma Pins, Dorothy Poplar, Joyce [illegible], Rosemary Sankey, Helen Vent, Vinie [illegible], Doris York.

Dancing Boys: Cal Bruce, Buster Burnell, Frank De Winters, Bob Earl, William Hunter, Ed Lenney, William Lundy, Jack Lyons.

Singing Girls: Marjorie Cowell, Toni Hart, Linda Mason, Martha Watson.

Singing Boys: Lester Freedman, Vincent Henry, Wayne McIntyre, Robert Warren.

Sixteen years ago, to the month, the late Lew Fields opened his musical production of Mark Twain's famous but controversial fantasy, 'A Connecticut Yankee,' at the local Walnut Street theatre. Concocted by Herbert Fields (son), the librettist; Richard Rodgers, composer, and Lorenz Hart, lyricist, it marked the fourth collaboration of the three young men and was the high-spot of their careers.

Show was a wallop here from the word 'go' and was predicted for a Broadway sensation which came to pass. After another show or two, triumvirate broke, but Rodgers-Hart duo stayed together until a season or two ago. This new version of the 'Yankee' marks not only their reunion, but also that with Herb Fields. Different setup, however, now finds Rodgers, in dual role of composer and producer, latter following his big click with 'Oklahoma.'

Book has been altered some, but general outline of Twain's story and original libretto have been kept, with action now during present war, hero a naval lieutenant, and two femme leads, a WAVE and a WAC. Rodgers has supplied several new numbers and introduced considerable incidental music and ensembles. The show's four big original song hits, 'My Heart Stood Still,' 'Thou Swell,' 'On a Desert Island' and 'I Feel at Home With You,' have all been retained.

General impression opening night was favorable, with consensus of opinion being that 'Yankee' will again click on Broadway. But comparisons with original production weren't favorable to this version which, perhaps because it's more elaborate and pretentious, seemed to drag and tended to become cumbersome and labored. First three-quarters of an hour, in particular, seemed to move leadenly, all the more surprising since this part included rendition of 'Heart Stood Still' and 'Thou Swell.' 'Yankee' needs plenty of doctoring on its book and pacing.

It was midway in Act I, following the disappointing prolog, when pace began to quicken and real zest and verve to appear. Singing of 'On a Desert Island,' by juvenile Chester Stratton and ingenue Vera-Ellen, really got the audience cheered up, and a few minutes later, featured player Vivienne Segal, playing the wicked, luscious queen, Morgan Le Fay, stopped the show cold with her rendition of 'To Keep My Love Alive,' a new number and one representing Larry Hart at his very best (as well as most original and audacious) in lyric writing. The tune is neat, too, and the number promises to be another 'Jenny,' the Gertrude Lawrence number from 'Lady in the Dark.'

After that, the action continues at a swifter pace and numbers click with greater regularity. Stratton and Vera-Ellen score strongly again with 'I Feel at Home With You,' former does a corking takeoff on Sinatra and there are two new Rodgers tunes with certain possibilities, 'Can't You Do a Friend a Favor' and 'You Always Love the Same Girl.' A couple of fast chorus dance routines help, too. Here's a Rodgers-Hart show, by the way, with nary a ballet.

Miss Segal is outstanding as Morgan Le Fay, proving herself again a crackerjack comedienne as well as vocalist. Role has been built up since original, when Nana Bryant played it. Dick Foran, as the Yankee, was very ill-at-ease at the start and failed to register as he should have. Later, however, he seemed easier and his infectious personality clicked. He played the role nowhere near as brashly as did Billy Gaxton in the original, and, on the whole, not as effectively. This, incidentally, is his Broadway stage debut. Julie Warren, as Sandy (originally Constance Carpenter, English adaptation, who caused a difference of critical opinion), is attractive and tries hard, but not notable vocally. Tipoff is that she and Foran fail to wham in 'Swell' and 'Heart' as they should.

Vera-Ellen is a lively, attractive and good-dancing ingenue who's really a standout. Robert Chisholm (as King Arthur), John Cherry (as Merlin), Stuart Casey (as Launcelot), and Kathryn Anderson as Queen Guinevere, are okay if not dominant.

Show has been gorgeously staged, with color blending of costumes a highlight. However, John C. Wilson's direction of the book seems a little halting and gives some of the juxtapositions of modern gags and ideas, as contrasted with King Arthur's English Court in 543 A.D., a flavor of undergraduate comedy rather than that of smart sophistication which pervaded the original.

Show ran much too long (curtain 11:30) and almost a half-hour was cut as well as other changes made and a general tightening and quickening effected since the opening.

Waters.

I'll Take the High Road

Baltimore.

Clifford Hayman and Milton Berle production of comedy in three acts by Lucille S. Prumbs. Directed by Sanford Meisner; setting, Paul Morrison. Opened at Maryland theatre, Baltimore, Oct. 31, 1943; $2.22 top.

Ma Budd....Wanda Lynn
Sam Budd....Len Doyle
Pa Budd....John McGovern
Floyd Budd....Allan Rich
Veronica Parkett....Ethel Remey
Judy Budd....Jeanne Cagney
Mrs. Hale....Marjorie Dalton
Beaver....John Bradley
Clegg....Mona Graham
Kewpie....Billy Sands
United Parcel....Lester Lonergan
MacNaughton....Betty Kelley
Western Union....James Elliott
Rafferty....Leslie MacLeod
Keenan....Ben Laughlin
Joe Kibble....Larry Hugo
Ed....Gordon Hammill
Capt. Stuart Charters....Michael Strong
N. Puninkoff....Leo Chalzel
Manager....C. Swayne Gordon

Producing combination of Clifford Hayman and Milton Berle has selected as its first try a play about the fascists in our midst. It's pretty muddled theatre.

It tells about the benevolent industrialist who is really a rat at heart, willing to sell out his country at the drop of a swastika or an extra dividend. How the tycoon is unmasked by an unsuspecting femme employee, who represents her home town as 'Miss Average Girl,' makes for the conflict. Thrown into contact for publicity purposes with a youthful screen star who opens his simple heart to the wholesome belle, she spills the real truth about her boss at a great big shindig in his honor and scores another victory for the forces of doing-good and democracy.

General pacing seems to be one of the most glaring shortcomings. First act gets away on an almost farcical gait and, on the strength of some snappy dialog and characterizations, indicates some promise. Sudden switch to problem drama in the second act bogs down and several lengthy stretches of preachment bring about a letdown. From then on it's hit-and-miss. Curious introduction of a very brief anticlimactic scene at the close of the second act leaves everything hanging in mid-air without much chance of rescue after that.

Jeanne Cagney is the heroine and she turns in a workmanlike job. A few striking moments are supplied by Leo Chalzel as a Russian film director and Allan Rich and Mona Graham as adolescents. Direction by Sanford Meisner is befuddled. Playwright Lucille Prumbs has a deft hand with dialog and ought to be hitting paydirt before long. But this isn't the one.

Burm.

Save Me a Sailor

Los Angeles, Oct. 26.

Farce in three acts by Benet Costa, presented by Henry Sterling. Staged by George Sherwood. Opened at the Mayan theatre, Los Angeles, Oct. 26, '43; $1.65 top.

Cast: Gerald A. Pierce, Hugh Prosser, Sidney Melton, Edward Hyans 2d, Russell Anderson, Teri Toy, Steven Clarke, Norma Vance, Alice Talton, Barbara Pepper, Jeanne Bultner, Marlon Douglas, Eleanor Counts, Paul Kruger, J. Alex Havier, Charles L. King, Tom Herbert, Leslie Clifton.

Thin, talky, relying on the ancient legend that sailors ashore have only one project constantly in mind, and skirting as close to the line of vulgarity as the relaxed public permission will permit, 'Save Me a Sailor' is due to fade quickly after its opening sprint at the Mayan here.

The Navy, it is understood, did a cleansing job on the script before it got the go-ahead blinker, but even so the piece by Benet Costa, presented by Henry Sterling, has a strong smell of bilge in the lines and constant innuendo between the dozen men o' warsmen who surge into a San Pedro waterfront nitery expecting a reception from the gals they used to play around with, but who have now emphatically changed.

Substance of the play is a tug-of-war between a woman who believes the morale of the Navy and the nation would be better if all sailors were married, and a cynical chief petty officer who holds out for the unrestricted freedoms of seamen during shore leave. More or less subscribing to the new prospect of things as their femme champion has outlined, and resisting the importunities of the lads of the sea as best they may, are a former stripper, a hula dancer, an Eurasian nitery waitress and a young novice entertainer. Boys are finally persuaded that marriage may be best and do everything they can to provide the wedding rings for the gals, but are frustrated through two and one-half acts by the unregenerate C.P.O. When he agrees to wed the woman who had the big idea of establishing matrimonial bureaus for the sailors all along the Coast, and a Navy chaplain does wholesale splicing job, the play's over.

Two grind dances with bumps are spotted as competition against the nearest hurley strip houses, and the comedy is aimed almost wholly at the lower levels of laughter. Cast is mostly catch-as-catch-can, but there are several performances which may be rated as good, particularly the animated playing of Eleanor Counts as the proselytizing femme; Hugh Prosser, the petty officer; Edward Hyans 2d, one of the plaintive sailors; J. Alex Havier, born in the Philippines and a promising comedian; Barbara Pepper, the hula dancer, and, for slinky appeal, Alice Talton, the stripeuse.

Navy officers characterization in face of circumstances, especially the role of the chaplain, were not calculated to set too well in these 100% days, even in the liberal tolerance of farce.

Jung.

Plays Abroad

Something in the Air

London, Sept. 24.

Tom Arnold and Lee Ephraim present musical comedy by Arthur Macrae, Archie Menzies, Jack Hulbert; music, Manning Sherwin; lyrics, Harold Purcell, Max Kester. Presented at Palace, London, Sept. 23, '43.

Terry Potter....Cicely Courtneidge
Jack Pendleton....Jack Hulbert
Roberta Chase....Jean Gillie
Mandy Shaw....Gabrielle Brune
Sergeant Austin....Ronald Shiner
Freddie....Geoffrey Wardwell
Masters....Henry Thompson
Sybil....Collette Harrison
Hector Critchley....John Turnbull
Commander Todd....Neville Towne
German Pilot....John Nicolson

Assessing the commercial value of this show, it's an unqualified success. Assessing its value from the standpoint of entertainment, it's more than three-quarters excellent. Three hours of a musical with most of it well worth while promises amusement of a high order when the n.s.h. stuff is deleted.

The book and lyrics have plenty of ideas. There is topical, farcical treatment of a spy plot, with the music by Manning Sherwin and lyrios by Harold Purcell and Max Kester, although tuneful, providing little of importance, with the possible exception of a number called 'Home Is the Place Where Your Heart Is.' Cicely Courtneidge gets over the latter with the aid of a strong descriptive monolog. The other tunes help the show along nicely and provide the pegs for Jack Hulbert and a hand-picked chorus to dance.

There is smart direction, a lavishly mounted production, with two stellar comics and enough 'feeders' to keep things almost constantly on the go. The basic idea is the situation where the home of a wealthy man is commandeered and he's compelled to act as servant to his own butler.

Hulbert is his usual extravagantly comic terpsichorean personality, and Miss Courtneidge, who has a flair for travesty English dowagers, adds to her familiar and acceptable bag of tricks with her rendering of the aforementioned 'Home' song.

The show had been touring for several weeks, and the result was a competent West End premiere.

Jo'o.

Landslide

London, Oct. 6.

Play in three acts by Dorothy Albertyn and David Peel from the French play, 'Altitude 3200,' by Julien Luchaire. Presented by H. . . Tennent, Ltd., directed by John Gielgud. At Westminster theatre, London, Oct. 5, 1943.

Victor....Anthony Dawson
Dickie....Peter Hammond
Brian....John Byron
David....David Peel
Peter....Keith Campbell
Marion....Olga Edwardes
Vivien....Dulcie Gray
Sheila....Pearl Evans
Judy....Sheila Sim

Doubtful if this play, adapted from the French, will pass beyond its retreat in Westminster to more populous regions nearer Piccadilly Circus. It is just a simple story of a bunch of students, two parties of opposing sexes, who meet in a deserted Alpine hotel and, through a landslide, are marooned for three months.

Young as they are, it is obvious from the rise of the curtain that propinquity and boredom will throw them into artificial and precocious emotional entanglements—especially as there is every prospect they may be cut off from the outside world for seven months. Drama is created through a sincere attachment forming between an embryo priest, fearful of love interfering with his celi-

(Continued on page 44)

Plays on Broadway

Manhattan Nocturne

Walter Drey and George W. Brandt production of melodrama in three acts by Roy Walling. Stars Eddie Dowling; directed by Stella Adler; settings, Perry Watkins; opened at Forrest theatre, N. Y., Oct. 26, '43; $3.30 top ($4.40 opening night).

Eddie Tahno....Dehl Berti
Peter Wade....Eddie Dowling
Ann Stevens....Terry Holmes
Grace Wade....Lorraine MacMartin
Monroe Lessing....Donald Keyes
Gimbel....Tom McElhany
Helen....Joann Caffrey
Dolson....Wendell Corey
Mahoney....John Farrell
Judge Petrie....Howard Smith
Carew....Robert Toms

Another in the growin list of feeble Broadway legit entrants bowed into the Forrest last week. This time it's something called 'Manhattan Nocturne,' a melodrama by Roy Walling starring Eddie Dowling and presented under the aegis of Walter Drey and George W. Brandt. It'll probably be remembered, however, as the play which marked the Broadway stage debut of Terry Holmes, Miss Holmes gives every indication of going places.

'Nocturne' turns out to be one of those soul-saving, regeneration tales involving a prostie's conversion by a guy who, tossed aside by his wife, is ready to throw in the towel when she comes into his life as the paid gal to produce divorce evidence. In effect, it's a Salvation Army poster come to life—and it's seldom more exciting. As Broadway fare its chances appear slim.

Chief fault lies in Walling's script. The confused issues, arising from the rather maudlin plot, are left dangling in midair. For the most part it conveys the impression of a startled adolescent pop-eyed at discovering what lurks around the corner. But it's the sort of naivete that has none of the freshness attributed to that quality; only the dullness and boredom that stems from a lack of knowledge and understanding. Had Walling developed the social aspects that he propounds in his third act, he might have turned out a live drama. At the most he's only succeeded in recording a case study for psychiatric annals.

Dowling in his unemotional, restrained manner tries to make the character of the Soul Saver believable, but unfortunately the role as evolved by Walling, with its uninspired dialog, is seemingly beyond the help of any actor.

It's Miss Holmes, however, who gives the surprise performance of the evening as the young call girl who's had her emotional stability knocked from under her. It's another of Walling's unbelievable characters and, at best, a thankless role that requires the actress to span the gamut of emotions and make a quick transition from a hardboiled prostie to a sweet kid, but she manages to lend it conviction and sincerity.

Howard Smith turns in a creditable job as a judge who emerges as the only clearly developed character.

Stella Adler, who directed, did as much as she could, considering the material at hand, while Perry Watkins' two sets are appropriately tawdry.

Rose.

Victory Belles

Henry Adrian production of farce in three acts by Alice Gerstenberg; features Mabel Taliaferro, Barbara Bennett, Marie Gale; staged by Henry Adrian; setting by Edward de Forrest; at Mansfield theatre, N. Y., Oct. 26, '43; $3.30 top ($4.40 opening).

Ann Stewart....Ellen Merrill
Kathlene Stirling....Sally Gracie
Mary Breton....Marie Gale
Mrs. Grace Stewart....Mabel Taliaferro
Geejan....Addison Randall
Mrs. Mildred Stirling....Jessie Miller
Flo Hilliard....Barbara Bennett
Lt. James Richardson....Ralph Clanton
Pvt. Eric Stanley....Stanley Phillips
Sgt. Joe Collier....Walter Appler
Col. Edward Horton....Raymond Van Sickle
Donald Bacchus....Philip Denman
Thomas Richardson....Robert Ober
June Winkle....Margaret Eckman
Mr. Popa....Burton Mallory
Policemen....William Paul, Oscar Miller

Even in a season remarkable for its preponderance of claptrap, 'Victory Belles' reaches a new extreme of vacuity. Not in years, it seems, has Broadway been exposed to an attempt so inane. Under the circumstances, the kindest thing to be hoped is that the venture does a quick, relatively painless fold.

According to the management's announcement, 'Victory Belles' is supposed to be a farce about the husband shortage, but there's little in the fatuous dialog or actionless plot to explain that, or whatever else the author may actually have had in mind. The incredible script, awkward staging, inept performances and even the pathetically unsuitable setting are all either ludicrous or merely soporific, depending on the mood of the individual spectator.

The single notable thing about the show is that Barbara Bennett, of the Richard, Constance and Joan Bennett clan, is implicated. Probably she shouldn't be blamed too much for becoming involved in such a minor disturbance. Maybe she and the other accessories to the misdemeanor should just plead guilty and throw themselves on the mercy of the court. As for those playgoers unfortunate to be subjected to 'Victory Belles,' they've been punished enough.

Hobe.

The Petrified Forest

(STOCK)

Mary Elizabeth Sherwood stock revival of drama in two acts by Robert E. Sherwood, staged by David Alexander, setting by Cenecraft. Opened at New Amsterdam Roof, N. Y., Nov. 1, '43; $2.20 top.

Gramp Maple....E. G. Marshall
Boze Hertzlinger....William Forester
Telegraph Lineman....William Marceau
Another Lineman....Frederic Cornell
Jason Maple....Grover Burgess
Gabby Maple....Barbara Joyce
Paula....Charlotte Rogers
Alan Squier....Wendell K. Phillips
Herb....Clark Poth
Mr. Chisholm....Robert J. [illegible]
Mrs. Chisholm....Natalie Benesch
Joseph....H. Randolph Nash
Jackie....Jack Bittner
Duke Mantee....John McQuade
Ruby....William Toubin
Pyles....Slim Thompson
Legion Commander....George Spelvin
Another Legionnaire....Fred Spelvin

For the second time in a few months, Broadway has a stock company venture. Previous one was attempted last summer at the 48th Street theatre (then called the Windsor) and folded after several lean weeks. The newest try is that by Mary Elizabeth Sherwood and is located at the New Amsterdam roof, which was used by station WOR, New York, for a time as a radio theatre, but has otherwise been dark for years. A twist to the present arrangement is that Miss Sherwood is giving each production a week's break-in at the Chapel theatre, Great Neck, N. Y.

Despite the recurrent talk about the desirability of a stock company in New York, there appears little actual need for such an undertaking. In its heydey, stock thrived primarily in smaller communities, where touring companies or other theatrical fare was unavailable. But it never amounted to anything in New York, where the theatre always offered a profusion of attractions. Finally, films and radio killed even in the sticks, except for the relatively recent emergence of strawhats.

For her opening bill, Miss Sherwood has presented Robert E. Sherwood's (no relation) 'The Petrified Forest,' in which Leslie Howard, Peggy Conklin and Humphrey Bogart clicked in the spring of 1935. Although the play's study of decadence and frustration are anachronistic now, it remains an engrossing, mettlesome drama. However, this revival is so badly played that some of the sense and most of the impact are lost. Possibly due to the house's bad acoustics, the opening night performance was barely audible and the playing lacked projection or clarity even visually. Only E. G. Marshall, as Gramps, and John McQuade, as gangster Duke Manlee, register with clarity and conviction. David Alexander's staging and the physical production are acceptable by stock standards.

Hobe.

Career

Modern Play Productions, Inc., production of play (with incidental music) in three acts (seven scenes), by Nan Kirby. Staged by John E. Grahame; settings by Sally Nusbaum. At Provincetown theatre, N. Y., Oct. 28, 1943; $1.65 top.

Edith Fray....Melanie Hilden
Maestro Tranquvist....John Francis
Anthony Malcolm....Robert Feyti
Pietro....Joseph DiStefano
Muriel Compton....Genie Conrad
Edgar Knoll....Peter Zabo
Valentine Herman....Maurice Vankin
Mme. de Savagnin....Anne King
Rosa Farnella....Josephine Lombardo
Miss Timms....Mary Kliman
Martha....Lucille Grayson
Alice....Adeline Hitters
Ethel Terris....Onda de Munoz
Harry Jones....Louis Carmola
Miss Carr....Mabel Nash

Although 'Career' is no worse than numerous other theatrical blunders committed at the Provincetown in recent seasons, it is frankly terrible. A would-be expose of the operatic racket, it includes passably sung selections from 'Aida,' 'Traviata' and 'Cavalleria Rusticana,' but the net effect is painful.

Of the cast, Robert Feyti, Josephine Lombardo and John Francis are relatively acceptable. Generally, however, 'Career' offers little for Broadway, either as a possible show or in talent prospects.

Hobe.

Chas. Leonard Readies 2 Plays on the Coast

Los Angeles, Nov.

Two legit plays are being lined up for production on the Coast by Charles Leonard, former New York producers and now on leave of absence as press representative for Andrew Stone Productions.

Frederick Jackson authored both pieces, 'Heads or Tails,' slated for opening in San Diego, and 'Love and Learn,' scheduled for San Francisco. Jackson will direct both plays, with Broadway as their objective.

'The Survivor,' play by Madeline Davidson, based on a novel by Dennis Parry, is currently making the rounds of roadway offices.

Dream Street Beat

(Broadway Legit Lowdown)

44th.—Every season a popular alibi appears and in a flash becomes the catchword of the shoestringers. Last year it was 'can't get the name actors I want.' This season it's 'can't get any theatres.'... A third show has joined the ranks of 'weekends sold out till next year.' They are now 'Oklahoma,' 'Venus,' 'Othello'...Renee Carroll, hatcheck queen, was offered another part, turned it down, but is being coaxed...Maurice Schwartz has sent postcards to Spanish-speaking actors to report this wk. in ref. to casting a Spanish play he produced successfully in Buenos Aires ...Nita de Soto plays the lead...Arthur Klein says Lew Brown has sprung a new musical idea & they will produce it together. Brown's last idea was 'Yokel Boy'...The boys around the Sardi lampost report nothing important will happen till 'Carmen Jones' & 'Connecticut Yankee' arrive to set the town on its ear...

They were taking names at the New Opera Co. for speaking parts in 'La Belle Helene' last week. Despite the critics, Modern Play Productions insists its Provincetown experimental productions marches on...Though 'Jackpot' is in rehearsal, more auditions for the chorus have been scheduled...Wm. Hodge's redhead fille, Martha, has had 'Penelope' cast for 6 wks., with the actors champing at the velvet hand within the iron glove ...Fresh in from Hollywood, King Fisher has brightened the Shurr ofc. with two items: (a) Dream Street's horsiest overcoat. (b) 'You Get It In The End,' which he plans to land into the New Year lap...Elsa Maxwell, who believes the theatre is dead, defunct & moribund,' confided she will correct this with Orson Welles in their new repertory theatre next year. First show to be Shaw's 'Caesar and Cleopatra'; then a series of Restoration comedies. Different play every night and nothing 'arty-arty'...The Theatre Guild confides it has been egging Eddie Cantor into playing 'Jacobowsky and The Colonel'...The number of young men who don't want to play male understudy in Geo. Abbott's Chi 'Kiss and Tell' is rising rapidly...The USO is officially notifying some actors it's first legit camp show will be 'The First Year,' due the first of the year. Hugh Rennie, director...'Male Animal' will go out again, too...Alfonse & Gaston Dept.: Dan Blank has bowed his director, Roy Hargrave, into Vinton Freedley's 'Jackpot,' meanwhile suspending 'A Question of Time'...

45th. *After a coke & a smoke, the tyros emerge from the Astor drugstore & divide the following: Blackfriars can't go into rehearsal with 'Career Angel' because they lack two elderly non-equity actors of 50 & 60. Zemach, European director, having polished the anteroom seats of most B'way w.k. producers, suddenly began casting his own production, 'A Servant of Two Masters,' by Goldini. Non-Equity unless the New School invites him in...Practically a new cast greets Albert Barto each night, when his United Talent group meets to wrestle with its current play. They rehearse vigorously, depart, and next morning, walkon parts, movie extra work, etc., have siphoned them off, and their buddies greet Barto later that night. A harassed call for understudies emanates from 219 W. 58...In a week Jimmy Russo, stg. mgr. of 'I'll Take The High Road,' will be at the Ritz stagedoor signing on walkons...*

46th.—For seven years puppeteer Frank Paris has been busy fashioning intricate 2-foot creatures, preening them for the day of their debut. This season will see der tag. He will present 145 of his children in a musical comedy, 'Nutcracker Jive.'

Posts $20,000 Rental For 'Belles' Despite Crix Pans, Bad Biz

Henry Adrian has $20,000 worth of courage in the conviction that his 'Victory Belles,' which he produced last week at the Mansfield, New York, would click despite the panning it received from the Gotham [illegible]. Adrian has posted that amount to insure the rental.

Show grossed about $2,500 for the week. This represents an operating loss of about $6,000 per week. By putting up the money with Michael Meyerberg, lessee of the house, Adrian guarantees the show's continuance until Nov. 20.

Adrian's guarantee blocked the S. Hurok office from moving its Katherine Dunham revue there from the Martin Beck, which it must vacate by Nov. 13. The Dunham dancers will consequently go on tour due to the house shortage.

Current London Shows

London, Nov. 2.

'Acacia Avenue,' Vaudeville.
'Admirable Crichton,' His Maj.
'Arsenic and Old Lace,' Strand.
'Blow Own Trumpet,' Playhouse.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Dark River,' Whitehall.
'Flare Path,' Apollo.
'Flying Colors,' Lyric.
'Hi-De-Hi,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'Landslide,' Westminster.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Lottie Dundass,' Cambridge.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Mr. Bolfrey,' Playhouse.
'My Sister Eileen,' Savoy.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's
'She Follows Me About,' Garrick
'Something in the Air,' Palace.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Fur Coat,' Comedy.
'The Love Racket,' Victoria Palace.
'They Came to a City,' Globe
'War and Peace,' Phoenix.
'Watch on the Rhine,' Aldwych

Shows in Rehearsal

'Jackpot'—Vinton Freedley.
'Pillar to Post'—Brock Pemberton.
'Ramshackle Inn'—Robert Reud.
'The World's Full of Girls'—Jed Harris.
'Get Away, Old Man'—George Abbott.
'The Innocent Voyage' — Theatre Guild.
'Marching With Johnny'—CIO.

Follies Bergere, Mex, Shuttered By Solons For Political Satires

Mexico City, Nov. 2.

Follies Bergere, leading revue house here, has been shuttered by Governmental officials for going overboard on its political satires. The theatre was ordered closed after the authorities took particular umbrage over two acts roasting Government officials.

Shutdown came as a big loss in view of the public overflowing of crowds into the theatre sector yesterday (1) and today (Tuesday), national holidays. House will not be permitted to reopen until it yanks the acts held objectionable and pledges caution on future comedy.

NERVO, KNOX GOING INTO LONDON XMAS PANTO

London, Oct. 8.

London Coliseum shows, 'It's Foolish, But It's Fun' closes Dec. 11. Nervo and Knox, who head the cast, quit show Nov. 20 to take short vacation, with Max and Sid Harrison replacing them.

Boys return in time to start rehearsals for Prince Littler's pantomime, 'Humpty Dumpty,' in which they are supported by Naughton and Gold, and Pat Kirkwood as principal girl. Ganjou Brothers and Juanita, Americans, are also one of the featured acts in the cast.

Littler has already booked the boys for revue which follows the pantomime, in which they will again be supported by DeHaven and Page.

BURR OPTIONS FICTIONER

Courtney Burr has taken an option on the stage rights to 'My Wife, My Wife,' a Satevepost story by Virginia Faulkner.

He will have it dramatized.

Miss Perry Ill; 'Pillar' Production Delayed

Antoinette Perry was confined to her home last week with a severe bronchial condition and 'Pillar to Post,' which she is to stage for Brock Pemberton, delayed until this week.

Miss Perry went to Chicago recently for the opening of the 'Janie' road company and sat up all night in a day coach with half a dozen players. Sleeping accommodations for all the cast could not be obtained and because of that she refused to accept a berth. It's understood, however, the indisposition developed on the return trip.

Backer Dispute On 'Nocturne'

New managers and their backers became jammed up at the weekend over 'Manhattan Nocturne,' one of last week's Broadway openings, at the Forrest. Drama was produced by Walter Drey and George W. Brandt, latter having J. J. Leventhal as a partner so far as 'Nocturne' is concerned. Whether Leventhal invested money in the production isn't clear, but he guaranteed salaries with Equity.

Brandt declared himself out on 'Nocturne,' which stars Eddie Dowling. It drew a mixed press, with three favorable notices, but at least one backer demanded to know what became of his investment. That individual is Harry Schumer, theatrical truckman, said to have put in $5,000. An argument started just after the show opened Tuesday (26), when it was discovered that Brandt and Leventhal ordered the ads out of Wednesday's papers. Their explanation was that as reviews of the show would appear that day, there was no need to spend money in advertising.

Drey, who's an author's agent in association with his wife, Edith Gordon, remains in the managerial berth. Jules Ziegler of the Shurr agency is a new investor, intention being to continue the play, as indicated by extra-space copy in Monday's (1) papers. Leventhal, who has operated rotary stock and road revivals successfully for years, is in on one winner, 'Two Mrs. Carrolls' (Booth).

Connors, Herndon Forego 20% Each on Pic Rights To 'Husband' in Revival Deal

'Unexpected Husband' has been selected for revival and is due to follow 'Maid in the Ozarks' into the Great Northern, Chicago. Deal was made in New York by Jules Pfeiffer, who operates the theatre, and Harry Minturn will be in charge of producing.

'Husband' was produced originally by Richard Herndon at the 48th Street, N. Y., in June, 1931, comedy playing into the fall to modest grosses but evidently to some profit. At the time 'Husband' was produced the Dramatists Guild rules provided for a 50-50 split on picture rights. Barry Connors, who wrote the play, has agreed to forego 20% of his share of such possible coin, Herndon letting go of a similar share, so that if films buys the rights, Pfeiffer, the new manager, will get 40%, which conforms to the present 60-40 split. Fact that the rights had not been disposed of was discovered by Pfeiffer, one of the reasons he decided on reviving the play.

'LOVE RACKET' CLICKS IN LONDON PREMIERE

London, Nov. 2.

The West End has another hit on its hands. It's 'The Love Racket,' a well-produced, wisecracking musical which bowed in at the Victoria Palace on Oct. 26. First nighters and critics gave it an enthusiastic reception and it looks headed for a long run.

Less favorably [illegible] was the revival of J. M. Barrie's 'The Admirable Crichton,' which opened at His Majesty's on Oct. 28. It's outmoded, with the tempo more farcical than subtle satire.

'Dark River,' which opened Oct. 19 at the Whitehall, is one of those plotless dramas that occasionally work their way into West End houses with little excuse.

It looks impossible for b.o.

Highly Touted Plays Have Penchant For Coast Clicks, Broadway Skids

Almost seasonally, highly touted plays from the Coast have been rushed to Broadway and have invariably flopped fast, latest casualty being 'Slightly Married,' which stopped at the Cort, N. Y., Saturday (30), having played one week. Under the title of 'Mother's Day' the farce drew substantial grosses for a new play in San Francisco, so the 10 or more backers decided to rush the 'find' east with visions of cleaning up. It was socked by the critics and after the first night little coin came into the boxoffice.

However, early this week efforts were made to raise fresh money, with the Hollywood contingent among the backers expressing no desire to come through. Show cost $13,000 in all but guarantee coin for salaries and house guarantee involved another $10,000. Show's backers: Sam Bischoff, Burt Kelly, John [illegible], Hal Wallis, Mike Levee, Al Rogell, Ted Lewis, Dave Epstein, Edmund Lowe and Melville Burke. Latter staged the show and presented it in New York, but on the Coast Bischoff was the billed producer. Burke endeavored to refinance 'Married' and early this week there was a chance the show would relight. Previously the cast had agreed to a salary cut.

Last season, 'Cry Havoc' was claimed to be a sensation in Hollywood and a fast deal was made that brought it east. The all-woman cast drama lasted a week and a half at the Morosco, also with a changed title, 'Proof Thro' the Night.' Later it was toured under the original title, but very little profit was gleaned, if any.

Season of 1940-41 saw two quick flops from the Coast, first being 'Quiet, Please,' into which Jesse Lasky sunk $60,000, the play lasting two weeks at the Guild theatre. F. Hugh Herbert collaborated in writing 'Please' but he landed in the money with 'Kiss and Tell,' current hit at the Biltmore, which has three road companies. The other floppero which immediately followed into the Guild was 'Every Man for Himself,' which brought Lee Tracy back to Broadway but that attraction was yanked after three performances. At that time there were also four Hollywood comedies and all failed.

Meyer Davis Eyeing More Investments

Being in on two current successes, 'The Merry Widow,' Majestic, N. Y., and 'Tomorrow the World,' Barrymore, Meyer Davis is backing two more shows being readied and is pondering investing in a couple of others. Former bandsman's new interests are 'Penelope,' which Martha Hodge is readying in association with Myron McCormack, and 'Wall Flower,' which will bring Sam Grisman back into the managerial field.

Latter drama is by Reginald Denham, who is to stage, while Davis will be active in a supervisory capacity, especially on the business end. Davis will have an interest in 'The Great Waltz' if Max Gordon sends it on tour again and may also buy in on 'Suds in Your Eyes,' which Kay Brown and Jack Del Bondio propose producing.

Only bad guess this season by Davis was the revival of 'Run Little Chillun,' in which he was the principal backer.

Frank McCoy Ordered To Pay $2,000 to Cast On 'Take It' Arbitration

Frank McCoy, who revived 'You Can't Take It With You' in Detroit last summer and then sent the show to Chicago, ostensibly operated the show as stock but it's been contended he violated stock conditions. The violation contention was upheld by arbitration last week. Equity was the complainant.

Manager was ordered to pay the differential in salaries to the company, headed by Fred Stone, total due being around $2,000 covering six weeks. Extra coin to the cast involved four differences between stock requirements and those for regulation production. The minimum pay is higher for production, a ninth performance calling for one-eighth more salary; rehearsal pay is higher and the manager must pay for women's clothes. Latter item, however, was slight.

McCoy was active in stock during the summer, rotating between several city stands but there has been no question raised [illegible] connection with his other shows. He also revived 'Abie's Irish Rose' on the road by arrangement with Anne Nichols, and there are now two such companies in the middlewest, both being highly prosperous.

Amsterdam Roof, N.Y., To Also Spot New Plays

Mary Elizabeth Sherwood, newcomer to show business who opened stock on the New Amsterdam Roof, N. Y., Monday (1) with 'The Petrified Forest,' will go through her plan to use the spot for plays by new authors. Announced that 'Crosstown Bus' will be presented there Nov. 16. Play will be first shown at the Chapel theatre, Great Neck, L. I., as are stock showings prior to the Roof date.

'Bus' was written by Ned Armstrong and Orrie Lashin, former being press agent for Miss Sherwood.

Plenty Pitt Repeats

Pittsburgh, Nov [illegible]

Looks as if Nixon theatre, local legit house, will have to depend chiefly on return engagements to see it through until first of year. Although booked solidly through December, so far only three of the coming attractions are new ones, town having seen all the others before.

Para[illegible] of returns started recently with '[illegible]lossom Time' and is presently continuing with 'Life With Father,' back for third time. Three first-timers then follow, 'Uncle Harry,' Nov. 1, 'Doughgirls' and 'Sons O' Fun,' for fortnight. After that comes 'Blithe Spirit,' which was here two seasons ago but with the road cast headed by Dennis King and Annabella; 'Student Prince,' Dec. 6, for 'steenth time and 'Tobacco Road,' ditto.

No complaints with [illegible]ason here so far. Nixon has [illegible]ady had 11 weeks and will be up to at least 21 before the end of December.

Rose Juggles Tryout Bookings for 'Carmen' To Await N. Y. Opening

[illegible]illy Rose is still in the position of having produced a hit in 'Carmen Jones,' with no theatre to berth it on Broadway. He may lay off the all-colored musical until a sizable house becomes available. 'Carmen' is remaining a third week in Philadelphia (Erlanger), date being extended there to avoid bucking 'Winged Victory' in Boston this week.

'Carmen' will go to the Boston Opera House next week, date there being sliced to two weeks because of the Philly extension. Early this week Rose offered to buy out Fortune Gallo's two-week booking contract, which calls for the San Carlo Opera company going into the Boston O. H. after 'Carmen.' If that deal is made the Rose show would play the Hub for a month, by which time a Broadway spot may be available; otherwise there is a possibility of 'Carmen' going back to Philly.

Among the N. Y. theatres mentioned as possibly housing 'Carmen' is the onetime Jolson, a 1,900-seater on Seventh avenue off 59th street. In recent seasons it's been used for Yiddish shows, Italian opera and films. It was estimated that $35,000 would be required to renovate the [illegible]. Rose being willing, but the owners said he'd have to buy the property if he wanted it that much.

Black and White Cast For Muse's 'Chains'

Los Angeles, Nov. 2.

Mixed cast of white and Negro [illegible]yers is being lined up by Clarence Muse for a stage play, 'Out of These Chains,' to be produced in Los Angeles.

Drama was written by Vincent Burns, author of 'I Am a Fugitive From a Chain Gang.' Muse produces and directs.

Literati

Henry McLemore's Spot

Whether Henry McLemore now a private in the Army at the Infantry Replacement Training Center, Camp Wheeler, Ga., will be allowed to continue to write his daily syndicated column is occupying War Dept. public relations brasshats the moment, with a good chance that he's going to have to write a goodbye-for-the-duration piece.

Army regulations on anyone con ucting his former biz from which he extracts a regular stipend, although McLemore's COs seemed to think the idea was all right for the infantry, which normally gets very little credit in the headlines for the work it does.

started in the Army at Camp Blanding, Fla., before moving to Macon, Ga. He will bow out in all likelihood with some tion that he's going to be too busy learning not to look a rifle in the muzzle when loaded and why.

Sacrifice

New York.

Editor, 'Variety':

After reading the reviews, I was faced with either getting out of town until it all blows over grinning and bearing it. I'm better the latter department, so I officially warming up the new house with a glurge and Smorgasbord party. Sounds like a vaudeville team—but if were it would be working in the No. 2 spot.

If you hear a loud thud it's my typewriter. For the sake the legitimate theatre I just tossed it out the window.

Gypsy.

Weidman Fractures an Arm

Jerome Weidman sidelined at the OWI technical centre, Huntington, L. I., where the writer has been an instructor, with his right arm fractured in two places. Medicos figure he will cast for the next three months.

The injury has left Weidman more less isolated from the in the outside world, since he is unable to swing a pen, pound a typewriter or uncover any facilities for dictating letters unless he bribes somebody else's steno.

Louis Sobol's Book

Louis Sobol's series town letters in his N. Journal-American syndicate column is being collected for book publication via Random House.

Anthology will captioned 'Sometimes I'm Happy.'

'Variety' Lesson

The editorial staff for the nited States Armed For Institute will adapt a 'Variety' story, 'Niagara's Dare Devils,' which appeared Oct. 1942, and authored by William F. McDermott, for inclusion in the third of a series of books on English grammar and composition. The institute, a branch of the American Council on Education, distributes its publicati to the men and women of the armed services under agreement with the War Department.

'Niagara' is being adapted for a volume now in preparation on sentence structure and diction. Macmillan will publish.

Fortune On (In) Books

Mags are discoverin that book publishin has become a big biz. Tide did a piece on the subject not long ago. Printer's Ink did one a few weeks ago, and now it's official with a dissertation in the current Fortune. Has to be big money in it for Fortune to bother.

Fortune's piece entitled 'The Boom in Books,' and relates how nd why Americans are buying books in recor numbers.

why synonymous—publishers have gone beyond the bookstores to place their tomes in almost every kind of retail outlet—from drugstores, hardware and clothing stores and gasoline stations.

Book club promotion and cheap reprints have helped make Americans big book-buyers for first time. Only hindrance to boom is paper curtailment.

Philly Record's Two Libel

The Philadelphia Record last week was sued for libel by Earl Browder, general secretary of the Communist Party, and Morton Witkin, Republican County Commissioner of Philly. Each sought $100,000 damages.

The suits were both announced the same day (Friday), and both claimed they had been defamed in articles in the paper concerning the current mayoralty campaign. Browder based his libel a story anent his recent election speech against the candidacy of William C. Bullitt, former Ambassador to France, who is the Democratic nominee. The Record had referred to his conviction for perjury.

Witkin's suit was based on an exposé of gambling conditions in the district of which he is Republican leader.

Time's Coast Edition

In a move designed to give Coast readers an equal footing on deliveries, Time Magazine is preparing a Pacific Coast edition. The magazine will be mailed to subscribers and delivered to newsstands. California distributin point, enabling readers to receive their issues several days in advance of present delivery schedule.

Roy Larsen, publisher of Time, is there settin up the new organization and making arrangements for printing facilities and other details.

CHATTER

Cornelia Otis Skinner doing a biog of her late father, Otis Skinner.

Emile H. Gauvreau is putting the finishing touches to a new book, title as y undecided.

Harold Montagne who stopped writing for the duration, is in Rhinebeck, N. Y. work.

Earl Wilson, ni club editor for the N. Y. Post, doing a book on Broadway night life for Doubleday.

Edward Westrate sold 'Forward Observ' book on North Africa, to E. P. Dutton for January publication.

Erika Mann, was in London during the of big blitz, plotting out with that as a background.

Margaret Ann Hubbard, authoress of 'Lone Boy,' Macmillan, now radio operator Northwest Airlines at Duluth, Minn.

ngle on poetry mags, they use a lot of poems and each poet his to first subscribe before item is used. Remarkable large subscriptions built up.

'Taps for Private Tussie,' by Jesse Stuart, a Book the Month selection for December, will be released in 30 instalments to newspapers by King Features.

Double digest on 'The Ship,' by C. S. Forester. Shorter one Reader's Digest; longer in Ladies' Home Journal. First time two mag digests at about same time.

Curt Siodmak, of 'Dracula and 'Frankenstein' scripts, finished a book for children, 'The Story of Anatole, The Mule Who Won the Grand National,' for spring publication by Knopf.

Irvin Phillips, RKO writer who does daily cartoon, 'Growing Pains,' for the Chicago Sun Syndicate, now 101 papers using the feature, upped from 58 during the past year.

Lon Jones of Australia was lected president of the newly-formed Hollywood Foreign Correspondents Associati with Dante Odgolini, Brazil, v.p., and Guy Austin, ondon, secretary-treasurer.

Tom Mahoney resigned last week as Officer of War Information features editor to become an associate editor of Fortune, effective Monday (1). Mahoney was previously s agent for General Electric.

John Wilstach's 'Under Cover Man,' novel, was used long ago by Paramount. Now he is submitting (here an ionage follow-up called 'Under Cover Girl.' In this war the women get into it all ways.

Major Barney Oldfield, ex-Lincoln Journal film-drama slated for overseas post with Airborne Division. Incidentally, Warner rus, has had a paratroops yarn by Oldfield on the griddle for a year and may soon.

Controlling interest in book-publishing of Smith & urrell acquired by A. S. Barnes Company, making the latter a publisher of fiction for the first time in its histor. Barnes had hitherto specialized non-fiction, and featured books on sports.

Steve Fisher, who wrote 'Destination Tokyo,' which Appleton-Century is bringing out Nov. 22, is writing a sequel which will deal with American occupation of Japan. Fisher wrote the Warner Bros. picture starring Cary Grant based upon 'Destination Tokyo.'

Henry Verstappen is establishing a new post in Hollywood as permanent west coast editor for Doubleday, Doran & Co., as the first in the publishing business to set up a bureau to contact writers engaged in the film industry. Idea is that almost every screen scribe is ambitious to write the Great American Novel or even a tale of pioneer or modern life on the Pacific Coast.

Current Road Shows

(Nov.)

'Abie's Irish Rose'—Hartman, Columbus (3-6); Davi son, Milwaukee (8-13).

'Abie's Irish Rose' (2d co.)—Hanna, Cleveland (3-6); Virginia, Wheeling (8-10); Embassy, Johnstown (11-12).

'Army Play by Play'—Studebaker, Chicago (3-6); nglish, Indianapolis (8-10); Memorial Aud., Louisville (13).

'Arsenic and Old Lace' (2d Co.)—Colonial, Boston (1-13).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (3-13).

'Blithe Spirit'—Wilbur, Boston (3-6); Metropolitan, Providence (8); Bushnell Aud., Hartford (9-10); Shubert, Haven (11-13).

'Blossom Time'—Aud., Rochester (3); langer, Buffalo (4-6); Royal Alexandra, Toronto (8-13).

'Carmen Jones' (tryout)—Erlanger, Philadelphia (3-6); Boston Opera House (9-13).

'Connecticut Yankee' (tryout)—Forrest, Philadelphia (3-13).

'Corn Is Green'—American, St. Louis (3-6); Studebaker, Chicago (8-13).

'Dark Eyes'—Selwyn, Chicago (3-6); American, St. Louis (8-13).

'Doughgirls' (2d Co.) — Palace, South Bend (1); State, Kalamazoo (4); Michigan, Jackson (5); Michigan, Ann Arbor (6); Pittsburgh (-13).

'Doughgirls' (3d Co.)—Music Hall, Houston (3-4); City Aud., Beaumont (6); Municipal Aud., Orleans (7-8); Aud., Shreveport (9); Robinson Aud., Little Rock (11); ud., Memphis (12-13).

'Gilbert and Sullivan'—Royal Alexandra, Toronto (3-6); His Majesty's, Montreal (8-13).

'Good Night Ladies'—Blackstone, Chicago (3-13).

'Icecapades'—Arena, Philadelphia (3); Gardens, Pittsburgh (4-13).

'Ice Follies of 1944'—Arena, Chicago (5-13).

'Jane Eyre'—Civic, Pasadena (3); Civic Aud., Fresno ( ); College of Pacific U., Stockton (6); Geary, San Francisco (8-13).

'Janie' (2d Co.)—Civic, Chicago (3-13).

'Junior Miss'—English, ianapolis (3-6); Bijou, Battle Creek (8); Palace, Flint (9); Temple, Saginaw (10); Michigan, Lansing (11); Keith's, Grand Rapids (12-13).

'Kiss and Tell' Co.)—Harris, Chicago (3-13).

'Kiss and Tell' (3d Co.)—Plymouth, Boston (3-13).

'Kiss and (4th Co.)—Curran, San Francisco (3-13).

'Lady Behave' (tryout) — Playhouse, ilmington (4-6) (premiere); Maryland, Baltimore (8-13).

'Little Women'—Lafayette, Detroit (3-13).

'Life With Father' (2d Co.)—Victoria, Dayton (3); Memorial Aud., Louisville (4-6); Cox, Cincinnati (8-13).

'Lovers and Friends' (tryout)—Cass, Detroit (3-13).

'Maid in the Ozarks'—Great Northern, Chicago (3-13).

'Oklahoma' (2d Co.)—Ford's, Baltimore (3-6); Hanna, Cleveland (-13).

'Porgy and Bess'—Court Square, Springfield (3); Bushnell Aud., Hartford (4-6); Lyric, Allentown (8); Rajah, Reading (9); Karlton, Williamsport (10); State, Harrisburg (11); War Memorial Aud., renton (12-13).

' o' Fun'—National, Washington, -13).

'Student Prince'—Cox, Cincinnati (3-6); Hartman, Columbus (8-10); English, Indianapolis (11-13).

'The Patriots'—Erlanger, uffalo (3); Strand, Ithaca (4); Aud., Rochester (5-6); Walnut, Philadelphia (8-13).

'The Voice of the Turtle' (tryout)—Shubert, New Haven (4-6) (premiere); Wilbur, Boston (8-13).

'Three's a Family' (2d Co.)—Playhouse, Wilmington (11-13).

'Tobacco Road'—Locust, Philadelphia (3-13).

'Tomorrow World' (2d Co.)—Davidson, Milwaukee (3-6); Selwyn, Chicago (8-13).

'Uncle Harry'—Nixon, Pittsburgh (3-6); Ford's, Baltimore (8-13).

'What's Up' (tryout) — Walnut, Philadelphia (3-6).

'Winged Victory' (tryout)—Shubert, Boston (3-13) (premiere).

'Without Love'—Erlanger, Chicago (3-13).

Inside Stuff—Legit

Dailies, reporting the testimony of George Browne and Willie Bioff in the Government's extortion trial in New York, identified them as former officers of the International Alliance of Theatrical Stage Employees, but none mentioned the fact that IATSE is commonly known as the stagehands union. Last week's testimony touched on the plan of IA take over the unions, Browne and Bioff being forced to drop that idea when the Associated Actors and Artistes of America (Four A's) put up a determined battle.

The abortive 'steal' by Browne and Bioff came after IA gave Ralph Whitehead a charter for vaudeville, when the charter of the American Federation of Actors, which Whitehead headed, revoked by the Four A's. Bert Lytell, who headed the Equity contingent, opposed the cancellation. He was promised there would be no action taken while he was away for the weekend, but a vote was taken in his absence. Winifred Lenihan, as alternate for Lytell, voted yes, which provoked an Equity ruction. Miss Lenihan is no longer active in Equity affairs. IA was soon forced to rescind the charter given Whitehead.

Browne is not the first IA head to have his fingers in treasury of stagehands union. When the late Charles C. Shay withdrew was reported that expenditures amounting $100,000 had not been explained but under the union's the president may make outlays at his discretion. Shay was largely credited with Equity's victory the managers during the 1919 actors' stri

The Shuberts' Gilbert & Sullivan company, under the direction of R. H. Burnside, opened Monday (1) at the Royal Alexandra, Toronto, to a big advance sale aided by lively press interest. Roly Young in the Globe and Mail addressed an open letter to Rupert D'Oyly Carle, London, chiding him for not playing Canada when his troupe visited the U. S. Columnist mentioned it is the first professional G & S presentations that we've seen in more years than I can remember.' For the Canadian date the G & S operettas were limited to 'Trial By Jury,' 'Pinafore' and 'Pirates of Penzance' because the copyright on them has expired, Young contends, and he blames Carte restricting the use of other operettas which the latter controls.

'The Patriots,' which played Toronto last did not draw well, indicating that Canadians are much less familiar with American history than people on this side of the border, but first nighters cheered the character of George Washington, while the local critics didn't care for the author's (Sidney Kingsley) Alexander Hamilton, saying the dice were loaded against Hamilton by the playwrigh . he was the preserver of the Americ Union, because Lincoln a Hamiltonian.

The return of ittle Women' to the Lafayette theatre, Detroit, sets some historical sidelights since the play s, was produced in Detroit more than 30 years ago by the late Jessie Bonstelle and William A. Brady at the now departed Garrick theatre. ne oddity is that while the present performance the original was for only a week, a pale in icative of sequent success the dramatization of the popular book was to enjoy after its premiere. The original ast included Marie Pavey, Alice Brady, Gladys Hulett and Edith Spears as the four sisters.

What sharpens up historical interest is that this week also finds Katharine Cornell premiering here in her new play, 'Lovers and Friends.' It was in the role of Jo March in 'Little Women' that Miss Cornell won her rousing reception in London. Frank McCoy is aking the revival of the old favorite with Erin O'Brien-Moore, Marjorie Peterson, Beatrice Cole and Kirtland the sister roles.

Michael Todd called in the ticket brokers Friday (29) and gave pep talk, sayin allotments for his shows would be based on the of tickets each sold during the past year or Idea was to talk about 'The Naked Genius' (Plymouth) rather than his other shows, 'Star and Garter' (Music Box) and 'Something For The Boys' (Alvin). Agencies did surprisingly well with 'Genius' despite its bad press.

Next day Todd offered to a lay odds that 'Genius' got more coin on Friday night than any legit straight show in the country, takings being quoted over $3,000. One broker who did not attend the huddle said he was too busy. He was selling tickets.

Todd, who week optioned ichard Hyland's comedy, 'Here Comes Henrietta,' intends presenting Broadway this season, but has no idea of entering film production with that script or any other. He also denies negotiating with United Artists anyone else regarding a picture releasing deal. Report from the Coast last week was that Todd would team with agent Frank Orsatti in a film production with UA.

Eugene O'Neill's 'The Iceman Cometh' is occasionally mentioned for revival but it's virtually certain the play will not be produced until the war is over. Author, whose health is such that he cannot stand New York's climate, sends word from his Coast home that he does not believe such a serious drama would be acceptable under present world conditions.

O'Neill is insistent that he direct the play. Because he cannot journey east, the Theatre Guild, which has an option on the author's plays, proposed producin 'Iceman' San Francisco, not far from his home, but he nixed the idea.

Nellie Revell, ough retaining her radio program, will return to the publicity field, having joined the Assn. of Theatrical Agents and Managers. Miss Revell has agented many Broadway show, including Ziegfeld's 'Rosalie,' 'The Century Girl' (Dillingham an Ziegfeld) and John Cort's musicals. She plans remaining in New York but was in advance of several Al Jolson shows among others, also being general press representative for the former Percy Williams vaudeville circuit, nd she handled special exploitation for the Orpheum circuit.

Maxwell Anderson is writing a new scene to be inserted into the second act of 'Storm Operation,' his drama about the Allied invasion Sicily, which the Playwrights Co. intends bringing to Broadway late in ecember. Rusty Lane, former instructor at Wisconsin University, who attracted Anderson's attention with his production of the latter's 'Eve of St. Mark,' for the Red Cross in London, will stage the show. He is in the U. S. on furlough for the ssignment. John Garfield and Gertrude Musgrove are mentioned for 'Storm Operation' leads.

Grace Moore Draws $4,300 in K. C. 1-Niter

Kansas City, 2.

Concert by Grace Moore in the main arena of the Municipal Auditorium last Friday night (29) drew nearly 4,000 music-lovers. Gross was approximately $4,300.

House was scaled at a $2.24 top.

Boston Comic Opera $6,500 in 4 at Buff

Buffalo, Nov. 2.

Boston Comic Opera Co. in four performances at the Erlanger last week rang up a trim estimated $6,500 in the face decidedly adverse weather.

House was scaled at $2.20 top.

Plays Abroad

Continued age 42

Landslide

bute plans for the future, and one of the older girls who commits suicide rather than have her lover false to his ideals.

No outstanding performance to raise this sparse plot from the commonplace. A film version would provide more succulent fare in the way of real avalanche and glacier shots and with vast snow vistas convey the effect of isolation civilization more vividly.

Not much to show the hand of John Gielgud as producer. There is too much rushing in and out and up and downstairs, which is unsettling and unnecessary. As play never rises to any heights.

Clem.

Chi Biz Terrific; 'Janie' Big $14,000; 'Kiss' 19G; Army 1-Acters Up to 14G

Chicago, Nov. .

Every attraction in town is doing gold-rush business with sell-out performances the rule at least several times weekly. 'Janie,' which returned the Civic to the legit picture last week, is doing exceptionally well at a theatre several blocks from the rialto and the management reports $14,000 for the second week with a nice advance sale.

'Kiss and Tell' had another near-capacity week at the Harris, with $19,000, and 'Army Play by Play' at the Studebaker jumped to $15,500. 'Without Love' opened to $14,000 at the Erlanger, and Sunday night performances have been added due to the demand for tickets. Civic Opera House joined the legit circle last night (1) with Boris Morros' 'The Waltz King,' which opened strong with an advance sale indicating its stay until Christmas.

Estimates for Last Week

'Army Play by Play,' Studebaker (2d week) (1,400; $2.75). Jumped to $14,000.

'Dark Eyes,' Selwyn (5th week) (1,000; $2.75). Dropped a few hundred to $14,000.

'Good Night, Ladies,' Blackstone (81st week) (1,200; $2.75). Granddaddy of them all still hanging around $17,000.

'Janie,' Civic (2d week) (900; $2.75). Doing fine with management reporting $14,000 draw in second week against a $15,980 possible capacity.

'Kiss and Tell,' Harris (25th week) (1,000; $2.75). Virtual capacity again with $19,000.

'Maid in Ozarks,' Great Northern (61st week) (1,400; $2.75. Will soon pull stakes for road tour. Around $7,500.

'With Love,' Erlanger (1st week) (1,300; $2.75). Demand for tickets has necessitated the adding of Sunday performances. Did $14,000.

BARRYMORE 'CORN' $15,800 IN DET. 2D

Detroit, Nov. 2.

There's little decline in grosses here, with second weeks continuing to top the first-session figure.

Ethel Barrymore in 'The Corn Is Green' at the Cass theatre registered a tidier figure in the last week with approximately $18,000 at the $2.75 top. With the first week's $15,800 it brought the two-week tally to a choice $33,800. The play followed tonight (2) by Katharine Cornell in the premiere of 'Lovers and Friends.'

Gloria Swanson rounded out a five-week stretch of 'Let Us Be Gay' at the Lafayette with $8,900 for the final week at the pop-priced top of $1.65. It brought the five weeks' gleanings to approximately $50,000. Following the same price scale, Erin O'Brien-Moore moved in Sunday with 'Little Women.'

CARRADINE'S 'HAMLET' SOCK $14,000 IN FRISCO

San Francisco, Nov. 2.

The John Carradine Shakespearean players clicked well in Frisco for a giant $14,000, estimated, at $2 top, last week. 'Kiss and Tell' still held up strong at $17,000.

Estimates for Last Week

'Kiss and Tell,' Curran (1,700; $2.75 (2d week). Fine $17,000.

'Hamlet,' Geary (1,500; $2). Excellent $14,000.

'Abie' Sturdy $13,000 In 6 Days at Indpls.

Indianapolis, Nov. 2.

'Abie's Irish Rose,' returning after an absence of more than 15 years, clicked for a highly profitable $13,000 at a $2.20 top in six days, closing Saturday (30) at the English (1,500). Healthy interest in 'Junior Miss,' here for a four-day return engagement starting Wednesday (3). 'Dark Eyes,' after cancelling earlier dates, was reset for Nov. 15, 16, 17. 'Life With Father' was booked for a third annual engagement all of Thanksgiving week (22).

Rave Press for 'Patriots' But Only 8G, Toronto

Toronto, Nov. .

Despite a rave press, 'Patriots' chalked up disappointing $8,000 here, with citizenry generally unacquainted with the Jefferson story. Royal Alexandra (1,251-seater) was scaled at $2.50 top.

Meanwhile, Boston Comic Opera with 'Pinafore' and 'Pirates of Penzance' had advance sale of $8,000 at same scale for this week of Nov. 1.

'Senior Partners,' a family play by Emily Seaber Parcher, is being submitted to producers by the Liebling-Wood agency.

'Blossom Time' $18,800 In 19th Cleve. Visit

Cleveland, Nov. 2.

Although it was 'Blossom Time's' 19th visit to Cleveland, operetta socked the jackpot for over $18,800 in nine performances at Hanna last week, with $2.75 top.

Near-capacity biz was surprise to house management as well as J. J. Shubert, in town on a look-see, who said local gross surpassed all stands show has played so far this season.

'Abie's Irish Rose,' back at Hanna for second time within three months, also refuting crepe-hangers by drawing healthy-sized crowds. 'Oklahoma,' due Nov. 8, nearly sold out by landslide of mail orders.

'OKLAHOMA' $63,000 IN 2 SRO D.C. WEEKS

Washington, Nov. .

'Oklahoma' in 18 performances at the National grossed a total of $63,000 in two weeks. First seven days was $27,500, but two extra performances at full boxoffice price, without ATS subscriptions, boosted the second week to $36,000. This was all the theatre could hold.

'Sons o' Fun' came in on Monday (1) with an advance of $20,000. The Olsen and Johnson musical at $3.85 top should top 'Oklahoma's' gross. The two stars bought 50 seats for the opening performance and 20 seats for each subsequent show, distributing same to members of the Cabinet, U. S. officials and members of Congress. Comics are their own best customers since they pay the full boxoffice rate.

'Uncle Harry' and 'Patriots' arrive in late November for two weeks each. They will be followed by a fortnight's engagement of Gilbert and Sullivan.

'TOMORROW' STRONG $16,500 IN ST. LOUIS

St. Louis, Nov. 2.

Facing such opposish cuffo Navy Day program that drew 15,500 natives to the Kiel (Municipal) Auditorium a few block aways, 'Tomorrow the World' wound up a successful one-week stand at the American theatre Saturday (30). With the 1,700-seat house scaled to $2.80, drama drew an estimated $16,500. It was one of the best takes of the current tour.

The moppet Dickie Tyler drew raves equal to those dished out by the crix to Elissa Landi and Paul McGrath. Ethel Barrymore in 'The Corn Is Green' opened a one-week stand at the American last night (Monday). The house is scaled to $2.80, and a heavy advance points to a profit.

'Eyre' $9,000, 'Ozarks' 4G, L.A., 2 New Entries

Los Angeles, Nov. 2.

Five shows are currently keeping the lights bright in local legit houses. Bowing in last week was 'Save Me a Sailor' at the Mayan; and 'Yours for Fun' at the Hollywood Music Box. Latter got away to a good opening last Thursday (Oct. 28), while Mayan is playing about average on initial week downtown.

Next for the Biltmore is Constance Bennett in the Theatre Guild production, 'Without Love,' opening Nov. 17 for two-and-a-half weeks. 'Jane Eyre' closed Saturday (30) with $9,000 for final week. 'Eyre' does week of one-nighters, then lights the Curran, San Francisco, Nov. 8 for four weeks.

'Maid in the Ozarks' at the Belasco is counting up $4,000 on the seventh week after taking same last stanza. 'Blackouts of 1943' is steady with $14,500 estimate on 72d week. 'New Meet the People' at the Assistance League is pulling another $4,000 in 14th week.

'Jr. Miss' $9,000 In 2d Cincy Visit

Cincinnati, Nov. .

Repeating within seven months of its first Cincy visit, 'Junior Miss' disappointed last week in the 1,300-seat Cox theatre by grossing less than $9,000 at $2.20 top. The show pulled $15,500 in the same house at $2.75 top on its engagement last March.

This week the Cox has Everett Marshall in a 'Student Prince' revival at $2.75 top. Next week 'Life With Father at $2.20 high, and week of Nov. 'Army Play by Play' at $2.75 top.

'Porgy' Nice $13,500 In 6 at New Haven

New Haven, Nov. 2.

'Porgy and Bess' dropped by the local Shubert for a four-day stand (27-30) and carted off a nice estimated $13,500 on six performances.

Current last half is break-in of 'Voice of the Turtle' (Sullavan-Nugent) for three days (4-6). Next week brings 'Blithe Spirit' for Nov. 11-13, then follows 'Three's a Family' for weekend of Nov. 18-20.

'Artists' Paces Boston, $21,000

Boston, Nov. 2.

Faced with dwindling returns throughout its three-frame session at the Opera House, 'Artists & Models,' Lou Walters' revue, nonetheless topped the market during a week of steady rain, and moved out Saturday (30). 'Blithe Spirit,' opening Monday (25) on first return visit, also hurt by the weather, didn't respond as expected, but advance is good. Same more or less true of 'Kiss and Tell,' dropping slightly in seventh week.

'Arsenic and Old Lace' opened strong at the Colonial Monday (1) in third visit to town; 'Winged Victory,' mammoth air force show, a sensational biz getter, opened Tuesday (2) at the Shubert. Meanwhile 'Carmen Jones,' originally set for the Opera House same night, was set ahead to the 9th. Due in on the 8th is 'Voice of the Turtle,' at the Wilbur, while on the 15th 'Doughgirls' goes to the Colonial; 'Abie's Irish Rose' to the Plymouth and 'Student Prince' to the Shubert.

Estimates for Last Week

'Artists and Models,' Opera House (3,400; $4.40 Sats., $3.85 others). Hurt, like the others, by tough weather, to take an estimated $21,000. Moved out Saturday (30).

'Blithe Spirit,' Wilbur (1,300; $2.75). First visit since debut here, but not as good as expected at estimated $12,000. Severe weather encountered. Final week current.

'Kiss and Tell,' Plymouth (1,424; $2.75). Seventh week slight cropper following week of rain; $12,800. Next to last week current.

'FATHER' FINE $15,000 IN 3D PITTSBURGH STAY

Pittsburgh, Nov. 2.

Legit biz continues on the upbeat locally after a sluggish start, with 'Life With Father' latest to walk out of town carting a chunk of coin. Comedy on third visit here last week at $2 top grabbed better than $15,000 to show a neat profit, and could have stayed an extra session, just as it did on first two trips to Pittsburgh.

Harry Bannister, in title role, is believed to have contributed a little something to the take at Nixon, since he's an old-time Pittsburgh stock favorite, and about 15 years ago operated a stock company at this same house with his then wife, Ann Harding.

Nixon currently has its second subscription play, 'Uncle Harry,' and a great deal of local interest in it, since author, Thomas Job, is an instructor in playwriting at Carnegie Tech drama school, although presently on a leave of absence in Hollywood writing for Warners.

'DOUGHGIRLS' (2D CO.) $19,000 IN SPLIT WK.

Omaha, Nov. 2.

'The Doughgirls,' with Taylor Holmes, Lenore Ulric, Betty Furness, Peggy French and Leila Ernst in the leading roles, played to a fine $5,700 in two nights at the Omaha theatre at 83c to $2.75.

Other split-week dates brought the week's total to an estimated $19,000.

Rains Dent B'way But Biz Still OK; 'Othello' Capacity $25,000, 'Genius' Surprising 20G, 'Nocturne' 5G in 7

Broadway was somewhat bogged down by heavy rains last week from Monday until Friday, and takings at most theatres dropped 5% and in a few instances 10%. However, that didn't prevent 'Othello' getting capacity, nor 'The Naked Genius' climbing towards capacity. Last week's three arrivals were on the down side, though one may survive; another was taken off.

Estimates for Last Week

Keys: *C (Comedy)*; *D (Drama)*, *CD (Comedy-Drama)*, *R (Revue)*, *M (Musical)*, *O (Operetta)*.

'A New Life,' Royale (7th week) (M-1,347; $3.30). If sticking after this month another house will be found; 'The Naked Genius' moves from Plymouth next door to mak way for 'Lovers and Friends'; 'Life' around $7,000.

'All for All,' ijou (5th week) (C-630; $3.30). Using some cut-rates and getting modest money, but management apparently satisfied; $5,500.

'Angel Street,' Golden (99th week) (D-789; $3.30). Has been climbing, with gross claimed to have topped $9,000 despite bad weather.

'Another Love Story,' Fulton (3d week) (C-938; $3.30). Rain affected boxoffice about $1,000 and the gross approximated $14,000; still very good for this one.

'Arsenic and Old Lace,' Hudson (147th week) (CD-1,094; $3.30). ackers are still collecting dividends and, while mostly from the road show, this one still making money; $9,500.

'Artists and Models,' Broadway (R-1,942; $4.40). Presented by Lou Walters and Don Ross et al.; comes in after Boston showing; opens Friday (5); $7.70 top for premiere.

'Early to Bed,' Broadhurst (20th week) (M-1,160; $4.40). Went off in about same degree as some other musicals, with last week's count around $25,500.

'Harriet,' Miller (26th week) (D-940; $3.85). Rated around $18,000 or slightly better; playing three matinees weekly and aimed through winter.

'Janie,' Playhouse (59th week) (C-865; $3.30). Road company in Chicago faring better than number one show, which continues to turn a weekly profit; bit off, but rated over $10,000.

'Kiss and Tell,' Biltmore (32d week) (C-920; $3.30). Leaders not affected as much as others during last week's storms, and takings quoted well over $16,500.

'Life With Father,' Empire (205th week) (D-1,000; $3.30). Will celebrate completion of fourth year on Broadway at weekend; getting very good money; dipped under $13,500.

'Manhattan Nocturne,' Forrest (1st week) (D-1,195; $3.30). Majority of notices adverse, but three notices were favorable; takings first seven times (Tuesday opening) claimed around $5,000.

'Oklahoma,' St. James (31st week) (M-1,493; $4.40). There's always a boxoffice line here, and sale extends into February; always capacity; $30,600.

'One Touch of Venus,' Imperial (4th week) (M-1,450; $4.40). Only theatre parties sold prior to premiere, holding down the possible money capacity; standees all shows; $32,500.

'Outrageous Fortune,' 48th Street (D-873; $3.30). Presented by William Brown Meloney and Rose Franken; written by latter; opens tonight (3).

'Rosalinda,' 44th St. (53d week) (O-1,347; $3.30). Among the shows affected by the weather, but again got important money at $24,500; moves to 46th Street after another week.

'Slightly Married,' Cort. Withdrawn after one week; quoted around $4,500 following adverse notices; efforts made to relight; 'Get Away Old Man' booked here.

'Something for the Boys,' Alvin (42d week) (M-1,337; $4.40). Went off, and yet another very good week registered, with $28,500 the approximate figure.

'Star and Garter,' Music Box (71st week) (R-1,000; $4.40). This run show was off more than some others; takings quoted at $17,600; still that should be plenty okay profit.

'Stars on Ice,' Center (65th week) (repeat date) (R-3,000; $1.65). Seems to get goodly share of visitors to Radio City with the price scale factor; rated over $27,000; Evelyn Chandler and Bruce Mapes joined cast.

'The Doughgirls,' Lyceum (44th week) (C-997; $3.30). Very little change here despite the weather and the takings again well over $16,500; virtual capacity right along.

'Three's a Family,' Longacre (25th week) (C-1,016; $3.30). Dip here about the normal drop for straight plays; gross around $11,000 turned goodly profit.

'Tomorrow the World,' Barrymore (29th week) (D-1,064; $3.30). Indications are anti-Nazi drama will ride through winter; somewhat affected but around $15,000 last week.

'The Naked Genius,' Plymouth (1st week) (C-1,075; $3.85). Maybe not a run show but big money-getter so far; gross close to $20,000, surprising to firstnighters.

'The Two Mrs. Carrolls,' Booth (13th week) (D-712; $3.30). Another show that has fooled Broadway; early arrival not much affected last week and topped $14,000.

'Victory Belles,' Mansfield (1st week) (C-1,050; $3.30). Was panned but intention is to stick; substantial backing; rated around $2,500 in first seven times.

'Ziegfeld Follies,' Winter Garden (31st week) (R-1,523; $4.40). Box offices generally dented by weather and no exception here; went off to $38,000 but that's biggest money on Broadway.

Revivals

'Merry Widow,' Majestic (13th week) (O-1,695; $3.30). Not off as much as most others and quoted close to $29,000; revival is cleaning up.

'Othello,' Shubert (1st week) (D-1,325; $3.30). It took Shakespeare to give season a dramatic sock; capacity all performances, and the gross went to $25,000.

Stock

'The Petrified Forrest,' New Amsterdam Roof. Planned stock showings for 10 weeks; started Monday (1); under management of Mary Elizabeth Sherwood.

Added

'Laugh Time,' Ambassador (8th week) (vaude; 1,200; $2.75). Went off another $2,000, with gross around $18,000; attributed to switch from Shubert rather than weather; still highly profitable.

'SONS' BIG $32,600 IN BALTIMORE WEEK

Baltimore, Nov. 2.

There was plenty of action for 'Sons o' Fun' at Ford's last week, where the $3.87 top attained a rosy week's figure of $32,600. Both legit stands are open currently, with Ford's housing 'Oklahoma,' and the indie-booked Maryland has the Milton Berle-Clifford Hayman production of Lucille S. Prumbs' 'I'll Take the High Road,' featuring Jeanne Cagney in the femme lead.

'Oklahoma' set all records for advance action here, with all remaining seats after American Theatre Society-Guild subscription list was provided for, quickly grabbed up by long lines of customers, most of whom left without pasteboards. It was a clean sellout before company's arrival in town.

'Conn. Yankee' Fine $12,500 in 1st 4 Philly Shows; 'Carmen' Socko 30½G

Philadelphia, Nov. 2.

'Carmen Jones' led the field by a wide margin among Philly's four legit shows last week, although 'Connecticut Yankee,' late entrant (Thursday night), gave the Billy Rose musical strong competition at the end of the week.

The management's last-minute decision to hold 'Jones' for a third week at the Erlanger proved to be a very wise one, with the sale already indicating virtual capacity all this week. Last week—first full stanza—saw around $30,500 grossed, and that meant SRO at virtually all performances except midweek matinee.

'Yankee,' receiving decidedly mixed notices but plenty of encouragement, got $12,500 in four performances at the Forrest. Football crowds here for the Army-Penn footbal game flocked to both Erlanger and Forrest Friday and Saturday nights; but the Billy Rose production had the edge with its solid advance.

The town's third musical show (first time in years Philly has had three tune shows at once) didn't fare so well. Crix were far from kind to Mark Warnow's 'What's Up,' which opened a fortnight's run at the Walnut. Show only got $10,000 at $3.42 top. Scale figured too high in face of strong competition. Show lacks names, and crix flayed everything but the score and the willingness of a couple of the younger performers.

'Uncle Harry' landed a very nice $16,000 in its second and final week at the Locust as the second ATS subscription offering of the season. Would have done several grand more if not on sub. [illegible]

Karloff-'Arsenic' 22G In New England Wk.

Springfield, Mass., Nov. 2.

The Boris Karloff 'Arsenic and Old Lace' company grossed an estimated $3,800 Wednesday (27) in two performances at the Court Square theatre under Playgoers auspices. Matinee was off, the play having been here three times the past two years, and the Playhouse having given it earlier in the month.

Rest of the split week, divided among Worcester, Northampton, Springfield, Providence and Hartford, grossed an added $18,200.

SAMUEL FRENCH

SINCE 1830

Play Brokers and Authors' Representatives

West 45th Street, New York
West 7th Street, Los Angeles

OBITUARIES

Max Reinhardt, most imaginative known foreign producer and director to gain attention over , died at his apartment in New York Oct. 31, cause of demise being pneumonia which followed paralysis. He was a Viennese but most of his spectacular stagings were accomplished in Berlin and Salzburg, establishing a famed drama festival in the latter town. He was hounded by the Nazis but before becoming a refugee, he was hailed as a genius in America. Reinhardt sensed he was dying and requested: No flowers—make a contribution that will help destroy Hitler.'

Morris Gest engaged Reinhardt to stage 'The Miracle' in 1924 at the Century and that presentation was regarded as superior to the production of the same spectacle for Charles B. Cochran in London 3 years before the New York showing.

In 1927 Gilbert Miller brought Reinhardt back to this side for a season of German performances the Century (razed) and then the Cosmopolitan, at Columbus Circle.

Reinhardt resented 'Midsummer Night's Dream' the Hollywood Bowl, the Shakespearean play then being picturized. It was evident that while most of Reinhardt's attractions over here were vast, the shows were not financially successful. That not only applied to the 'Miracle' but to 'The Eternal Road' done at the former Manhattan opera house, N. Y., in 1937. Four years before that he had been barred from theatrical activities Germany, his final production in Berlin was in 1931, when he staged another spectacle 'Tales of Hoffmann,' which used 973 people. Before he left Germany he was credited with participating in the production of 425 plays, not a few being by Shakespeare and George Bernard Shaw. His most recent activity in New York was in auditioning for 'La Belle Helene,' which he originally produced on the other side and which is slated for production by the New Opera Company. Latter group of socialites also produced 'Rosalinda' (44th Street) which has been running more than year, operetta being his version of 'Die Fledermaus.' Last year he formed a partnership with Norman Bel Geddes and Richard Myers. Firm flopped with 'Sons' and Soldiers,' then dissolved.

He is survived by his second wife, Helene Thimi, former Austrian actress, and two sons, Gottfried, a sergeant in the Army Signal Corps and Wolfgang, a producer for Warners.

BEN BERNIE

1891—1943

So live
That when thy summons comes
To join the inexorable caravan
That moves to those pale realms of shade
Thou go not as a galley slave at night
Scourged to his dungeon
But sustained and soothed by an unfaltering trust
Approach thy grave
As one who draws the curtains of his couch about him
And lies down to pleasant dreams.

From "THANATOPSIS,"
By Wm. Cullen Bryant.

PHIL BAKER

Geo. M. Cohan

(1878-1942)

JERRY VOGEL

HARRY LANE

Harry J. Lane, 67, died at the Hospital for Joint Diseases, N. Y., Oct. 27. He had been under treatment for a complicated condition.

Formerly on the stage, Lane was employed by Equity, being in charge of stock company and alien actor regulations, but several years ago was retired on a pension. He joined Equity shortly after its inception in 1914 and won membership drive contest, prize being a life membership.

At that time there were set dues and the cost of becoming a member was $5. That is the only payment Lane ever made to Equity, his being the only instance of the kind in the association's records.

Alexander L. (Al) Jones, ied of tuberculosis Oct. 29 Phoenix, Arizona, where re- moved from San iego He was formerly a roadway producer, teamed with Morris Green in the presentation of the several editions of the 'Green ich Village Follies.' duo also clicking with ugene O'Neill's 'Desire Under the Elms' and 'The Squall,' also a drama.

Understood that the late Joe Leblang was interested in the Jones and attractions.

of the Theatre Ticket agency, the past half a dozen years has inactive in show business and spent most of his time in the west because of illness.

FREDERICK GAGE

Frederick Gage, 70, connected with the stage and screen for 40 years, died Oct. 26 in Los Angeles following a heart attack. His career began in Lynn, Mass., where he managed a theatre, later shifting to Syracuse to operate an Erlanger house.

In pictures he was associated at various times as salesman and district manager for Paramount, Artcraft and Universal, and for 15 years was branch manager for United Artists in San Francisco, Los Angeles, Seattle and Salt Lake City. At the time of his death he was owner of the Showshop theatre in Glendale, Cal.

Surviving idow, formerly known on the stage as Edith Lyle.

JACK KING

Jack King, 41, songwriter and picture composer, died Oct. 26 in Hollywood following a long illness. He was best known for such tunes as 'How I to Know,' 'Everything's Been Done Before' and 'Poplars.' With Elsie Janis he wrote the theme song for the Paramount newsreel. Before illness forced him to retire he was composing the music for ballet in Metro's 'Kismet.' His mother survives.

NICHOLAS McLEAN CARTER

Nicholas McLean Carter, who wrote under the name of Harrison Carter, ied suddenly in Hollywood Oct. 23, aged 50. He had served in Africa with the British Army during the First World War. He was a representative of the Myron Selznick agency in Hollywood for five years and later became a script writer.

A Memorial Mass of Requiem on Friday, November 5, 1943, at 10:30 o'clock A.M., will be celebrated at the Church of the Blessed Sacrament on West 71st Street, just off Broadway, New York City, for
JOSEPHINE COHAN NIBLO
JERE J. COHAN
HELEN F. COHAN
and
GEORGE M. COHAN
Who died November 5, 1942
Music will be provided by Prof. Warren Foley, his organist and choristers.

He is survived by a son, Nicholas McLean Carter, Jr., and a sister, Mrs. James H. Macfarland. He was the former husband of Marion Carter, N. Y. publicity woman.

CHARLES WILLIAMS

Charles (Cowboy) Williams, 59, former vaude performer, died at his home in Mooreville, Conn., Oct. 24. After retiring from the stage 15 years ago, Williams became a stock broker. More recently he was proprietor of a tavern. He and his wife, who ives, toured the U. S. and Europe in an act billed Williams and Lake.

EMMA HARRIS

Mrs. mma Harris, mother of Zack Harris, now a resident of Los Angeles, and well known in the picture field, died Oct. after a lingering illness, aged 87.

Mrs. arris was mother-in-law of Louise Glaum, star the silent days, now producing legitimate plays in Hollywood.

WALTER STANTON

Walter Stanton, 88, veteran of the English music halls, died Oct. 29 in Los Angeles. He started show business when he was 20 and was known as the 'giant rooster' and creator 'Chanticleer.' He leaves two sons, al and rnie Stanton, vaude performers.

ABE BERK

manager of the Mercury atre, uffalo, died Oct. 28 in that city. World War I disabled veteran received Distinguished Service Medal in 1917 and was prominent Veteran and fraternal organizations in Buffalo.

Widow and son survive.

RUIT

Eugene Ruit, of the Monocled Ambassadors, was killed Nov. plane crash at von Park, Fla.

Further details in vaudeville section.

Joseph McLain, 65, former plant superintendent of the old Vitagraph studios in Brooklyn and for the last 15 years a prop man at RKO, died Oct. 24 in Hollywood after a heart attack.

Ted White, 65, animal trainer for 25 years with the Cole Brothers Circus, was trampled to death by an elephants in Douglas, Ariz. Animal, 51-years-old, went mad had to be destroyed.

Mother of Bob Moss, Coast production manager of Blue network, died Oct. 31 in Hollywood.

FCC Commish

Continued from page 21

and a symphony orchestra, by labor union, becomes controversial. The network, according to the would sell time to General Motors to Vandercook as commentator, but would not sell time to the AFL to sponsor the same commentator, because would be controversial.'

Durr then reminded the audience that the Blue has since changed hands and the new owner, Edward J. Noble, has stated that he will consider all requests for time strictly on their individual merits and without arbitrary discriminations.

Shortwave Picture

In discussing the international picture, Durr stated that prior to the war shortwave broadcasting was in private hands, but the stations were few in number and did not have enough advertising to sustain them. Since the war the Government has taken them and the number of stations increased. He then posed several questions. 'What will our international policy be after the war? Will the Government continue to operate these stations, or will they be returned to private hands, or will we have both Government and private stations operating side by side? Should we have one standard for what we shall hear from our domestic broadcasting stations and another for what we shall beam to the people of other countries?'

Durr then into the CBS policy on editorializing. 'I will not attempt here to argue the merits or demerits of this policy (requiring commentators to eliminate all personal opinion from their comment on the grounds that this will prevent business concerns from airing their own philosophies). The commentators themselves have taken up the cudgels and it looks as if this is an issue that will be adequately aired. CBS should be commended for making its facilities available for the discussion of its policies,' Durr said.

William Shirer, CBS commentator, who also addressed the assemblage, stated that 'I would say that you find as much true freedom CBS as any other network—if not more. I myself have never had as much as a whisper of a suggestion from my sponsor about the contents of my broadcasts.'

He pointed out that 'the handful of men who are now analyzing news on the air respon- sibility peculiar position, and that very responsibility when you come right down to it imposes ictions.' strictions, he sai , are probably inevitable the public good.' They should limited as possible, and I confess that myself I have not been able to down in words any Golden Rule about So far as I am concerned,' he concluded, 'we should avoid cheap, gossipy and sensational comment on the terrible problems which these dark days.'

'4 Freedoms'

Continued from

waiting for them vast and avi audiences.'

Metro, RKO, Warners, 20th-Fox, Paramount and Pathe either in the vanguard duction of such pix gearing their schedules for of the new type short in the near

At least two stu ios have skedded a series of four shorts each of which will revolve around tha Atlantic Charter's 'Four Freedoms,' with Metro planning them on an ambitious scale. Similarly, Pathe, which sees unlimited opportunities short subjects keyed to post-war construction, has lined up a series based Norman Rockwell's conception of the 'Four Freedoms' via his celebrated paintin s and which will be backgrounded musically by Russell Bennett's symphonic interpretation of the four-fold basic liberties and democratic ideals.

Likewise keyed to the adjustments to come, with emphasis on social values, is the forthcoming Metro picture, 'This Is Tomorrow,' which puts stress fact that one of the hopes and necessities of the post-war future is the decentralization of America's over-crowded industrial centers. As such 'Tomorrow' deals with the challenge of rebuilding or replacing today's obsolete cities and creating a new form of community to meet the needs of a new concept of living for the future.

Paramount and Warners, two of the more erudite of subject companies, both announce that shorts will play a more dominant role in the companies' output, with Par's popular science series based on the 'tomorrow' theme to be enlarged in scope.

A. L. Mayer Stresses Films As Post-War Aid

Arthur L. Mayer, assistant to the Coordinator the industry's War Activities Committee, pointed to the vital role pictures will play after the war ends in his talk last Thursday (28) before the 20th Annual Conference of the National Board of Review at Hotel Pennsylvania, N. Y.

Mayer said that the American public, partially as filmgoers but primarily as citizens facing the problems of post-war years will have a pressing need for the visual concrete messages on topical themes that documentary shorts can project. Mayer's talk preceded the screening of 'This Is Tomorrow,' Metro's unreleased subject in the John Nesbitt 'Passing Parade' shorts series. This the initial film from the industry treating with anticipated adjustments following the war.

Here's A Ripley

Continued from page 1

soldiers want sex, raw sex, as the only feature of their camp shows.

'Few soldiers will shy away from a story which begins: 'Did you hear the one about the farmer's daughter' when an entire show is devoted to the question of who makes a pass at the blonde star—that is much too much.'

'The soldiers don't want a nicey, nice show—they get a laugh out of a fast line of chatter. But when their favorite actress or the lovely voice they have heard over the radio adopts an Army vocabulary and makes sex the script for a skit, the soldiers don't like it.'

AFRA Code

Continued from page 19

(open-end ones which could played repeatedly specific sponsors, under certain conditions) are completely eliminated, making all platters now Class A. Artists must be paid an extra fee equal to the original fee for repeat broadcasts of all Class A transcriptions.

The new scale for actors announcers calls for $4 for minute (or less) transcription (old rate $2), $6 for two-minute (formerly $3), $10 for -minute (was $5), $16.50 for 15-minute (was $12), $27.50 for 30-minute (was $20), $38.50 for 60-minute (was $28). The basic scale for singers is now $44 for a 15-minute show for soloists (was $25) and ran ing down to $15.40 for group singers (was $11). The rate for signature voices remains $150 a year for soloists, but dramatized commercials are raised to $16.50 for a 15-minute show (was $12) and library service for singers upped to $44 for soloists (was $31).

Under the new regulations, sound effects men get $7.50 an hour, without equipment, but if the sound effects man provides his equipment he and the producer must agree on a fee in excess of that. Staff sound effects men get $300 a month the first six months, $350 a month the second six months and $400 a month thereafter, for a 40-hour, five-day week, with overtime at time and a half. Employment for sound effects men must be in 13-week cycles, with either side permitted to give two weeks' termination notice at the end of any 13-week period.

Fidler Defies

Continued from page 2

is her such situations, she sought out Gilman, Coast head man, and was immediately upheld.

When the script was tossed back at Fidler, with the Bette Davis blue-penciled, he screamed in protest. Firmly and with nality Miss Brown told him the item was out and that that idler insisted on a 'stet' (printer's term for restoring struck out lines) and challenged the authority of both Miss Brown and Gilman. She let him rave and then ordered the net's en ineer stay close to the fade knob when Fidler got around to the Davis item.

Sure enough Fidler started after the Davis blurb, but he didn't get far. The fade went in on a cue from Miss Brown and the great gabbo tattled away at a cold mike. After that episode Miss Brown left for well earned rest as had others along the Blue's right-of-way on the solemn Sabbath. For they had been through another Sunday of Drew Pearson, Walter Winchell, John J. Anthony and Jimmie Fidler.

The aspirin concession on the Blu Sundays is said to be cleaning up.

MARRIAGES

Mary Frances Cross to Lt. Fred Christensen, Jr., Oct. 30, Memphis. Groom is former program manager for radio stati in Kearney and Fremont, Neb.

Hazel Forbes to Cpl. Charles Eberly, at Mojave, Cal., Oct. Bride is showgirl and former wife of Harry Richman, vaude and musicomedy star.

Joan Mann to Jack Hurdle, Oct. 23, in Richmond, Va. Bride's a Rockette at the Radio City Music Hall, N. Y.; groom is a former staff director for the Benton & Bowles agency.

Fred Knight to Eleanor Osterberg in New York Oct. 29. Groom is staff announcer at WIBG, Philadelphia.

BIRTHS

Mr. nd Mrs. Harry Pierce, son, Pittsburgh, Oct. 6. Father is with Billy Yates band at Hotel Roosevelt, Pitt.

Mr. and Mrs. Carl Peppercorn, dau , New York. Father is RKO salesman in Pittsburgh.

Cpl. and Mrs. Robert Hornick, son, Johnstown, Pa., Oct. 3. Father formerly managed theatres in untingdon and Connellsville.

Mr. and Mrs. Michael Uris, Hollywood, Oct. 25. Mother the former Dorothy Tree of stage and screen.

Mr. and Mrs. George W. Smith, daughter, Oct. 30, New York. Mother is Doris Sharp, of Radio Talent Registry.

Mr. and Mrs. Robert Young, daughter, Hollywood, Oct. 28. Father the film star.

Mr. and Mrs. Johnny Downs, daughter, Hollywood, Oct. 27. Father is a screen actor.

CHATTER

Broadway

Bide Dudley still very ill at Polyclinic hospital.

Paul Douglas back from Italo-African war front.

The Charlie Einfelds will be east 10 days on this trip.

Nat Dorfman back from Coast, has opened new p.a. offices.

'Ice Follies of 1944' opens Madison Square Garden Nov. 23 at $3.85 top.

John Fogarty has developed into one of the most popular tenors in Australia.

Plans afoot to revive the old Cheese Club with Harry Hershfield as president.

C stuming for new Sonja Henie ice show costing $100,000. Brooks has the contract.

Earl G. Thomas, exec v.p. of the A. & S. yons office, to Chi for a week on agency biz.

Leo Spitz (International Pictures) confined to hotel, following arrival from the Coast, due to cold.

Will Morrissey temporary of ship building plant; his duty being to entertain visiting celebrities.

Bernard Klawans now the board of governors of Old Oaks Country Club, at Purchase, N. Y.

James Proctor has entered the Merchant Marine, his publicity office being handled by Peggy Phillips.

Producer Edgar MacGregor's son, now an American sub commander, cited for exploits in the Mediterranean.

Motion icture Bookers Club of Y. has set up an allotment fund for families of members now in the armed services.

Mrs. Sam Merin, widow of the Broadway who died last spring, gave birth to a girl at Flower hospital on Thursday (28).

Burns Mantle joined the Writers' War Board committee on scripts for soldier and sailor shows, succeeding the late John Anderson.

A male member of the Cristiani Family, currently at the Latin Quarter, N. Y., took the count in a recent fist fight with a stagehand.

Eddie Maychoff, former orchestra conductor and latterly niteries as a mimic, has replaced George Baxter in 'Early to Bed,' Broadhurst.

Ernie Holst is now a maestro-boniface at the relatively new Casablanca which is directly opposite El Moroc , where he long batoned his band.

John Joseph, Universal ad publicity chief, plans leaving for the Coast this weekend, stopping off two days in Chicago, his former home, en route.

Negotiations underway for Leon & Eddie's open a Miami Beach branch the famed 52d street spot on the site of the Beachcombers there.

Lillian Jenkins, acting ublicity director of Madison Square Garden, to Chi for a o.o. the 'Ice Follies' there prior to its coming the Garden later this month.

Robert W. Huffman, field rep Metro in the Denver territory, signed to join the U. Maritime Service and takes his basic training at Catalina Island, Calif.

Pat O'Brien, who arrived in N. Y. from preems of 'Iron Major,' in which he's starred, at Boston and Worcester, stayed over for the start of the picture here at the Globe.

Arthur Pierson, Paramount writer-director, east for short vacation. While here, will attend the premiere of 'What's Up,' the musical comedy for which he collaborated on the book.

Ray Connors, manager of Palace, who recently was operated on for removal of a kidney stone, leaves today (Wednesday) with Mrs. Connors for recuperative vacation in Miami.

Mrs. Ben (Wes) Berhi into the Madison hotel; had her Sherry-Netherland apt. only a few days, but forced to move because of prior reservations. She returns to the Coast next week.

Jerry Lester, Jerry Wayne and Don Douglas will narrate films for the OWI Bureau of Motion Pictures Overseas. The actors volunteered their services and, after voice tests, were accepted.

Mayor La Guardia visiting mayors will be present at Civilian Defense Recreational Committee headquarters Thursday (4), when 5,000,000th free theatre ticket will be given to an enlisted man.

Al Jolson lammed it to the Roney-Plaza, Miami Beach, as soon as he was able to navigate under his own power. Had been laid up several weeks from flu and malaria, but counts on the sun for a rest cure.

Bill Dover, exec administrator of the ETO (European Theatre of Operations) for USO-Camp Shows, left for the Coast Sunday (31) for huddles with CSI prexy Abe Lastfogel on expanded overseas duty.

Anthony Mele, who has two sons in the service, is now known as 'The Mayor of East 56th Street.' He owns Theodore's restaurant, Le Ruban Bleu niter, above it, and a retail liquor store, Mele's, on the ame block.

Large delegation of exhibitors and lads in sales expected to turn out for the 'Sliding Scale Dinner' tomorrow night (Thursday) of Allied Theatre Owners of New Jersey, to be held at Harry Hecht's Ritz restaurant, Passaic, N. J.

Man-bites-dog: Louella O. Parsons showed her appreciation to pals who hosted her in N. Y. via gifts of wristwatches, etc. She left for the Coast over the weekend, following her Basin St. broadcast, guesting with Oscar Levant.

Helen Finnegan, private sec to Charles M. Reagan, assistant general sales manager for Paramount for 16 years, has resigned, and on Nov. 13 will be married to Wallace Clifton Rogers, v.p. and general manager of N. Y. Rubber Corp.

Monty Banks has a neat tieup with the Santa Fe R. R., which plugs his El Borracho, new East 55th street eatery, on the Chief and Super-Chief. Thus the film bunch makes the Borracho ('Little Drunkard,' in Spanish) almost a first stop.

Les Zimmerman is new head of the publicity department of William Morris agency, taking over for Arnold Horwit, who has become personnel director of Eureka Shipyards, Newburgh, N. Y. Len Sitomer continues as assistant p. a.

Par delegation, including Barney Balaban, Neil Agnew, John W. Hicks, Russell Holman and Bob Gillham, back from Coast huddles. Balaban and Agnew having first stopped at San Francisco to attend a luncheon meeting of local exhibs.

John B. Nathan, Paramount's managing director for Argentine, Uruguay, Paraguay and Chile, to Coast over the weekend for studio once-over of new product. Paul Ackerman, of Par's foreign publicity-ad department, accompanied him.

'Life With Father' fifth anniversary party on Sat. (16) backstage at the Empire. 'Merry Widow' staged a dual fete this past Sat. on 100th performance of the show and also the seventh anni of the stars, Mr. and Mrs. Jan Kiepura (Marta Eggerth).

one-man show, entitled 'Sho-Biz,' of 24 watercolors, oils and drawings by Herbert H. Scheffel, Clifton, N. J., artist, portraying various phases of show business, will be presented at the Artists of Today Gallery in Newark, beginning Nov. 8. The exhibit will continue until Nov. 20.

Hollywood

Richard Quine and Susan Peters to be married Nov. 7.

O. Henry Briggs, PRC prexy, in town for studio huddles.

Jack Cole, dance director, recovering from major surgery.

Kanza Omar, Syrian actress, became an American citizen.

William Saal, Republic exec, being sued for divorce in Nevada.

Edward Sedgwick, film director, recovering from major surgery.

Dan C. Collins, eastern manager of ERPI, in town for three-week stay.

Larry Weingarten, Metro exec, hospitalized with appendix trouble.

Claire Alexander, screen actress, divorced Victor A. Makzoume, cafe operator.

Charles P. Skouras reelected chief barker of Tent 25, Variety Clubs of America.

Alan Ladd drew a medical discharge after 10 months in the Army Air Corps.

Jackie Cooper to South Bend, Ind., for Naval officer's training course at Notre Dame.

Saul Z. Oppenheim shifted from Fox-West Coast to Edward Small's publicity staff.

Walter Huston amed honorary chairman of Russian Relief Board in this area.

Robert Taylor, now lieutenant (j. g.), in town on seven-day leave from the Naval Air Corps.

James Cagney returned from Toronto, where he opened the Canadian War Loan drive.

Bernie Kamins shifted from Harry Sherman Productions to Charles R. Rogers as publicity director.

Gordon Hollingshead returned to work at Warners after nursing a heart ailment for two months.

James R. Grainger, Republic distribution prexy, arrived from New York for huddles with Herbert J. Yates.

Cicely Ann Chaliapin, screen actress, filed suit for divorce against Feodor Chaliapin, son of the late Russian basso.

Marjorie Lawrence, Australian opera star who recently recovered from infantile paralysis, will appear in concert here for first time in two years Nov. 15.

Minneapolis

Les Rees

Happy Hour nitery has 'Melo-Dears.'

Jimmy Dorsey into Orpheum Dec. 3.

Ben Lundy, Columbia office manager, ill with flu.

Guy De Len disbanding orchestra and entering army.

Fritz Kreisler scheduled for single matinee concert at Minneapolis Auditorium Nov. 7.

Ernie Fields' orchestra making local bow at Happy Hour nitery.

Perry Martin orchestra held over at Hotel Nicollet Minnesota Terrace.

Several hotel supper clubs charging $1.50 and $2 covers on Saturday football nights, first time in years.

With only one week left to go, Universal here holdin first place nationally in Nate Blumberg Testimonial drive.

Bennie Berger entertained managers and employees at dinner dance at Variety club durin circuit convention here.

Mexico City

Rene and Rosita, who danced in the U. S. for years, now at the Venus night spot.

Lupe Velez laid up with pneumonia, and production held up on her Mexican pic.

Paul Meers and Andree Poupan dancing at the Frolics for an unlimited engagement.

Staging special shows, Mex City theatres raised $150,000 for victims of Mazatlan hurricane.

Overflow crowd at Ciros for the second annual Turf Club frolic, on eve of opening of racing season here.

Healy and Mack, acros with many U. S. circuses and stage units, now with Paco Miller's vaudeville unit touring the provinces.

Betty Kirk, foreign correspondent and writer of several books on Mexico, headed for the states to get married to Francis Boyer of Plymouth, Okla.

George rent teamed up with Nancy Torres, Mexican actress, as witnesses for wedding of Pepe Pulido and Elba Munguia of the Mex film colony.

A new rgentine pictur company, Cinematografico Intera mericano, has opened an office here and is preparing to make films here in Mexico.

Irene Dunne in from Hollywood with her husband, Dr. Francis Griffin, for two weeks. They were accompanied by Jules Stein, president of Music Corp. of America.

Everett Hoaglund's orch. played at the white tie annual reception at the foreign ministry. It was the second time a U. S. band played for such a function. Hoaglund has been at Ciros for 11 months.

Pittsburgh

Hal

Ned Alvord in town beating the drums for 'Sons o' Fun.'

June Walls has given up modeling and will stick to cafe singing.

Black market scotch in this district bringing as high as $110 a case.

Marjorie McCann, of WWSW, ing lead in Playhouse's next show, 'Post Road.'

Golden Pair return to Tony Conforti's spot for their annual visit next Monday (8).

Skippy Strahl, 17-year-old maestro, switching his dance band from hot to sweet swing.

Maurice Spitalny's option at William Penn Hotel's Terrace Room taken up through Dec. 11.

Margaret Daum flew back to home town to sing at United War Fund campaign luncheon.

Dorothy O'Connor back in the local American Theatre Society subscri tion office helping out.

Ladies Theatrical Club tossed a farewell party for Mrs. Tony Stern before her departure for Cleveland.

Anne Ford, publicity director for Little, Brown, publishers, and former Theatre Guild p.a., in town on book business.

Elaine Beverly did m.c. chores at Terrace Room for several performances when Maurice Spitalny went down with a fever.

Radio Reviews

Continued from page 30

Michaels' 'Charlie' symbolized the wartime experiences of the average boy fighting for democracy. His aspirations, army life and death in action were graphically resented.

'The Man Behind the Gun' was an unusually absorbing and provocative show Saturday night (30) on CBS. Although the dramatized commercial detracted from the regular portion of the program, since it was so similar in style, the 'Dive Bomber With a Dilemma' story was one of the most thought-stirring of the entire series. Unlike so many previous 'Man Behind the Gun' broadcasts, this was a yarn based on development of character, not depending entirely on will-he-get-back-alive suspense. It was played with eloquent understatement by Myron McCormick in the lead, supported by Larry Haines, Frank Lovejoy and Elizabeth Reller. The script, including a stronger-than-customary closing pitch for listener participation in the war, was written by Sgt. Arthur Laurents and directed by Bill Robson.

Oscar Levant's 'insulting' routine with Louella O. Parsons, the Hearst film columnist, on 'Society of Lower Basin Street' this past Sunday was almost kide-me-on-the-scare. The 'Information Please' kid gave Lolly a terrific workout as to her column, et

Film Toppers Set to Testify

Continued from page 6

previous statement by Browne that he had never read it either.

Browne's appearances on the stand were devoted chiefly to his dealings with the Chicago mob and with various producers, especi y Schenck and Barney Balaban. With one exception, Browne proved a ready talker, polite and cooperative. The exception came on Thursday (28) when Murray attempted to make him say that he, Browne, was laying the groundwork for further shakedowns introducing Bioff to Schenck since this meeting took place the $20,000 deal with Balaban already been consummated.

Browne Defies Murray On Skullduggery Count

When Browne could longer stand Murray's boring-in attack, his face turned pale an he half-rose in his seat and pointed an accusing finger at the lawyer. 'I know what you're to plant in my mind, Mr. Murray,' he said, hotly. 'You are trying to get me to say di have any skullduggery in far as Bioff and Schenck were concerned when I presented Bioff to Schenck.' Browne defied Murray to make him say . Then, wilting he turned and apologized to the judge, who allowed the outburst to stand o the record.

Murray persisted and from Browne statements that he indulged in 'skullduggery' soon after the Bioff-Schenck introducti and also before it. Murray, who had constantly tried to prove Browne a liar, thereupon shot back at him, 'And are you to skullduggery even now?' rowne smiled sadly, and said, 'Hardly.'

The rest of Thursday's testimony by Browne revolved around numerous union, financial and gangster matters. rowne could not remember pledging himself 'bend over backwards' rather than 'make things unpleasant for the employers.' The witness declared that Louis (Lepke) Buchalter was 'interested' in Harry Sherman's election as secretary-treasurer at the IATSE 1934 convention and that Sherman 'made this request of me himself.'

Absolves Schenck

Browne denied there was any Schenck influence on the IA's reentry into the Basic Agreement, and said he, Browne, was determined to get studio contracts for the IA with or without the Basic Agreement and despite opposition from William Hutcheson at the carpenters' union. Thursday's session was cut short in the afternoon when Browne was unable to reappear, because of stomach distress.

Testimony by Browne on 'ednesday (27) was split between Kostelanetz and Murray. Under the attorney general's ministrations, Browne repeatedly recalled seeing various of the defendants meetings Chicago and elsewhere.

rowne also described how ioff called a strike on the Columbia lot when this company failed to pay its stipulated $25,000 shakedown, and revealed that the 'legitimate' excuse used was 'trouble with the makeup artists.'

'The outfit' ioff decided 1938, that unfavorable publicity was making it necessary for Bioff to resign from the IA, Browne stified. When Willie did resign, he received a year's salary. The IA executive board and Browne then discussed the resignation it under-stood that Bioff was to remain in the same capacity but not officially,' Browne declared.

The Actors Union in 1939

Browne outlined the Four-A situation prevailing in 1939, with Equity hot on the trail of Ralph Whitehead. He testified that Whitehead for a charter from the IA, and was granted it after Browne had consulted AFL law Joseph Padway ick Circella (Dean). The last enthusiastic, Browne said, declaring 'my people would like to get hold of that union.' Browne further detailed the AFL convention fight over the Whitehead charter, and Bio subsequent demand that the charter be revoked even while Circella dem be retained.

The IA president told how Harry Beatty, of Local 110, Ch brought him $28,000 'commis ' in money garnered throug the disguised Allen & Smith raw film deal. Browne said he kept his rake-off and gave the rest and DeLucia to distribute among the mobsters. 'This is art of the ey we're getting from that film setup,' Browne said he told DeLucia. Brown also testified how Charles Gioe worried whether Bioff would 'stand up' or 'squawk' following hi indictment in 1941.

Murray's cross-examination of Browne quickly established that the Browne-Bioff combination was a going 1932, before ther was any connection with 'the outfit.' Browne took up with ioff, sai because Willie was 'rather a nimble-witted, aggress fellow.' Bioff's activities—Willie was burnin butcher-shops in thos days—gav him no concern, he said, and neit did the fact that Bioff u an alias.

Browne declared that of all th film figures he dealt with, he threatened only Balaban, but insisted alaban himself made the original $20,000 shakedown offer. He described how Balaban visited him in a Chicago hospital and, at fir , offered him $150 weekly. He quoted Balaban as saying, 'Certainly you are not doing better than the rest of the fellows. Why don't you let me do like do with the other ople, for instance Malloy. I can give you $150 a week and we can forget about it.'

Tom Malloy's

Tom Malloy, now dead, was then the business agent of Local 110. Browne said he had no direct knowledge that Balaban was paying Malloy $1,000 for every second an taken out of a B&K projection booth, but had heard of it. He admitted, however, that the deal he subsequently made with Balaban was 'precisely the same' as with Malloy. He said there was no doubt in his mind that Balaban was offering, and he was accepting, a bribe. This piece of testimony was important to lawyer Murray, who is attempting to prove that industry men bribed Browne and Bioff their own financial interest.

Querying Browne on his dealings with Schenck, Murray drew the admission that Browne had 'been delivered many, many times.' Brown also admitted that the Schenck negotiations resulted in a wage cut for Local 306, Murray contending this

In describing talks with Schenck, Browne sai : 'There wasn't any great 'plot' about the whole thing. Mr. Schenck is a very practical man. I used to think I was, too. We didn't box around.' He conceded that his deal with Schenck, which brought about a wage reduction for 306, 'unprecedented.' Maintaining that worked with Schenck because he was worried that 306 would fail should it go on strike, he nevertheless remarked that the $150,000 shakedown from Warners, RKO and Loew's served as 'an added starter' in his mind.

Walsh, Holmden, Others Subpoenaed to Trial

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, former v.p. succeeded George E. Browne when latter deposed, and Harland Holmden, veteran v.p. of the IATSE, together with others have been subpoenaed to appear 12 in Federal court, where the seven 'boys from Chicago' and Louis Kaufman, biz agent of the Newark operators union, are on trial on shakedowns during the Browne-Bioff regime, it is understood.

ubpoenas were obtained by James D. C. Murray, who represents of the boys,' Ralph Pierce and Louis Campagna, but is generally carrying the ball on defense for the others as well. Though admitting subpoenas had been issued by him, Murray refuses to confirm Walsh and Holmden.

In addition to Walsh and Holmden, various former and members of IATSE locals, including stagehands and operators, were delegates to IA conventions during Browne's presidency, have been subpoenaed, it is reported.

Grenet, Cuban Composer, Staging Operetta in Mex

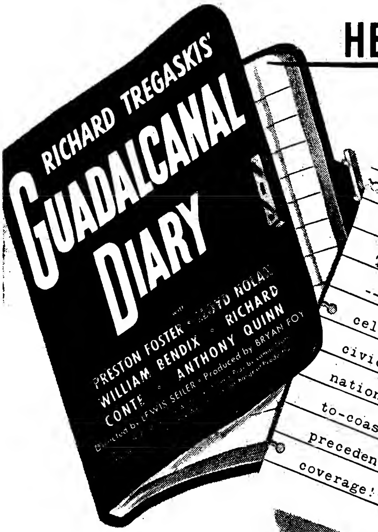
Mexico City, Oct. 26.

Eliseo Grenet, composer of many Cuban hit tunes, is in Mexico City to stage an operetta which will star George Negrete, Mexican film and stage star.

Grenet's 'Mama Inez,' in 1926, was a U.S. hit. Other hits by Grenet w 'La Conga,' 'El Maraquero' and 'Lamento Esclavo.'

Showmen—

HERE'S ONE FOR THE BOOK!



November 10th

On this day, GUADALCANAL DIARY opens at the Fox Theatre in Philadelphia -- entire city joining in celebration! parades! civic banquet attended by nation's notables! coast-to-coast broadcasts! unprecedented newspaper coverage!

"This Week" -- circulated to over 7,000,000 readers in 21 of the nation's key city newspapers -- will carry a full-page 4-color ad extolling the tremendous entertainment values of GUADALCANAL DIARY!

More showmanship! More excitement than there's space to tell! And cheers from the trade press! VARIETY "GUADALCANAL DIARY" big b.o. M.P. Daily "boxoffice success!" Film Daily "No exhibitor prayer could have been more favorably answered!"

Big Ones ARE BACKED BIG BY 20th CENTURY-FOX

20TH CENTURY-FOX ANNOUNCES HITS! HITS! HITS!
SEE PAGES 7 TO 26

NOV 10 1943

VARIETY

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RADIO, PIX TO GUIDE BUYING

Looks Bad for N. Y. to Fla. Unless R. R. Black Market Is Cleaned Up

N. Y. travel agencies, stymied in their efforts to obtain Florida Pullman reservations through legitimate means but refusing to deal through black market channels, say that the N. Y.-Florida rail transportation situation this winter will be worse than anything anticipated. Even for pre-season November, the headaches are already beginning to pile up with a last-minute cancellation the only possible legitimate access to a reservation this month on the Seaboard Air and Atlantic Coast Lines, they report.

Agencies reported last week that all efforts to secure reservations up to Dec. 1 were unavailing, and adding to their woes is the new 30-day limitation on reservation buys. Thus in order to check in on a Dec. 15 upper, the r.r. won't accept a reservation until Nov. 15, prompting several agencies to say 'What's the use?' and pointing to the fact that all attempts to get a Dec. 1 Pullman on Nov. 1 proved futile.

Railroad execs say the space priorities on each train for army officers accounts for the fact that civilians stand little chance of getting reservations, but agencies and

(Continued on page 65)

Coward's 'Don't Let's Be Beastly to the Germans' Slated for Super-Songplug

Noel Coward's controversial tune, 'Don't Let's Be Beastly to the Germans,' that was banned from the networks of the BBC, is going to get a 15-minute spread all by itself on Mutual Network on Nov. 23, through the efforts of Rex Stout, Clifton Fadiman and Oscar Hammerstein, 2d, as members of the Writers War Board. They're taking up the cudgels for Coward, who has since defended himself against criticism of the song, explaining that the number was a satire 'as vitriolic and bitter as I could well make it,' when he attempted to get the networks here to broadcast the song. He was met with a fast turndown. Offered to two commercially-sponsored

(Continued on page 70)

'HOT' N. Y. HOTEL ROOM EPIDEMIC HITS PIX BIZ

One N. Y. film exec with foresight finally hit on a scheme to whip the 'hot' room epidemic which Manhattan hotels have been experiencing for months. The solution, easy for an outfit with plenty in the bankroll department but out of the question for the average salesman or weekend visitor, was the signing of a year's lease on a three-room suite at one of the most desirable—and therefore busiest—hostelries.

The arrangement provides for

(Continued on page 71)

'Basic'?

London, Nov. 9.

'Variety' is one of the six books on basic English included in the novel Metro tradepaper advertisement in Great Britain. Ad is framed around the idea that 'there are 800 words in Basic English—but only four in Basic Showmanship,' payoff line being the four words, 'Play Metro-Goldwyn-Mayer.'

British ad depicts Leo, the Lion, perched on the six outstanding books used for basic English, these being 'Basic English,' 'Standard Dictionary,' 'How To Read 'Variety,' a Guide for English - Speaking Beginners,' 'Roget's Thesaurus,' 'Oxford Dictionary of the English Language' and 'Webster's Dictionary.'

Weed Out Fascists From Theatre Staffs In Liberated Areas

Exercising extreme caution to prevent possible sabotaging of American films released for showing in Allied-Occupied Italy and Sicily, the Office of War Information's Overseas Film Division and the Allied Psychological Warfare Bureau have completely overhauled the staffs of every picture house in the newly-liberated areas to weed out Axis sympathizers. Move was disclosed last week by the OWI's overseas film bureau, which further revealed that thus far every Axis-slanted film remaining in the territories has been confiscated and destroyed.

Since the conclusion of the North African campaign, the OWI bureau, headed by Robert Riskin, has released 7,500 feet of film for civilian populations in North Africa, Sicily

(Continued on page 46)

JIM THURBER WRITING PLAY ON THE N'YAWKER

The New Yorker magazine, whose articles, fiction pieces, etc., have provided the inspiration for some of the smash Broadway shows in recent years, will be the subject of a new comedy which will caricature such mag staffers as editor Harold Ross, Clifton Fadiman, Wolcott Gibbs, Peter Arno, et al. Play will be done by James Thurber, himself one of the old New Yorker standbys as both humorist and cartoonist.

Clarence Day's 'Life With Father,' Sally Benson's 'Junior Miss,' John O'Hara's 'Pal Joey,' Ruth McKenny's 'My Sister Eileen,' Arthur Kober's 'Having Wonderful Time' (Bella Gross) and Richard and Frances Lockridge's 'Mr. and Mrs. North' were all originally New York pieces before their stage adaptati . (

PRIME PUBLIC ON POST-WAR TRADE

Nation's Manufacturers and Businessmen Would Reeducate Wartime Consumers to Use of Luxuries and Other Commodities

N.A.M. AS SPEARHEAD

By GEORGE ROSEN

In an intensive reclamation project designed to win back the pre-war buying public, the nation's leading industrialists and businessmen are mapping a vast campaign which would embrace the use of radio and films as two of the principal media in reaching millions of U. S. consumers.

Behind the projected plans lie the fear that the necessities of war and the restrictions of rationing will

(Continued on page 42)

See No Relief On Shortage of N.Y. Legit Theatres

Where to spot Broadway's impending musical shows, a situation that's been prevalent since before the beginning of the season, remains a source of increasing jitters to producers, whose shows are in preparation but with no place to book them.

Showmen with theatres anticipated that certain main stem houses would become available as the autumn period progressed, but business of the holdover musicals continues at a pace which will keep those attractions going indefinitely.

Tightness of the booking situation

(Continued on page 71)

WM. BENDIX UP TO 10G WKLY. FROM $300 IN YR.

Hollywood, Nov. 9.

Cited as evidence of Hollywood's willingness to pay top coin when the right guy comes along to help ease the talent shortage is the case of William Bendix who, in little more than a year, has jumped from $300 to $10,000 a week.

Former figure was paid Bendix when, virtually unknown, he stepped into 'Wake Island.' The $10,000 deal was pacted last week when Bendix was signed up for one of the leads in 20th-Fox's forthcoming musical, 'Greenwich Village.'

Show People Paid Tribute in Report On War Production Achievements

Washington, Nov. 9.

Product of the first attempt ever initiated by an entire professional field to mobilize its personnel, by a voluntary census, behind the national all-out war production effort, a report of a year's accomplishments by the War Production Training Committee of the American Theatre Wing has just been submitted to the War Manpower Commission for the government's archives. The report, characterized in a eulogy by WMC chief Paul McNutt as a model for the nation's white collar people, details how hundreds of show people on Broadway have been channelled into war industries while additional hundreds have played vital roles in a dramatization of problems related to manpower recruitment and incentive.

McNutt in particular paid tribute to the organizational work of the committee chairman, Edward Raquello, who envisioned the plan for the theatre's war service contribution, which won the immediate endorsement of Rachel Crothers, president of the Wing, and Antoinette Perry, board chairman. On the premise that unemployment has been an occupational disease in the enter-

(Continued on page 62)

Advertising

The prominent, plain gold wedding ring on the proper left hand is now as standard equipment for the new crop of swoon-crooners as their clutching mike, the caved-in stance, etc.

In this day of 4-Fs and hyper-romantic teen-age femmes, the parade of the wedding license is a very necessary defensive mechanism for the crooners. Sinatra started it, but almost all of the others in the same category are likewise happily married and in no mood to dicker with emotional pantywaists.

Sinatra, in Theatres, On 50-50, Mulls Means To Chase Long-Stayers

Frank Sinatra, his agents and the managers of the theatres he will play next month are in the throes of solving a problem that can mean much to the financial welfare of his tour—how to uproot his younger fans from their seats after each performance to make way for fresh money. It's estimated that his followers, by sitting out show after show, can cost the singer and theatres a minimum of $1,000 a day in lost business.

Since the youngsters do it in

(Continued on page 71)

Cutting the Staggers

Here's why that new 'Scotch' you're getting in some of the pubs and niteries will never make you zigzag—it's being cut with sauterne.

Looks the same, doesn't impair the taste, maintains an alcoholic content but, of course, minimizes the 'lift' of the unadulterated article.

Next We Shall Be Eating Schnitzel and Suki Yaki

Like the Russian cafes in New York, which experienced a sudden upswing in business when the Soviets came over to the United Nations cause, the Italian cabarets and beaneries are now getting a terrific play.

Since the capitulation of Italian forces and reports that some of the former Fascist troops are now fighting on the United Nations side, there has also been a marked increase in sales of Italian instead of California wines.

The Hour Of Charm
All-Girl Orchestra and Choir
Conducted by
Phil Spitalny

Pulp Mags Resent Attempt to Lure Penny-a-Liners to Film Studios

Shortage of story material and writers now has film companies seriously ogling the pulp mag scripts and scripters. It marks the first time that Hollywood has initiated a concerted drive to replenish its dwindling library supplies and its scripter ranks from the 2c-a-word authors of the weird - snappy - breezy - argosy - spy-crime detective mag school.

The pulp mag publishers, while admittedly enthused over the increasing demand for advance proofs of forthcoming stories, are nevertheless cautious and resentful of the fact that the picture company reps are trying to cut in on their own dwindling author ranks. They point out that for the better part of a year, since any number of their crack men were drafted into the Army, they have been patiently building up a new roster of pulp names and have reached a point where the field is only about 20% under normal. They now feel, however, that their business, usually a highly lucrative one, is now being jeopardized by the attentions being lavished on their key hackmen with a flair for story telling.

The pulp authors themselves, however, are out to capitalize in every way possible on the Coast scripter shortage, with virtually all of those best known in the trade taking on agents to expedite any possible deals.

Cited by the pulp mag publishers is the case of Steve Fisher, one of the topflight quickie authors who, no sooner had he built up a substantial rep via his Johnny Fletcher character in the detective yarn pulps, was grabbed up by Warners and is now with Columbia scripting a Fletcher pic. Frank Gruber, alumnus of Short Stories mag, and Clarence Mulford, also of the pulp school, are cited as others tempted by Coast coin after the pubs had put them through intensive training periods to gear their product to the millions of pulp readers. Both are now with 20th-Fox.

Singular popularity of the Hopalong Cassidy series, which originally made its bow as a pulp mag feature, is said to be one of the factors behind the studios' all-out bid for the blood-and-thunder stuff.

BOYD MAKES HIS LAST (54) HOP FOR SHERMAN

Hollywood, Nov. 9.

William Boyd is hopping off his hoss after nine years and 54 rides as 'Hopalong Cassidy.' His last ride is '40 Thieves,' after which he parts company amicably with his old ranch boss, Harry Sherman.

Reason for the parting is that Boyd wants to play outside pictures, on foot, an impractical arrangement on the Sherman schedule. Series will continue to gallop with another Hopalong, still unnamed, in the saddle.

$6,400,000 Grossed By 'Life With Father'

'Life With Father,' running uninterruptedly at the Empire, N. Y., since November, 1939, celebrated the start of its fifth year with a party hosted by Oscar Serlin at the theatre Saturday (6) night. It is the third show which has exceeded a stay of more than four years on Broadway. 'Abie's Irish Rose' has the comedy run record of five years, 'Tobacco Road' being the topper of all shows with a record of over seven years.

'Father' grosses are running 12% higher at the Empire than at the same time last year. Show's total gross to date there is $3,170,920, while the road takings have reached $3,228,164.

Hart Stalling Pix Bids For 'Winged Victory'

Moss Hart is holding off on any commitments on film rights to his Army Force show, 'Winged Victory,' until the play settles down at the 44th St. theatre, N. Y. Drama opens on Broadway, Nov. 20.

Thus far virtually every major company and the indie production outfits have either submitted bids or have evinced interest in acquiring the play, with expectations that an all-time record figure approximating the $1,000,000 mark may be set in the eventual transaction.

Hart has agreed to do the film adaptation and direct the pic on a cuffo basis.

A 1943 Forecast?

Harry Hershfield observed that 'when King Henry IV cried 'A horse, a horse, my kingdom for a horse' he must have known that rationing was coming.'

Cooper, Merkel, Brooks Arrive Safely in Australia For Servicemen Shows

USO-Camp Shows' execs have been notified by the War Dept. of the arrival in Australia of Gary Cooper, Una Merkel and Phyllis Brooks. Troupe of filmsters, accompanied by Andy Arcari, will tour South Pacific bases for two months entertaining Yank servicemen.

Miss Merkel and Miss Brooks are the first femme entertainers to be channelled into the South Pacific area by USO-Camp Shows. Because of the numerous hazards entailed, the CSI execs have been reluctant to send them into the South Pacific fighting zones but the two film players, it's understood, expressed a desire for the tour.

HARRY BURNS BEMOANS MUSSO'S BAD TIMING

Harry ('I - Think - You - Touch') Burns, whose Italian dialectics have been a vaudeville staple for years, admits his Hollywood 'timing' was terrible, if not lousy. Mussolini, it seems, outguessed him coming and going.

Burns first got the celluloid yen at the same time as Musso became convinced that he was Caesar and hooked up with Adolph (Napoleon) Hitler. By the time the big Italian comic got to Hollywood, Musso was killing Ethiopians and had become a very unpopular guy. Burns got a few picture breaks, but before he could really become established Musso decided that he'd like to have a tete-a-tete with Adolph in Paris. He pogo-sticked over the Pyrenees and caught France in the rear, which made the Italians decidedly uncommercial as film characters for American consumption.

Burns then sat in Hollywood, curs-

(Continued on page 42)

Pic People Rate 5th In Essential Travel

Hollywood, Nov. 9.

Film execs, players and others connected with the motion picture industry are rated fifth in the eight classifications adopted by transcontinental railroads to forestall government action in the regulation of pleasure travel.

First two classes are the armed services and governmental agencies. Third group consists of those in vital war industries and civilians engaged in camp work. Fourth and fifth comprise persons on necessary trips devoted partially to the war effort.

Berlin Preps 'Army' In London for Tour

London, Nov.

'This Is the Army' troupe has arrived in London and is currently in the throes of constant rehearsals. Show, which will be routed into key cities in England for both civilian and soldier audiences, with proceeds earmarked for British charities, is skedded for a Nov. 15 opening at the Palladium.

Irving Berlin, who arrived here in advance to set the groundwork for the show's tour, is whi ing the unit into final shape.

Not Releasing Pic Abroad

In order not to interfere with the tour of the stage production of Irving Berlin's 'This Is the Army,' Warner Bros. is withholding release of the film version in England until the company winds up its 12-week engagement abroad and disbands. The prints of the film have already been shipped abroad.

'Army' stage company opens its tour in London and will play key cities before both civilian and soldier audiences, proceeds to British war charities.

72nd WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1943"
El Capitan Theatre, Hollywood, Cal.

"Keep 'em laughing Ken—you're doing a swell job."
BOB HOPE.

Wholesalers Hold Back Liquor For Pre-Xmas Boom

It's an open secret among liquor retailers that the wholesalers are scoffing at the current black market standards of $7 per case extra and holding out until the thirsts become a bit drier, and the pre-Xmas rush creates an acute bonanza. Even now the top Scotch brands are getting $90 to $95, which is $25 above par, and the average brands of Scotch which

(Continued on page 28)

Proving That Even Flop Plays Pay Off; $1,000 Per for Aleen Leslie

Pittsburgh, Nov. 9.

Getting a play on Broadway, even if it's a flop, still pays off in Hollywood. Aleen Leslie, Pittsburgh playwright and movie scripter, has discovered. While her 'Mother's Day' was a sensation in San Francisco, but a bust in New York, lasting only a week under the title of 'Slightly Married,' gal has just landed a new screen writing job at $1,000 per week, the top salary she's ever had on the Coast. It's with Metro, and her chore is to adapt Billy Rose's 'Jumbo' for Judy Garland, Mickey Rooney and Jimmy Durante.

Mrs. Leslie, married to Jacques Leslie, in RKO's legal department at studio, left here several years ago and until 1941 contributed a daily column to the Pittsburgh Press. Gave that up, however, when radio and pix jobs became pressing. In addition to new M-G job, her radio serial, 'A Date With Judy,' which was a summer replacement this year for Eddie Cantor, will go back on the network in January as a steady commercial.

While flock of Broadway critics referred to 'Slightly Married' as a West Coast 'Kiss and Tell,' what isn't generally known is that Mrs. Leslie's play was originally written nearly two years ago, before 'Kiss' was born. It had been revised in the meantime, but basic theme remained the same.

Groucho's New Idea

Hollywood, Nov.

Editor, 'Variety':

I received the Broadway column (columnist shall be nameless, for his sake) and it's about as inaccurate as most columnar reporting. He said that my comments were the 'talk of the town.' This is far from true. I queried the butcher, the bootblack and three movie producers—none of them had heard the radio discussion and, on further investigation, three of them had never heard of me. So I guess I'm pretty safe here for awhile.

The radio racket seems to be progressing in the proper Crossley direction and, who knows, maybe some day I'll be as well known as 'Breakfast at Sardi's.' I have been toying with the idea of putting on a similar type program: The background would be a kosher restaurant and it would be called 'Goulash at Groucho's.' Please let me know how this idea strikes you, and where.

Groucho Marx.

Back-in-New York Runaround

By Radie Harris

Lowdown on Higher-Ups

George Bernard Shaw cabled Fanny Holtzmann giving her complete clearance on any of his plays for Gertrude Lawrence's talked-of 'Revlon Revue'... Dean Murphy, for whom Metro is planning big things, is at the Biltmore for a few days to huddle with Marvin Schenck over his new long termer... there's the femme lead in Theron Bamberger's new play for Edith Atwater, if she wants to put 3,000 miles between herself and her husband, Hugh Marlowe... Irving Rapper's week-end visit to Boston was to see Olive Higgins Prouty, authoress of 'Now Voyager,' who has just completed a new novel which Rapper hopes to sew up for Warner Bros. as another directorial plum for himself... Ann Ronell and Lester Cowan are at the Sherry-Netherland... negotiations now under way to star Jose Iturbi in a radio series of his own which will be a cross between Kostelanetz and the former Ford hour... Helen Hayes, Charles Hanson Towne, Margalo Gillmore, Betty Field, Elmer Rice, Russel Crouse, Paula Lawrence, Wendy Barrie, Jack Pearl, Dorothy Stickney, Martin Flavin, Bianca Stroock, Tessa Kosta and Howard Lindsay, in the midnight crush at Oscar Serlin's 'Life With Father' fifth anniversary party at the Empire... Nedda Harrigan's daughter, Ann Connolly (daughter of the late Walter Connolly), lost out on a role in 'Jackpot' because she didn't look as if she ever could have been one of Tommy Manville's seven wives!

Dissa and Data

Mary Martin being profiled for 'Life,' and among all the people George Frazier interviewed about her, he couldn't find anyone with an uncomplimentary remark to contribute... she's one subject even the Critics Circle could agree on!... the Oscar Serlins are expecting 'nthony' or 'Deborah' at the Leroy Sanatorium any day now... the reason Gilbert Miller was such an interested aisle-sitter at the Boston premiere of 'Winged Victory' is because he promoted the entire bankroll angeling the show for the Army Air Force... Binnie Barnes and Mrs. Joe E. Brown are at the Waldorf... Dorothy Dey, now putting the finishing touches to her autobiography, 'Thumb to My Nose' (and a blush to many faces!), is already planning her second literary X-ray, this one on Hollywood producers tagged 'Christmas Tigers'... David Lowe is hoping that by the time Canada Lee chiefs in from Hollywood next week, he'll have a director set for 'Georgia Boy,' in which Lowe would feature Lee... that anonymous film star advertising in the N. Y. dailies trying to sublet her eight-room apartment at the Eldorado is Joan Blondell... Gypsy Rose Lee served glurgg and smorgasbord, and no shop talk, at her welcome-home party for Sister June Havoc at her East 63rd street manse last week, and among the welcomers were: Burns Mantle, Vincent Youmans, Bea Kaufman, Billy Livingston, Hassard Short, Roland Young, Ann Pennington, Deems Taylor, George Abbott, Carmel Snow, Lou Kessler, John Fredericks, Armina Marshall, Lawrence Langner, Billy Stromm and Bernard Sobel... Dorothy Stickney, who has one of the finest collections of glass in the country, will exhibit her rare pieces at the antique show for the benefit of the Greenwich House Health Work (11)... Harry Cohn is at the St. Regis... John Colton, who hasn't been represented on the local boards since 'St. Wench,' has a new play, 'Emily,' a psychological study of a female Hitler ...and he has two eyes on Wendy Barrie for the title role... the Humphrey Bogarts, Brian Ahernes and Rosalind Russell are Gotham-bound... when Dorothy Fields appears at the first rehearsal of 'Mexican Hayride,' swathed in Labrador mink, she'll be wearing the gift of an ardent admirer—her brother Herb.

Rossen Wins His Chair

Hollywood, Nov. 9.

Warners hoisted Robert Rossen to a director status after eight years of screen writing at the same studio.

Directorial debut will be a remake of 'The Patent Leather Kid,' starting shortly after the first of the year.

JUROW TO H'WOOD AS TRILLING'S WB AIDE

Marty Jurow, eastern talent scout for Warners, goes to the Coast to work under Steve Trilling, exec assistant to Jack Warner.

Marjorie Morrow, Jurow's assistant, takes over as talent scout in the N. Y. office. Before joining Warners, Jurow was with Music Corp. of America, Miss Morrow ex-CBS.

June Knight Nets 45G Under Divorce Accord

Little Rock, Ark., Nov. 9.

June Knight, actress, who received a divorce from Arthur Arden Cameron, oil man, here Sept. 21, received $44,831.08 of the $50,000 property settlement made by Cameron in an order signed by Chancellor Frank Dodge this week.

James V. Allred, ex-governor of Texas, who, with W. Henry Rector of Little Rock, represented Miss Knight, received $5,000 of the $7,310 lawyer fees for which he filed intervention in the divorce proceedings on Oct. 11.

Army Gives 60 Miami Hotels Back to Owners

Miami Beach, Nov. 9.

Some 60 to 70 hotels, idle since the Army withdrew troops formerly housed there for other quarters, are reverting to public ownership this week. They're chiefly second-rate hostelries.

Owners believe that the Army, cognizant of time element necessary to put establishments into order for the winter season, picked the early date to turn them back to the hostelry keepers.

Costello's Yr.-Old Son Drowns 3 Hrs. Before Comic's Return to Air

Hollywood, Nov. 9.

Lou Costello was scheduled to return to the air Thursday night (4) after having been laid low for nine months by rheumatic fever. Three hours before air time, and shortly after the last script reading started, an emissary of NBC brought him the shocking news that his one-year old son, Lou, Jr., had drowned in their Van Nuys home swimming pool. Costello sped from the studio to his home while the pulmotor squad worked futilely to bring back a spark of life into the youngster.

Meanwhile, at the studio producer Martin Gosch and Costello's partner, Bud Abbott, started making calls for a substitute. They didn't figure that Costello could bear up under such grief and go through with a slapstick comedy show. Contact was made with Mickey Rooney and he came running. Bob Hope, Jimmy Durante and Red Skelton heard the

(Continued on page 46)

U Stages Groan Under Weight of Eight Pix

Hollywood, Nov.

Universal's sound stages are crowded to capacity this week with eight pictures in work and another, titled 'Palm Sprin location on the desert.

On the home lot are 'When Ladies Fly,' 'The Imposter,' 'Gypsy Wildcat,' 'Three Cheers for the Boys,' 'Patrick the Great,' 'Calling Dr. Death,' 'Moonlight in Vermont' and 'Her Primitive Man.'

Frank Case Books Being Dramatized

'Tales of a Wayward Inn' and 'Do Not Disturb,' Frank Case's books of reminiscences of his Algonquin hotel, N. Y., are being dramatized by Allen Boretz, who co-authored 'Room Service' with John Murray. Case will have approval of the final script.

The Algonquin is noted as a hangout for literati and stage celebs.

PIX INVENTORIES CLIMB

Mary Pickford May Sue to Effect Change in UA Corporate Bylaws

Hollywood, Nov. 9.

Mary Pickford, owner-member of United Artists, is demanding far-reaching changes in the bylaws of the corporation which, if adopted, would leave the way open to a re-alignment of owner-members in UA. Miss ickford has expressed dissatisfaction with the present corporate setup on the grounds that it is not su 'iciently flexible. She may file a petition for a declaratory judgment to protect her interests.

It is reported that Miss Pickford has notified United Artists Corp. that she intends to seek, among other changes, the elimination of the by-law which stipulates that there must be unanimity among all owner-members in making decisions affecting the constitution of the company.

Miss ickford has pointed out, from accounts, that since one of the owner-members (Sir Alexander Korda) is in England and since there is a lawsuit between the two other owner-members (Charles Chaplin vs. David O. Selznick), unanimity of action among the UA partners does not appear practicable.

Under UA bylaws the unanimous approval of all the owner-members would be required in the event of a proposal involving the sale of UA stock by any one of the owner-members or the sale of treasury stock to a new owner-member. Thus, in one instance, lack of unanimous approval stymied Korda when he was planning to sell his 25% interest in UA earlier this year.

Par's All-Out On $10,000,000 Quartet

With Paramount now going ahead with a policy of fewer pictures, understood that decision has been reached to place no curb on the pursestrings and that the sales department of the company is being primed, in line with this policy, to adopt all-out merchandising plans in this connection, together with the circusing on a broad scale of the top-most pictures.

Indicative of the 'spare-no-expense' policy which it is said the company is adopting as a regular thing—an ambition being to outdistance any of its distributor competitors—are four pictures that run over $10,000,000 in cost. These are 'Bell Tolls,' which is being marketed singly at 70¢, and advanced admissions; 'Lady in the Dark,' 'Frenchman's Creek' and 'Story of Dr. Wassel.'

While there is no expectation that Par will run wild on costs, getting out of bounds in an attempt to make pictures bigger through extending limitations on costs, these four pictures running into eight figures are regarded as an augury as to what is yet to come from Par, not many years ago down in the heap, but the past couple seasons hitting hard for supremacy in the business. Not only are production and selling plans being laid with the greatest care and the least amount of haste, but Par is giving very special attention to releasing schedules in order to protect market values of its product, avoid conflicts, etc. It is also spending plenty circusing the product.

5 Pix in Work, 9 On Way Out

Hollywood, Nov. 9.

Five features are in work on the Paramount lot this week and nine more are in various stages of editing in the cutting rooms. Latest starters are 'Incendiary Blonde' and 'Tomorrow's Harvest.' Holdovers on the sets are 'Rainbow Island,' 'When I Come Back' and 'Double Indemnity.'

In the cutting process are 'The Story of Dr. Wassell,' 'Going My Way,' 'Frenchman's Creek,' 'Ministry of Fear,' 'Standing Room Only,' 'Henry Aldrich, Boy Scout,' 'Our Hearts Were Young and Gay,' 'The Man in Half Moon Street' and 'Hail the Conquering Hero.'

Klune, Johnson Shifts

Hollywood, Nov. 9.

Ray Klune moves over to 20th Century-Fox in an important post after resigning as production manager for David O. Selznick's Vanguard Films. Richard Johnson leaving Harry Sherman to replace Klune with Selznick.

Made $45 Wkly. a Year Ago, Dot Donegan Set For UA Pic at $3,000

Chicago, Nov. 9.

Dorothy Donegan, colored boogie-woogie pianist, whose salary has jumped from $45 to $1,250 a week in a little over a year, was signed last week by Andrew Stone, United Artists producer, to appear in his coming filmusical, 'Sensations of 1944.' Contract is said to call for $3,000 weekly and she's due in Hollywood shortly after the first of the year.

Miss Donegan recently returned to the Latin Quarter here for her fourth holdover show. A clause in her contract allowed the playing of a week at the Paradise theatre, Detroit, where she closes Thursday (11); she reopens at the Latin Quarter the following night.

SCHARY LEAVES M-G, MAY PRODUCE AT RKO

Hollywood, Nov. 9.

Dore Schary resigned after seven years as writer and editorial supervisor at Metro, during which he won the Academy Award for his scripting of 'Boys Town' and wrote numerous high grossers.

Understood he will join RKO as producer of high budget pictures for the coming season. During the last year he has turned down several producing offers from major studios.

$3,000,000 'Wilson' Film Tied In With Peace Plans

Cueing it to the current United Nations overtures for a lasting peace after the war, Darryl Zanuck's 'The Life of Woodrow Wilson' is being readied as probably the top-budgeted and most ambitious production on the 20th-Fox schedule to date. Switch in plans now puts it in the $3,000,000 cost category.

Though originally planned in black and white, it's since been decided to do it in Technicolor.

Wellesian 'Invasion' Gag Traced to RKO 'Joan' Pic

Boston, Nov. 9.

Local newspapers swamped throughout the latter part of the week with phone calls asking details on the 'gigantic invasion of France by the Allies,' couldn't figure out where the rumor got started. It was even announced, with gravity, at a French elief Benefit, and resulted in additional flattering takes.

Rumor was finally pinned on 'Joan of Paris,' an oldie on view at the Tremont theatre. Film begins conventionally, but suddenly breaks off as announcers shout, 'According to BBC, a gigantic air battle rages over the channel — Allied invasion of France beginning,' etc. At this point the more gullible rush out into the street to spread the rumor. Wellesian gag is part of film.

Many UA Producers East

Large number of United Artists producers in New York or due shortly to huddle with company sales toppers. Among those in N. Y. are Sig Schlager, producing 'Knickerbocker Holiday,' Hunt Stromberg and Jules Levey.

Samuel Bronston (Jack London) arrived over the past weekend while Sol Lesser is due in N. Y. within a week.

MAY NEED BIGGER WORKING CAPITAL

Differences of opinion have reportedly arisen among distribution-exhibition and production executives of some major companies regarding the growth of heavy studio inventories which consist of pictures completed, but not released; pictures in early release and partially amortized; and pictures in course of production.

Major company execs point out that in one or two cases, due to the high production costs, inventories at major studios are two and three times as great as in pre-war years and that while income is also greater there still remains so huge a difference that current policies are maintained there would be need for $5,000,000 to $15,000,000 additional working capital in some instances.

Along with a preponderance of top

(Continued on page 46)

Metro Yanking Morgan From Maxwell Show

Hollywood, Nov.

Frank Morgan is being pulled off the Maxwell House show in six weeks by Metro. Studio is taking advantage of a clause in the actor's contract which permits his withdrawal on six weeks notice, if, in its opinion, injury is being done to Morgan or the studio. It has not been made clear where the injury has been inflicted. General Foods, however, is given first refusal on Morgan's radio services for another show in which he must be starred.

Meanwhile, a Metro studio show has been put together with Morgan, John Conte as m.c., a band and guest stars from the Culver City plant. It is not a package deal and several agencies have already started negotiations with theirs and other clients. Phil Rapp would be writer-director.

No price has been quoted, but understood that $15,000 will swing it.

HUGHES' 'OUTLAW' PIC AGAIN ON THE SHELF

With no release deals pending at the moment, 'The Outlaw,' produced by Howard Hughes and nixed by the Hays' office, is on the shelf indefinitely, according to inner sources. Meantime, Hughes has a 25-year lease on the old RKO Downtown, Detroit, where he planned running the picture following an engagement in San Francisco. House, on which considerable was spent in refurbishing, remains on Hughes' hands.

On understanding that certain cuts would be made, 20th-Fox was interested in taking national release on 'Outlaw' a few months ago but deal fell through.

Japanizing Conquered Natives As Fox Themer

Hollywood, Nov.

Bryan Foy is going to show in 'Horror Island' how Hirohito's emissaries are Japanizing the conquered peoples lands in the southwest Pacific area through forced marriages of male natives to Japanese girls.

Picture, now being scripted by Charles G. Booth, goes into work late this month at 20th-Fox.

Richmond Upped at U

Hollywood, Nov.

Ted Richmond, former writer and press agent, has been signed by Universal as associate producer.

Three pictures have been assigned to him.

Sears and Leserman's Top Earnings Under Their UA Profit Sharing Deal

MORI KRUSHEN

Grad Sears, v.p. in charge of distribution for United Artists, has become one of the highest-salaried execs in the motion picture industry this year, with gross earnings of $425,000 under his salary and profit-participation deal with UA.

Sears, according to reports, receives $350,000 as his slice of the UA profits for the past year, in addition to a salary of over $75,000 annually. UA profits for the current year, ending Dec. 31, 1943, are estimated likely to reach $2,500,000 to $3,000,000 on basis of earnings already chalked up. It is also the first time that the company has shown a large profit from domestic operations which have usually been in the red in past years when only the profitable foreign market operations kept the company in the black.

Carl Leserman, UA general sales manager, under his personal pact with Sears, which provides that he receive 50% of the latter's profit-participation, gets $175,000 of the $350,000, giving Sears net earnings (before taxes) of over $250,000. Leserman's share of the profit-participation is in addition to salary of over $50,000 annually from UA. Sears, however, is the only home office exec with a term pact.

Sears' contract with UA meantime, was automatically renewed early this month. His pact with UA holds a buy-back clause which, if exercised by Nov. 1 last, would have called for re-negotiation of his deal. Since the directors of the company did not exercise the buy-back option Sears' contract now runs through Dec. 31, 1946.

Bill Scully's Op

William Scully, v.p. in charge of distribution for Universal, entered a New York hospital last Friday for nose and throat treatment.

Understood he's to undergo a minor operation.

OPA Kayoes Festive Board for Academy Awards This Year

Hollywood, Nov.

Academy Awards dinner for early next year is expected to be cancelled at the meetin riday (12) night of the Academy broader. With appointment of the Awards Committee, understood a statement is to be issued cancelling the dinner, but continuing with presentation of the Oscars, probably in Grauman's Chinese theatre.

Since last year's affair there has been a definite movement to dispense with the dinner for the duration and this time it's a practical necessity, in compliance with OPA regulations regarding festive events requiring great amounts of food.

HERE'S A NEW SNIPE AT PIX INDUSTRY REVENUE

Des Moines, Nov. 9.

Iowa's Executive Council took under consideration here a request by the State Tax Commission to act upon a Louisville, Ky., law firm's offer to collect approximately $220,000 income taxes and penalties allegedly due the state by motion picture producers over a 10-year period.

In a letter to the commission, the firm of Mayer & Associates cited figures showing there are 638 theatres in Iowa with total seating capacity of 215,806, and that 35% of the rental on films is paid to producers whose approximate net income annually is more than $50,000,000 nationally.

On the basis that Iowa has 3 1-5% of the theatres in the United States, the letter said that the estimated net income due Iowa in taxes is $15,000 a year. Interest at 22½, annually and penalties would bring the amount due over a 10-year period to more than $220,000, it was declared.

Permission to attempt to collect this amount from the producers on a percentage basis was asked by the Louisville firm. An Executive Council spokesman said the figures would be investigated, and it would be determined whether the firm can be employed.

Phil Regan, Dad of 4, Classified 1A at 37

Phil Regan, film and radio actor, at 37, has been reclassified 1-A by his draft board. He will be 38 next May. He has four children, two of whom are already in the service. One, 18, is in the rmy, and the other, 17, in going into the Navy. The Regans also have two girls, 13 and 14 years old.

Although the Regans maintain their home on the coast, in Pasadena, he's registered with the draft board in Smithtown, L. I.

Don Ameche Ditto

Hollywood, Nov. 9.

Don Ameche has been reclassified 1-A by his draft board.

'Yama-Yama Girl' Biog

Richard Harding avis, romantic war correspondent and author of a bygone era, and his wife, 'Yama-Yama Girl' Bessie McCoy Davis, will be bioged the latest proposed screen biog.

Hope Harding Davis, daughter, and Dailey Paskman are collaborating in New York.

NIGHT SHOOTING BACK, BIG SAVING TO STUDIOS

Hollywood, Nov. 9.

Night shooting on Hollywood's back lots and ranches is back in the groove and saving the studios plenty of coin after a year of nocturnal filming under expensive canopies. During the year of dimouts dozens of scripts had to be revised, seriously handicapping the production schedules.

Only restriction on outdoor night shooting under the new system is merely a precautionary measure. Studios must keep in constant touch with local radio stations, in case of a sudden blackout signal.

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DAILY VARIETY
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Service Shows for Civie Audiences Justified By High Morale Value

ointing to Moss Hart's forthcoming roadway production, 'Winged Victory,' as possibly the greatest morale inducer yet to emerge out of the current conflict, and for that reason alone a notable contribution to the homefront war effort,' Army Air Force officials are taking vigorous exception to reported criticism because inductees from show biz have been channelled into army stage productions primarily aimed at reaching the nation's civilians.

It's further pointed out that it was Gen. Henry H. Arnold himself who recognized the vital morale role of such a production setting forth the story of the Army Air Forces, and thus persuaded Hart to write the show.

The Air Force officials point to the fact that 95% of the men identified with the production were in special services or limited service prior to being accepted [illegible] roles in 'Victory,' that not a single cadet, flier or man in uniform trained for actual combat service was accepted for a role, although it was within the province of the Air Force officials to enlist such personalities as Capt. Clark Gable or Lt. Jimmy Stewart had they expressed a willingness to enter the show. That, in effect, is their answer to the question raised in some quarters as to the justification of transplanting several hundred men in uniform on Broadway for such productions as 'This Is the Army,' 'The Army Play By Play' and the Moss Hart show, thus necessitating the drafting of that many more men as replacements, even though their homefront morale value is unquestioned and the proceeds help swell the Army Emergency Relief Fund.

Likewise the question has been raised: 'Isn't it more vital to utilize the services of these men from show biz in fostering GI shows at military bases, especially at a time when the War Dept. recognizes projects in providing healthy diversion for the boys in the camps and navy bases?' Others have pointed to the fact that, with several million dollars already in the Army Emergency Relief Fund, which also receives a sizeable appro-

(Continued on page 42)

120 Soviet Cameramen Film Red Army Advance

Washington, Nov. 9.

Russians now have 120 front-line cameramen traveling with the advancing troops, making newsreel footage, Soviet Embassy here reports.

'Each day,' says the report, 'thousands of meters of film are delivered by plane to the newsreel studios in Moscow. The Alexeyev brothers, two well-known cameramen, who were recently in Moscow on a short leave, gave the following account of their work in the field:

'We spent eight months on the Kalinin front with officers and men of the famous Panfilov Guards Division. Our truck was equipped for the immediate development and printing of film. The newsreel, 'The Fighting for Bezymyannaya Hill,' now being shown on the Soviet screen, was an exciting assignment . . .

'We also filmed the entire operation for the capture of Dukhovshchina and Smolensk which is now being shown on Soviet screens.'

Philly's Mobile Unit Rolls Into High Gear

Philadelphia, Nov. 9.

The Stage Door Canteen's latest offspring, the Mobile Hospital Entertainment Unit, gave shows to more than 9,000 wounded veterans during October—first month of its operation as a full-time force.

The unit had been working in catch-as-catch-can style for the past few months, but last month augmented by a full-time committee and funds contributed by friends of the show biz the unit rolled into high gear.

Harlem's Canteen

Harlem gets its first canteen for servicemen when the Savoy Ballroom, which recently opened, reserves Tuesday eves for Army, Navy and Merchant Marines. With YWCA, USO and 92nd Regiment supplying hostesses, boys will dance to music by Cootie Williams' orch, currently at the Savoy, with other acts filling in.

Canteen set to open in two weeks.

My Dance, Captain!

Camp Lee, Va., Nov.

A new unit has been added to the training schedule at Camp Lee. Attendance i[illegible] purely voluntary and all trainin[illegible] is done during off-duty.

The unit is the Dancers Replacement Center.

Original Material Set For Overseas Troupes Under New USO Pattern

Pattern of USO-Camp Shows overseas entertainment, based on surveys of soldier preferences made on behalf of the morale organization by various USO offshore troupers, has been radically altered. Henceforth it will embrace the colation of regular four, five or six-man productions, based on the size of the troupe, which will be equipped with original songs, sketches and other material aimed strictly at fitting the personalities. As a result all future USO troupes will go overseas as musicomedy units.

In effect, the new program, which was put into operation last week, terminates the former vaudeville pattern under which a number of acts were thrown together as units but often found lacking in cohesion and variety, with one act ofttimes tending to offset the effectiveness of another. Because of the makeshift arrangement, acts frequently complained upon returning that they were at a disadvantage, material frequently being duplicated, with frequent clashing of personalities, all of which, they argued, made for dubious showmanship and was felt keenly by the soldiers themselves.

The new setup applies to all acts that check overseas on the USO payroll, with the volunteer stars, as in the past, retaining their own personalized type of material, long familiar to the fighting boys.

The new showmanship stance resulted last week in the creation of a new bureau at Camp Shows, N. Y. headquarters, where a staff of tunesmiths, gag and sketch writers, and others, will turn out fresh material as each unit is assembled for the tours to the fighting fronts. As the overseas program expands, the staff will be enlarged to meet the needs. Presently, Phil Ellis has checked in on the CSI payroll, as songsmith, with Billy K. Wells and Pat C. Flick forming the nucleus for the staff of writers.

Material is being primarily aimed at permitting for soldier-audience participation wherever possible, since that's what the boys overseas keep asking for. Oll units will be carefully rehearsed in N. Y., under supervision of Lou Wolfson, who's in charge of CSI overseas operation, and Ted Hammerstein, assistant producer of overseas shows.

All-Colored GI Revue Preems at Governors Is.

First all-colored GI show to date, 'The Off-Duty Revue,' written and produced through the cooperation of the Special Service Branch of the Second Service Command, was given its premiere Monday night (7) at the Fort Jay War Dept. theatre, Governors Island, N. Y., before an audience of Army officers and invited guests. Revue was repeated last night ([illegible]day) for enlisted men.

Show was enacted by members of the 372d Infantry, New York City. Material will be made available to all colored army units.

Kaye-Durocher Go Dec. 15

Danny Kaye and Leo Durocher, Dodgers manager, shove for overseas Dec. 15, to entertain Allied and U. S. troops abroad for a two to three months stint. Kaye, who was placed in 4F by his draft board beginning of the month, is currently at the Roxy theatre, New York.

Pair are set to leave from New York, but they'll rehearse on the Coast.

Russell, Sheldon Now Bookers for Camp Shows

Two additions to the USO-Camp Shows booking staff was made last week, following resignation of Benny Kuchuk, who has moved over to the vaude-nitery department of Music Corp. of America.

The new additions to booking staff are Tom Russell and Van Sheldon.

Xmas Largesse To Service Staffers

irtually every distributing company in the picture business has announced plans for sending Christmas gifts to former employees now in the armed services, either in the form of cash or presents, some both. System for getting the Xmas presents to armed forces has been worked out better this year than previously, and it represents a larger outlay in most instances.

Nearly 1,000 men and women of 20th-Fox and Movietone News, now in service, get $10 in cash from the company besides parcels containing food, smokes and other wanted articles. National Theatres, affiliate of 20th-Fox, will send presents to some 1,400 serving the colors.

Warner Bros. has announced that its Xmas checks to employees serving the colors will be 50% bigger than last year. The checks, each for $15, will be sent jointly by the company and the Warner Club. Every employee will get a check, regardless of how long with the company.

RKO already has sent $10 packages to men in the service for Christmas. Company also sends cash gifts each week, revolving fund of about $5,000 from employees keeping this coin going out to servicemen.

Universal, which has a welfare fund providing former employees in the service with money each week, is sending cash for Xmas. Besides the liberal bonuses in coin, all U employees get four weeks' salary on leaving to join the colors.

THEATRICAL ADVISORS TOUR SW PACIFIC BASES

Southwest Pacific.

Editor, 'Variety':

I have a new job now. There was a batch of 10 theatrical advisors that arrived from the states and I have been brought down to the 'main office' to sort of look after them as well as worry about all other show business, theatricals, etc. (except motion pictures) in the SWPA (Southwest Pacific area). However, I have never been known to sit in an office and I expect to travel more than ever now.

Among the officers that arrived is W. S. Butterfield's grandson, Lt. Walter Rathbone and Capt. John Judd, a director that has staged dozens of Junior League shows for me as well as several of the Coronado Estrada spectacles in Kansas.

Lt. Lanny Ross joined the music department down here.

Capt. Jerry Cargill.

Show People Pledge Aid to World Peace

With a delegation of names from show business, among others, affixing their signatures a 'pledge for peace' was endorsed last week at a meeting held in Washington with Supreme Court Justice Owen J. Roberts. Signators included Russel Crouse, Spyros P. Skouras, Lawrence Tibbett, Raymond Gram Swing, H. V. Kaltenborn and Clifton Fadiman. Pledge calls for gradual abolition of imperialism; the projecting of America into a 'world organization' of which the United Nations would be a nucleus and from which no member nation could secede, and the establishment of an international police force.

The pledge was sponsored by the newly-organized committee of the Writer's War Board and lists some 60 sponsors, including Cecil Brown, Norman Corwin, Crouse, Fadiman, Max Gordon, Moss Hart, Arthur Hopkins, Langston Hughes, Howard Lindsay, Burns Mantle, Florence Eldridge, Elmer Ri[illegible], Richard Rodgers, Cornelia Otis Skinner, Deems Taylor and Artur Rodzinski.

Heifetz's Camp Tour

First instrumental concert artist to go offshore for USO-Camp Shows, Jascha Heifetz has just arrived in Panama for a six to seven-week tour of bases in that area.

Accompanying Heifetz is his companist, Emanuel Bay.

USO-Lytell Select Five Legits For Tour of Army Camps, Bases

Based on the recent survey made by Bert Lytell, president of Equity, on behalf of USO-Camp Shows, Inc., as to the type of legit entertainment most in favor among the boys in uniform, CSI execs have selected the five shows that will be sent out soon for extensive tours of the nation's military bases.

'The Male Animal,' 'The First Year' and 'Junior Miss,' all of which have previously toured the camp circuits and all rating high on the preferred list, will again be sent out. Also chosen are 'Out of the Frying Pan,' which is being assembled in Chicago, and 'The Army Murder Mystery,' an original, which is being whipped together on the Coast. The first three plays will be put into rehearsal in N. Y. 'Murder Mystery,' which begins its tour Nov. 15 at the Edgewood Arsenal, in Maryland, will, in addition to its regular cast, use number of soldiers at the various camps. Latter will be rehearsed in their roles by the camps' special service officers in advance, thus enabling them to step into the play for the single performance upon its arrival.

'Male Animal' bows in Dec. 27 at Corpus Christi; 'First Year' at Dalhart, Tex., on Jan. 3, and 'Junior Miss' at Ft. Benning, Ga., also on Jan. 3. The Chi 'Frying Pan' company opens at Truax Field, Madis[illegible] Dec. 27.

Tote Those Funnies

Philadelphia.

Philly's either 'uncles,' the gents who tell the kids to eat their spinach and wash behind their [illegible]ars teamed up last week in the interests of the paper salvage campaign. A gala show was held at Convention Hall at which each moppet had to bring five pounds of scrap paper as an admission ticket. The stunt was plugged over the air to a fare-the-well by the 'uncles,' who split the m.c. chores.

Handling the scrap paper show were Stan Lee Broza, who has skippered a kiddie show WCAU for 15 years; Uncle Wip, perennial story teller at WIP, and 'Skipper' Dawes, moppet idol of WFIL.

ENSA Troupers Gripe Officers Giving Choice Seats to Civvie Guests

London, Oct. 15.

It looks like ENSA is on the spot. Branch of Navy, Army and Air Force Institutes, ENSA, bossed by [illegible] Dean, with Drury Lane theatre as headquarters is supposed to exist to provide camp shows for the services at home and abroad. Most all stage, vaude and screen stars do tours; some have been in North Africa, India, Greenland and Sicily.

Some, especially those covering the homefront, are squawking out loud. They say they are very willing to hold over high price contracts and endure bad travelling conditions to entertain the services, but when troops are crowded out or have to stand around the aisles and back to make room for officers' civilian guests it's no dice. They say these are their normal cash customers, and they aren't hiking around the country to give them cheap shows.

Tommy Trinder, topline comic, started the ruckus. Complained in print and to Variety Artistes Federation he had just come off a camp tour and had seen hardly any audiences except civilians. Declared officers were handing out ducats for four or more seats to civilian pals, and officers going on leave were leaving passes for non-services. Flanagan and Allen have joined with Trinder in complaining to VAF, which is calling a committee meeting to hear evidence.

Salute to Fabian, Mayer

Si Fabian and Arthur Mayer, who have been volunteer workers without pay with War Activities Committee headquarters in New York since the inception of the WAC, were guests at a luncheon in their honor at the Hotel Astor, N. Y. yesterday (Tues.).

Tribute was sponsored by the Theatre Owners of Greater New York with David Weinstock as chairman and James J. Walker as toastmaster.

L.A. to N.Y.

Hal Bock.
Harry Brand.
Joe E. Brown.
Helmut Dantine.
Curly Davis.
Edward Dmytryk.
John Emery.
Reeves Espy.
William Fadiman.
[illegible]reston Foster.
Don Gilman.
Leon Goldberg.
Mose Gumble.
Rita Hayworth.
David Hempstead.
Helen Hunt.
Irene.
John L. Johnston.
Sol Lesser.
Rudolph Monter.
Joseph Nadel.
John Nesbitt.
Arch Oboler.
Clare Olmstead.
Jack A. Partin
Arthur Ripley.
Ritz [illegible]rothers.
Ralph Roddy.
Joseph M. Schenck.
Arthur Schwartz.
Ethel Smith.
Herb Sorrell.
John Swallow.
Arthur Ungar.

Soldier Shows Used To Hypo Recruiting

GI shows, comprised of all-soldier talent, are now being used to help the Army and Navy's recruiting program for WACs, WAVES, [illegible] in a number of civilian theatres.

'Soldiers In Greasepaint' revue, made up of uniformed boys at Camp Reynolds, Greenville, Pa., staged a show last week at New Castle to mark the opening of the WAC recruiting program in that area, with the signaturing of several hundred prospective recruits during intermission attributed to the spark set off by the performance.

Revue has played a number of other civilian houses, with proceeds accruing to Army Emergency Relief.

U. S. Rollcall

RKO Casualties

Lt. Courtney Shrimpton, formerly assistant booker in the RKO exchange in Melbourne, and Staff Sergeant J. P. Kennedy, salesman in the New South Wales branch of RKO, were last week added to the list of RKO war casualties.

Shrimpton died at a field hospital as a result of wounds received in New Guinea. Kennedy is a prisoner of the Japanese.

Call o' the West

Hollywood, Nov. 9.

Jackie Cooper, screen actor, Navy.
Marlyn Chapman, film studio secretary, WAFS.
Julien Olenick, Hollywood agent, Army.

Lt. Lansing to Alaska

First Lt. Larry Lansing, formerly with KHJ, Mutual Coast outlet, assigned to the Alaskan Defense Command as assistant to Major Jack Hulford in the entertainment branch.

Lt. Lansing takes over in charge of the Armed Forces radio stations in Alaska.

Lt. Lund Off to Hollywood

Pittsburgh, Nov. 9.

Lt. (j.g.) Harold Lund, former Ross Federal Service exec, assigned to Naval Training Films division Hollywood.

Howard Minsky, salesman for Seabees.

Hampden V. Fitcher, manager of Warners' Strand in Parkersburg, W. Va., army.

John F. Kehrer, manager of Capitol theatre, navy.

Godfrey (Duddy) Lefton, PRC salesman, Navy.

Billy Kramer, son [illegible] Harry Kramer, upped from 1st looey captain.

N.Y. to L.A.

Maurice Bergman.
Robert Buckner.
Jerry Cooper.
John Gordon.
Dorothy Kay.
Robert Stolz.

BIG 5 OPPOSE CHAIN FREEZE

Selznick Plans $2.20 Grind Policy Scale for 'Went Away,' a Precedent

David O. Selznick is planning to set the highest picture house scale on record for a grind policy for 'Since You Went Away,' production which he is now working on. Instead of roadshowing the film, which will run from three and one-half to four hours, Selznick is figuring on a $2.20 top in regular key theatres on a continuous run basis.

From accounts, houses in many of the key centers across the country will shortly be lined up in preparation for extended runs. UA distribution execs, it is understood, recommended the high-scale grind policy as an alternative to road showing on grounds that this would bring the quickest returns on the negative investment as well as likely a bigger gross than from roadshowing.

Under current boom conditions, with top product bringing four to five capacity houses daily, depending on running time of the product, most major distrib execs have been veering away from roadshowing where only two capacity audiences can be accommodated.

Aside from slower rental returns via roadshowing, the difficulty in persuading exhibitors to change from established grind policies temporarily to two-a-day and the delays before a roadshow picture can be exhibited again in the same territory at grind prices, have been major deterrants to roadshowing.

Understood that the $2.20 scale on 'Since You Went Away' was suggested following showing of the first 5,000 feet of the film. Film, with budget originally set at $2,500,000, is likely to come in at $3,000,000 or more. First scheduled for completion in January, 'Away' is now slated for release sometime in March.

Larcenous 40's

Hollywood, Nov. 9.

New film titles indicate a cycle of dramatic larceny in gangs of 40.

Harry Sherman is producing '40 Thieves,' Universal is preparing 'All Baba and the 40 Thieves' and Republic is coming out with 'Port of 40 Thieves.'

Modified Dimout Satisfies Exhibs

Boston, Nov. 9.

Although the lifting of the dimout has snapped on the lights of the city to the extent that the dazzle along the rialto is blinding, theatres and movie houses have been placed under a 'voluntary code' to burn their lights as short a time as possible.

The code, applicable as well to niteries, hotels, department stores and all other places employing brilliant display, eliminates all outdoor electric lights but traffic signals during the daylight, and limits all but movie theatres and legit houses to two hours of exterior lighting. The latter are allowed a couple of extra hours until about nine o'clock, and in no case later than 10 p.m. Theatres have got together to make their own code uniform.

All have been advised to reduce the wattage sizes of their lamps and to reduce the level of air conditioning as well as temperature and humidity. A WPB 'suggestion,' the 'code' has not, at the moment, any teeth. None, however, are felt to be needed as the managers are in most cases only too happy to comply. Their real worry is the heating situation springing from the shortage of coal.

The season has been mild so far, but reserve stocks of coal are nil here, and the sudden (and possible) appearance of a severe cold spell would reduce them to an even niller state. Most of the downtown pix houses are served by Edison heat, and they figure to stand or fall with

(Continued on page 28)

JUDGE TO RULE ON CONTRACT 'TIME OUT'

Los Angeles, Nov. 9.

Olivia de Havilland's suit for declaratory relief from her contract with Warners will be decided within a month by Superior Court Judge Burnell, who will study briefs by both sides while Hollywood awaits with legal interest. Verdict will decide whether a studio may extend the duration of a contract to cover the time lost by a player under suspension.

Actress claims her seven-year pact with Warners has ended, while the studio contends the agreement has six months to run as a result of five suspensions caused by Miss de Havilland's refusal to play roles assigned to her. At the recent hearing the Screen Actor Guild was represented by an attorney as 'friend of the court,' with the explanation that the decision would be highly important to members of his organization.

ROGERS' NEW SETUP FOR MUSICAL FILMS

Sacramento, Nov. 9.

Articles were filed here for the incorporation of Filmusical Productions, with Charles R. Rogers as president and treasurer and Joseph Tushinsky as v.p.

New company will make two musical pictures annually, starting with 'My Wild Irish Rose.' Move will not affect Rogers' current status as a producer for United Artists.

Jack G. Leo Elected Treas. of Nat'l Screen

At a special meeting of the board of National Screen Service, Jack G. Leo was desi nated treasurer of the corporation.

Leo, one of the pioneers of the icture industry, started with Greater N. Y. Film Rental Co. in 1909 and later became identified with Fox Film Corp. as one of its chief executives, when it was organized and absorbed the Greater New York Film Rental Co. in February, 1915. He was, with Fox Film successively as v.p., director and treasurer until 1930, resigning at the reorganization of Fox in 1930.

In 1933 Herman Robbins, resident of NSS, and formerly associated with Leo in Fox Film, persuaded him to accept a special assignment in an advisory capacity. Since then Leo has become more and more active in National Screen, becoming successively a director, v.p. and secretary until now adding responsibility of treasurer, in view of the illness of Toby Gruen, and the necessity for latter's withdrawal from active duty.

Par's 2,700-Acre Ranch Goes on Auction Block

Hollywood, Nov. 9.

Rancho Paramount, 2,700-acre tract near Calabasas, goes on the auction block Nov. 22, without reservations, except that the stu io retains the right to use the street set and buildings at a nominal rental for five years.

Paramount bought the property 20 years ago for about $450,000 and recently spent $60,000 rebuilding the western street set. Ranch also contains various sheds and buildings to house stagecoaches, trucks and other studio props.

FADIMAN BACK WEST

William J. Fadiman, Metro scenario editor currently in N. Y., is scheduled to return to Hollywood next weekend (19).

He's o.o'ing literary material while east.

NEW DECREE PACT WITH D. J. STALLS

Opposition to proposals for a freeze on chains, combined with arbitration of run, is reported in trade circles as the major obstacle to an agreement among the consent decree companies which would pave the way towards an adjustment of differences with the Department of Justice. Wide gulf remains to be bridged on this point, between decree company proposals and Department of Justice demands, with result that the concessions proffered last week by decree company reps have so far been dismissed as inadequate.

Department of Justice is insisting that producer-distributor chains agree to obtain approval from the federal courts before adding new theatres, instead of first acquiring houses and then seeking court approval. Industry execs see in such a move a virtual freeze on chain holdings.

In view of the arbitration of run plan such a freeze on circuit holdings would make it possible for independent operators building new theatres after the war to demand runs ahead of circuit houses even in key situations on representations of newer and/or larger theatres in conjunction with a readiness to equal or top admission scales in the circuit houses. Thus, over a period of time, independently operated houses could conceivably whittle down predominance of circuits in many centers. Such, at any rate, are views held in major company circles.

While some of the consent companies were inclined to view favorably concessions involving dissolution of theatre pools and limited film cancellation privileges, none were reported ready to accept a freeze on any and all theatre acquisitions, combined with arbitration of run.

Need Court Consent

Under the freeze plan circuits would be permitted only to remodel or replace theatres without prior approval from the courts.

Reported, however, that opinion among consent decree company execs was divided on the extent of the concessions to be initially offered to the Department of Justice as a means of averting legal action by the Government looking to divorcement of theatre holdings.

Some decree company execs held that the concessions which were to be offered did not go far enough and were unlikely to be accepted, a view which was borne out in later developments. This view was reported held before the consent decree companies took to Washington the pro-

(Continued on page 46)

Distribs Hold Up Repeat Bookings To Move New 'A' Product, Reissues

Repeat bookin , which have increased tremendously since the war began, and have resulted in thousands of engagements during the past year, including on pictures that have been brought back almost immediately on top of 'last runs,' may become a thing of the past.

In exhibitor circles, where it is claimed some distributors are tightening the reins on repeat bookings, the theory is that this type of business may go by the boards, despite added revenue to distribs, because of desire to force such deals and move new product, in which heavy investments are involved. Reissues, of which there are numerous this season, further bottle up playdates on new pictures.

While it is charged that some of the distribs are becoming reluctant to permit the re-booking of pictures after they have once played a given territory, in sales circles it is claimed that if there's a print available, the local exchange will discuss business. Pointed out, however, that in most cases pictures are withdrawn from the market after two years and the ints taken out of vaults in order to make room for new ones.

The distribution head of one of the major companies, who points out that prints are pretty well used up after being played out, pooh-poohs the value of repeat bookings by saying that the weekly revenue on this new business amounts to less than $1,000. It may be much more for other distributors.

While in former years a handful of exhibitors would now and then dig up oldies for repeat runs, of late numerous theatres have been bringing them back within less than two months' time. In other cases, various theatres are picking up repeats on pictures that their opposition had previously played at an early date.

The matter of repeat bookings and the charge that some companies are refusing to allow re-booking of films previously played will be taken up by the National Caravan Committee of Allied States Assn. at a meeting in Milwaukee next Monday and Tuesday (15-16). M. A. Rosenberg, president of Allied States, declines to amplify the statement other than that ome companies are refusing to sell repeat ictures

Fox-West Coast Cancels Theatre Deal To Avoid Run-In With Government

Hollywood, Nov. .

-West Coast has called off proposed deal to lease the Carth Circle theatre to RKO, rather th risk the displeasure of the Department of Justice, which has its own ideas about complicated pooling trading of houses among film circuits. RKO had printed tickets and stationery for the operation of th theatre when the home office lawyers sent word that the deal had been cancelled.

Originally Fox-West Coast bought the Carthay with the intention of leasing it to RKO as an addition to that company's first run setup, currently consisting of the Pantages and Hillstreet. In return, it is understood, several RKO, Universal and Columbia features, held as backlog for Pantages-Hillstreet first runs, were to be released to F-WC for its new first run combination consisting of the Egyptian, Ritz and Los Angeles. Another phase of the deal was a reported arrangement by which Rodney Pantages would cut F-WC into his proposed new theatre in the Wilshire district. That part of the transaction was automatically shelved when war stopped theatre construction. A new theatre in that neighborhood would have provided serious competition for five F-WC houses.

As a result of the dropping of the Carthay transfer, that house will be used by F-WC as a first run until roadshows become available for booking there. First will be the 20th-Fox production, 'Song of Bernadette,' slated to open around the Christmas holidays. In the offing are three other pictures of roadshow calibre, Paramount's 'The Story of Dr. Wassell' and Metro's 'America.'

Time Out for Babies

Hollywood, Nov. 9.

Production of 'The Dolly Sisters' at 20th-Fox is likely to be shelved until Alice Faye and Betty rable have had their babies. wo originally were set for top spots in the picture but further casting was halted due to the impending motherhoods.

Studio for a time figured on other players for the two roles but ran into a scarcity of available name talent.

Twin City Indies Rush Pix Buying

Minneapolis, . 9.

There's a rush of film buying by Twin City independents and out-of-town exhibitors, istributors here claim. They attribute it to a restricted Hollywood output, and hopes for continuing good theatre business.

Although the Minneapolis-St. Paul selling season isn't in full blast yet, Metro already has closed with four large independent circuits here. They are those of W. R. Frank, Eddie Ruben, Bennie Berger and Ben Friedman. Other contracts also have been inked, it's stated.

M-G deals for the Twin City independents include a number of percentage pictures, as usual, despite the continued opposition to and clamor against all sharing films. Most of the other major distributors also will demand percentage for certain of their releases in the Twin City area and present indications are that the boys will have to take the deals and like them.

HOOT GIBSON SETS OWN UNIT FOR 4 PER YEAR

Hollywood, Nov. 9.

Hoot Gibson, cowboy star, is organizing his own production unit to make a minimum of four westerns a year for a major release still unspecified.

Pictures will be based on the W. C. Tuttle series of Hash-Knife novels, for which Gibson has bought the screen rights.

CLARENCE BROWN TO DO ROONEY PIC FOR METRO

Hollywood, Nov. 9.

First director job by Clarence Brown under his new contract at Metro will be 'National Velvet,' a tale of British horse racin , starring Mickey Rooney.

Brown recently decided to remai on the Culver City lot after intimating that he was moving to International Pictures as a producer-director.

Oboler East to Stage Plays, Audition Airer

Hollywood, Nov. 9.

Arch Oboler left for New York yesterday (Mon.) to discuss with the Theatre Guild, Max Gordon and Herman Shumlin the staging of two dramas he has written.

While east he'll also do a special audition of a new dramatic radio show for McKesson-Robbins. On his return to the Coast in two weeks he'll write and produce a special broadcast over the Blue network dramatizing the credo recently adopted by the Writers Congress. James Hilton, Mary McCall, Jr., prexy of Screen Writers Guild, and Ralph Freud, professor of drama at University of California at Los Angeles will appear as actors. Earl Robinson is writing a special score for the broadcast.

Mebbe Likes Acting Better

Hollywood, Nov.

Albert Coates plays himself as symphony conductor in 'Two Sisters and a Sailor,' his second actin job on the Metro lot.

His first appearance as a film thesp was in 'Song of Russia,' where he was signed to collaborate on the score and wound up in a concert pianist role.

The Navy's Waiting

Hollywood, Nov. 9.

ey Lanfield draws the director task on Paramount's forthcoming musical, 'Bring On the Girls,' with a Navy background.

Veronica Lake, Eddie racken an Dick Powell will be co-stars

Exhibs Plan Carrying New Tax Plan To Senate Finance Committee; Even 20% Proposal Figured Demoralizing

Apparently convinced that they won't get any additional concessions from the House Ways and Means Committee, exhibitor representatives, combating a further increase in the picture theatre admission tax from present 10% plan carrying the fight to the Senate Finance Committee. While gratified that the House Committee lowered the proposed new amusement tax from 30% to 20%, exhibs were disappointed that it was not lower. Exhibitor group on proposed tax feels there should be no increase.

The exhibitors' contention is that even 20% admittance levy too high, especially since film theatres have many other taxes.

Exhibitor spokesmen point out that in many spots the film theatre is the sole amusement available; that the picture exhibitors have been untiring in building homefront morale, aiding the government in many ways besides the bond drives, etc., without any compensation. Yet the current yen is to place the film theatre in the same category as luxuries, they feel.

The exhibitor hopes to press home the point that any considerable admission tax boost will result in shuttering hundreds of cinemas. They will contend a heavy admittance tax will sock the smalltown exhib who has found it difficult to stay open even under the current 1c per 10c ticket levy.

Effects 10 States

This threat to drive the small exhib out of business is particularly true in the 10 states which already have state taxes on admissions. If the 2c per each 10c or fraction thereof, is voted as the Federal tax, it will mean that exhibitors in both Mississippi and Kentucky will have to get 3c for every 10c admittance fee since these two states have their own 10% tax on admissions. Forecast is that a 20% Federal tax is likely to be felt severely in these states because of the countless small exhibs operating there.

However, it also would be felt in Ohio, South Dakota and Tennessee, where there is a 3% tax, in Alabama, Arizona, Arkansas, Colorado, Iowa, Kansas, Missouri, New Mexico, North Dakota, Oklahoma, Utah, and Wyoming, where there is a 2% tax; Indiana and Maryland, where the tax is 1% and in Washington state where many cities have admission taxes. In Washington, the state tax law recently was supplanted by the city taxation.

Aside from threatening to close many film houses, exhibitors plan to cite, what any increase in the Federal levy will do to patronage and, in the long run, revenue to be obtained supposedly from increased admittance levy. They envision 15c admission houses likely going to 20c the 25c theatre going to 35c and the 75c house lifting its price to 95c.

Exhibs point out that the tax works out on uneven admissions in such a way that it places a heavier tax on low admissions than on higher ones. Thus on a 15c admission, the tax would be 4c or about 27% while on 75c admission it would be 16c or a bit over 21%.

Warners Loaded, 10 Pix Swarm Over 20 Stages

Hollywood, Nov. 9.

With 20 of its 22 stages occupied, Warners will be busier in the next two weeks than at any previous time this year. Six features currently in works are 'Cinderella Jones,' 'Passage to Marseille,' 'Mr. Skeffington,' 'Rhapsody in Blue,' 'Outward Bound' and 'One More Tomorrow.'

Coming up are 'The Horn Blows at Midnight,' 'Make Your Own Bed,' 'My Reputation' and 'Hollywood Canteen.'

Wyman, Carson Repeat

Hollywood, Nov. 9.

Jane Wyman and Jack Carson, recently in 'Princess O'Rourke' at Warners, have been assigned as co-stars in a boudoir comedy, 'Make Your Own Bed.'

Alex Gottlieb produces and Peter Godfrey will direct the pair for the second time. Filming starts when Godfrey washes up his current chore, 'One More Tomorrow.'

Plan to Avert Danger Vs. Deliveries of Film In Winter Emergency

Threatened with a breakdown in the handling of film deliveries this coming winter, representatives of distributors, exhibitors and carriers met last Thursday (4) with representatives of the War Activities Committee of the New York exchange area to formulate plans for meeting any likely emergency.

Due to gasoline and tire shortage, two deliveries weekly were cut last year following meetings with officials of the Office of Defense Transportation. Further reduction in deliveries, it is contended, would complicate an already serious problem of picking up film. In many cases, it is reported, playdates have been missed.

Following the meeting a committee was appointed survey delivery possibilities, group including H. M. Richey, Harry Brandt, Irving Dollinger, Robert Wolff and Ralph Pielow.

Not only are film salesmen and delivery services seriously affected by a new cut in tire rationing, but it's feared in some circles that the acute shortage of rubber, which has resulted in reductions to consumers, may have an adverse effect on the boxoffice through further curtailment in passenger car usage. The Office of Price Administration has dropped the November quota 30% on new truck tires and 14% below former availability on tires for passenger vehicles.

COL. CAPRA BACK WITH MORE WAR PICTURES

Washington, Nov. 9.

Lt. Col. Frank Capra arrived here from England Monday (8) but explained he would be unable to talk about his recent activities abroad until he reported to his superiors in Army Pictorial. Capra brought back a rough cut of Tunisian battle films made by his outfit and British camera crews on a cooperative basis.

The film is slated to be shown in the next few days to Gen. George C. Marshall, chief of staff, and Secretary of War Henry L. Stimson after which it will be reviewed by other Army biggies. After these showings the reels will be reedited for release to the public.

Manner of release is not yet decided although talk is that British interests which combined in shooting and cutting the film might handle the project as a commercial release in this country through one of the major companies. A separate sound track must be joined before release in about a month.

Sister Kenny's Reasons For Roz Russell Choice

Minneapolis, Nov. 9.

One of the reasons why Sister Elizabeth Kenny, Australian nurse, chose Rosalind Russell to portray her on the screen in the forthcoming RKO picture, 'Elizabeth Kenny,' is because the latter 'never has been divorced.'

Sister Kenny so informed Miss Russell when she and Mary McCarthy, script writer, came here to study first-hand the discoverer of the revolutionary polio treatment and her local clinic. Before Sister Kenny consented to the film she stipulated she herself must select the star and that the latter couldn't be a divorcee.

Miss McCarthy told the press that the picture 'will not be a dull, documentary story of just polio and science, but a rollicking love story as well.' But, she added, it will be 'the real Kenny and entire Kenny polio treatment will be in the script.'

In an interview, Miss Russell said she's 'thrilled' to play the title role and that she considers Sister Kenny and Madame Chiang Kai-Shek 'about the two greatest women in the world.' She has been interested in crippled children for many years herself, she said.

Dean Mainwaring, RKO studio representative, also was here with the Russell party.

Studio Contracts

Hollywood, Nov. 9.

Lynn Malone, nitery dancer, signed by Universal.

Marcy McGuire's minor contract with RKO approved by court.

Janice Carter drew player ticket at Columbia.

Beverly Loyd inked player pact at Republic.

Shirley O'Hara's minor contract with Metro okayed by court.

Glenn Vernon inked actor ticket at RKO.

John Ireland, Broadway actor, optioned by International Pictures pending a screen test.

Jerry Cooper, radio singer, si ned by Monogram.

Joseph Kane's producer-director option picked up by Republic.

Wally Vernon's option lifted by Republic.

Mary May Dodson signed as costume designer by Paramount.

Robert Alda's player option picked up by Warners.

M. K. Jerome renewed as composer at Warners.

Indies' Headway In Non-Dual NW

Minneapolis, Nov. 9.

In consequence of the product jam due to the numerous extended loop first-runs and also because of the curtailed major Hollywood output, so-called independent distributors, including Republic and Monogram are getting their first real break from Twin City independent exhibitors, the Paramount circuit and even out-of-town indie theeatre owners. They're really getting their product played in Minneapolis and St. Paul and through the territory.

The fact that this is not a 'double feature territory' has made the going tough for the indie distributors up to this time. Twin City indies, refusing to give them a lifting hand, passed up the product almost entirely. When they did buy an individual picture it usually was for 'peanuts.' Now they're not only buying indie pictures, but also paying a greatly increased price for them.

Several Republic pictures even have played the Paramount circuit loop World and Gopher, first-run houses, recently. The indie product is being played regularly in the Aster, the only downtown first-run dual feature house. An improvement in the product's quality also, of course, helps to explain the expanding demand for it.

For example, no less than 20 Twin City independent houses have made deals for Republic's Roy Rogers releases. In a number of instances they've been getting Friday, Saturday, and Sunday-Monday dates. Hitherto, excepting for rare, isolated cases, these theatres never gave a nod to independent 'westerns.'

Soviets' Stake in B'way Play Stalls Pic Deal

Question involving power of attorney is holding up the signaturing of the pact in Columbia Pictures' purchase of the film rights to the Russian war play, 'Counter-Attack.' Play, which had a short run on Broadway last season, was purchased for $20,000. It was written by Philip and Janet Stevenson but was based on an original script by two Soviet playwrights, Elia Vershinin and Mikhiel Ruderman.

Because the latter share in the picture sale profits, however, the completion of negotiations has been held up pending determination as to whether the Soviet Artists and Writers League, handling the transaction has the right to guarantee title.

Dirty Work on Alcan

Hollywood, Nov. 9.

First cliffhanger to be based on the new Alcan Highway will be 'The Great Alaska Mystery,' to be produced by Henry McRae at Universal.

George Plympton is scripting the chapter play for a late November start and an early January release.

Hard on the Guest

Hollywood, Nov. 9.

Columbia assigned Lew Landers to direct the haywire mystery yarn, 'The Wedding Guest Sat on a Stone.'

Filming starts this week with Janis Carter and Arthur Lake in the top roles.

Despite Hearst Blast Vs. Goldwyn's 'North Star' Dual B'way Preem Terrif

Writer Shows M-G Producer Original Ptsbg. Local Color

Pittsburgh, Nov. 9.

Although she has no connection whatsoever with the screen version of her novel, 'Valley of Decision,' having sold it outright to Metro for $75,000 with no strings attached, Marcia Davenport nevertheless accompanied Edwin Knopf, M-G producer, who will make the picture, to Pittsburgh for two days last week and helped him soak up local color.

Mrs. Davenport, who laid her book in Smoky City, where she once lived for couple of years and later re-visited for extensive research while writing the tome, took Knopf on a personally conducted tour of all the places she wrote about, the steel mills, the blast furnaces and the old section of the Northside which once was dotted with the costly homes of the steelmasters. Author, who presently is under contract to Paramount to turn out an original story, said her chore for Knopf was a labor of love.

Latter said George Cukor would direct the movie, but that nobody aside from Greer Garson had been cast for it yet. Picture will go into production in January. During their stay here, Mrs. Davenport and Knopf were hosted at a cocktail party by John Maloney, district sales manager, and Byron Stoner, branch manager in Pittsburgh for Metro.

PARTINGTON SEES ROXY IN 14-PIX-PER-YR. CLASS

Predicting an 'uninterrupted continuance of top business' which, he disclosed, will put the Roxy, N. Y., in the 14-pix-a-year class for 1943, a new low for the 20th-Fox showcase, Jack A. Partington, who with A. J. Balaban has been operating the house for the past year, returned from a month's visit to the Coast on Saturday (6) with a film and stage show lineup extending into next February.

Roxy's Xmas-New Year's show, opening on Dec. 15 following a four-week stay for 'Guadalcanal Diary' and the Ritz Bros. stage bill, which begins next Wednesday (17), will be 20th's filmusical 'The Gang's All Here,' with an all-star layout. Jimmy Dorsey will top the stage bill. Show will be in for four weeks and will be followed by the MacKinlay Kantor novel filmization, 'Happy Land,' with Phil Baker on the stage.

'The Lodger,' based on the Mary Belloc Lowndes novel, comes in next for four weeks, with Harry Richman pacted to head the stage show. The Betty Grable starrer, 'Pin Up Girl' follows, although the stage bill is still to be set, with 'Buffalo Bill' and Alfred Hitchcock's 'Lifeboat' production slated next, though sequence on latter two may be switched.

Paraphrasing Bob O'Donnell's crack that 'we're going through an era when there's a dearth of bad pix,' Partington pointed out that with the loss of the Powers, Gables, etc., the studios are turning out their best product because 'they're getting down to work and no longer basking in the sun and resting on the laurels of big names.'

Fake Film Racketeer Covered Lotsa Ground

Boston, Nov. 9.

Hub police believed they have at least caught up with one of the perpetrator's of a fake 'film fame' racket which has victimized a number of people here when Fred B. Barron, 29, of Los Angeles, was arrested at Syracuse, N. Y.

Barron had allegedly promised lucrative Hollywood roles to young actresses and talented children as a 'talent scout,' charging anywhere from $20 to $200 for 'screen tests.' According to complainants, the film projected was to be called 'God Bless America.' Also according to complainants, the camera proved to be filmless.

Admitting his identity when arrested, Barron fought extradition and was remanded to Onondaga (N. Y.) penitentiary. He is, according to police, one of a trio of promoters which worked Boston.

Newspaper attacks against Samuel Goldwyn's 'The North Star,' perhaps surpassing in intensity those launched against Warners' 'Mission to Moscow,' which are also based on political opposition, are in the making. 'Star' ran into tough newspaper criticism following the New York opening at the Victoria and Palace theatres last Thursday (4), with the most violent opposition brewing in the Hearst publications as the publisher reportedly issued orders to all his editors that he wanted the film referred to as 'Bolshevist propaganda.'

In case of 'Moscow,' film with more limited appeal than 'Star,' widespread controversy in the public prints served largely to stimulate boxoffice grosses in many key situations. In case of 'Citizen Kane,' Hearst opposition alone resulted in shelving the film in many key situations, partly because of a report that the publisher intended to take the matter into the courts. Fox West Coast Theatres, for one, bought 'Kane' in a group of five from RKO and shelved it.

'Star,' despite or because of its controversial aspects, opened very strong at the Victoria and Palace theatres, with the first week's gross for the former, a small-seater, estimated likely to hit $16,000 on a two-a-day policy, while the Palace will gross $40,000 or close on a grind during the first week.

N. Y. Times and Herald Tribune gave 'Star' a favorable sendoff, while s N. Y. dailies panned it on grounds that the producer and author allowed entertainment qualities to be submerged by the propaganda motif. N. Y. News review claimed that native Russian films do a better job along propaganda-entertainment lines.

The N. Y. Mirror and N. Y. Journal panned the picture while the World-Telegram, Post, Cue, Newsweek and Life were very favorable. Time mag gave the film a semi-favorable review.

Toss Out Quinn Review

Meantime, over 1,500,000 copies of the Sunday Mirror magazine section, carrying a rave review by Frank Quinn, staff reviewer, were run off and distributed nationally last Tuesday (2) before the presses were stopped and Quinn's review tossed out to make way for a notice by Jack Lait, the Mirror's editor, which appears in the remaining issues of the current Sunday Mirror.

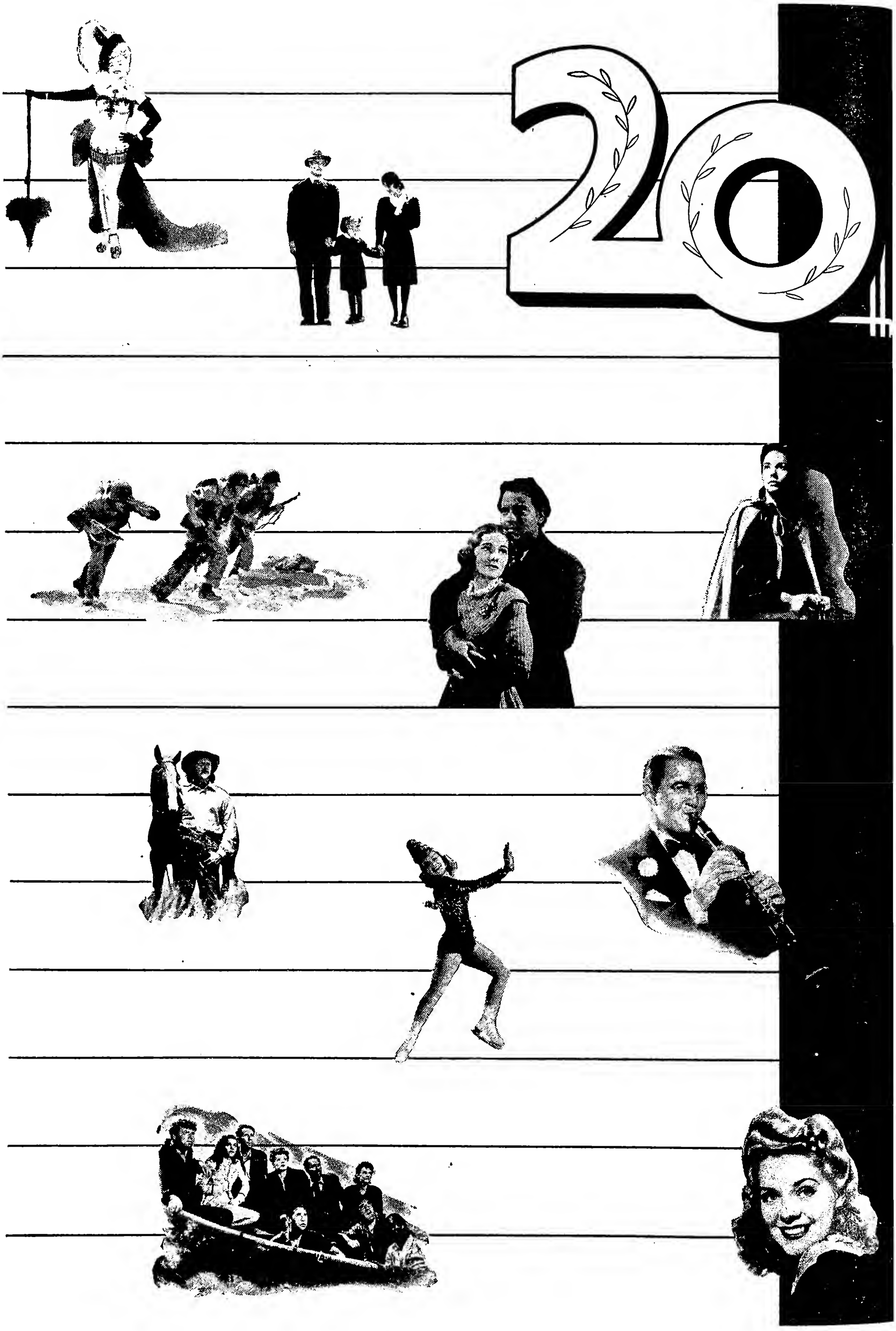
Quinn called 'Star' an 'outstanding picture achievement and vivid war drama.' According to John T. McManus, PM writer, the stop-press order followed receipt at the Mirror office late Monday (1) night of a typical Hearst order to all editors informing them, in substance, that 'the Chief' wanted the film described and referred to as pure Bolshevist propaganda and that it could not be worse if it had been paid for by Stalin. The order was signed by J. Willicombe, Hearst private secretary and aide-de-camp. The order went on to say that editors were to pay no attention to requests from Goldwyn or his representatives for favorable criticism of the film.'

McManus reported that Lait said he dictated a substitute review to a stenographer last Tuesday (2) after reading and not agreeing with the Quinn review, sending his version to the Sunday editor. Lait, McManus stated, said he had missed reading the (Quinn) review before the magazine section went to press because 'I can't read all the copy that goes into the paper' and further because the Quinn review and layout had been prepared in his absence. Lait had been in Hollywood, returning Oct. 10. He denied seeing Hearst's orders relating to the film.

In contrast to Frank Quinn's comment in the Sunday Mirror that 'Star' was 'the outstanding cinema effort dealing with any one phase of the global conflict,' the subsequent review in the final 300,000 copies of the Sunday Mirror wound up with the comment that, 'if 'The North Star' were a panegyric on our Constitution, our Bill of Rights, our nonaggression principle, our basic philosophy of free enterprise . . . and Mr. Goldwyn offered to present that in two of the leading theatres in Moscow . . . the film would land in the garbage can and Mr. Goldwyn would land in prison.'

Goldwyn is continuing his display advertising in the Hearst dailies, regardless of reactions, as with the other papers.

The
most unusual
and important
announcement
ever made by a
film company
. . . the hits
from
20th
CENTURY-FOX


20

CENTURY-FOX presents its product line-up to the showmen of the nation! Far more forceful than any claim are the facts on the pages that follow! The titles — the stars — the production values — the pre-selling that has gone back of attractions already completed or delivered—these are token of 20th's intent to surpass its own proud record of the past! Never have there been hits conceived and produced with such inspiration—never any pictures with so mighty a prestige and profit-potentiality— never in the history of our industry, so many great attractions from *one* company !

This is the profit-starter! And never has a new season been launched so auspiciously!

Now at the Radio City Music Hall —rolling up records that climax the coast-to-coast reports of unprecedented grosses and holdovers!

"CLAUDIA" with DOROTHY McGUIRE • ROBERT YOUNG • INA CLAIRE
Reginald Gardiner • Olga Baclanova • Directed by EDMUND GOULDING
Produced by WILLIAM PERLBERG • William Goetz in Charge of Producti
Adapted for the Screen by Morrie Ryskind • From the Play by Rose Franken
as Produced for the Stage by John Golden

Sonja Henie

Jack Oakie
Cesar Romero
Carole Landis
Woody Herman and His Orchestra
in

Wintertime

SOCK HIT! Rocketing records to new all-time highs in every city of every size—and zooming into extended playing time!

SONJA HENIE • JACK OAKIE • CESAR ROMERO • CAROLE LANDIS in "WINTERTIME" with S. Z. Sakall • Cornel Wilde • WOODY HERMAN and his Orchestra • Directed by JOHN BRAHM • Produced by WILLIAM LE BARON • Screen Play by E. Edwin Moran and Jack Jevne and Lynn Starling • Story by Arthur Kober • Lyrics and Music: "I Like It Here," "Dancing In The Dawn" (Of A New Day), "Later Tonight," "Wintertime," "I'm All A-Twitter Over You," "We Always Get Our Girl" by Leo Robin and Nacio Herb Brown • Musical Sequences Supervised by Fanchon • Staged by Kenny Williams

A 20th Century-Fox Hit

BETTY GRABLE
ROBERT YOUNG
ADOLPHE MENJOU IN

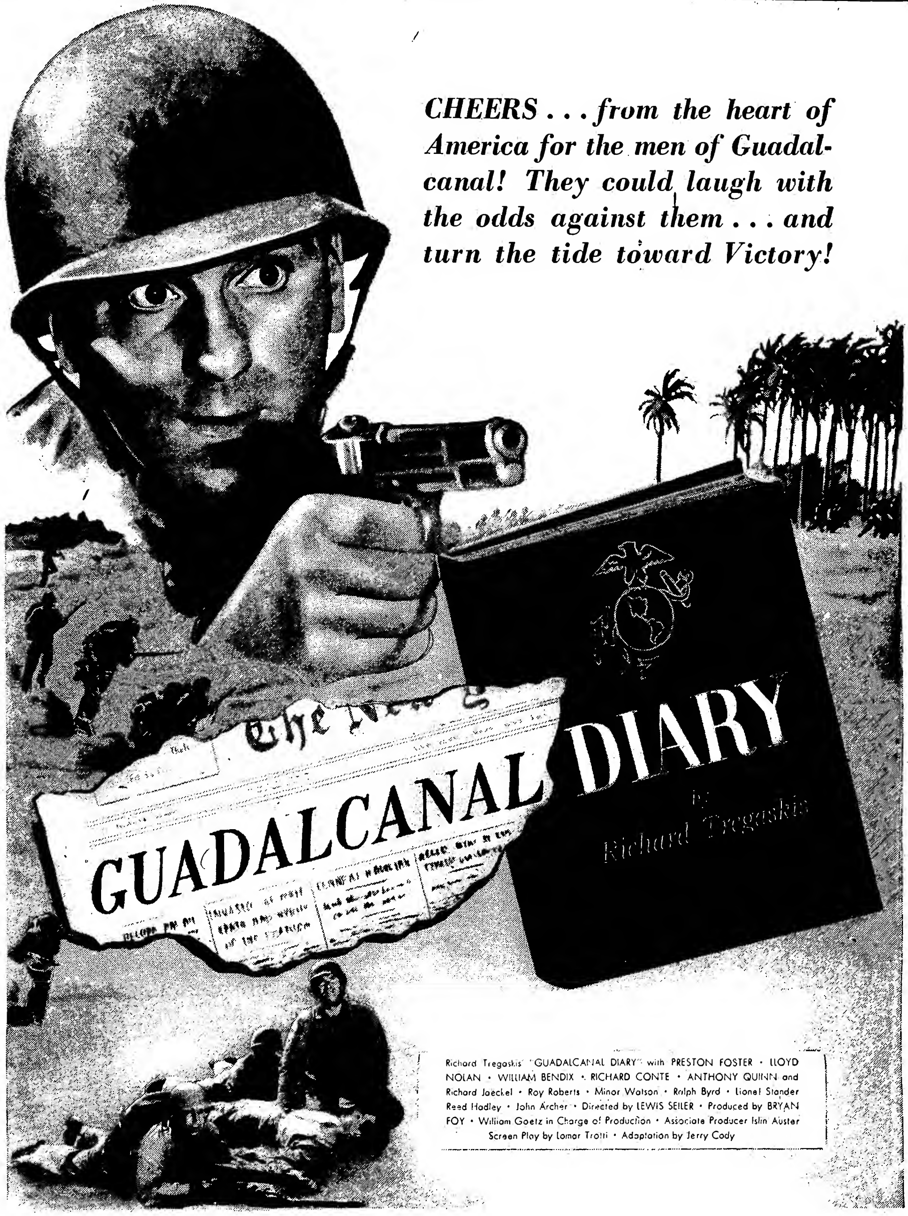
SWEET ROSIE O'GRADY

IN TECHNICOLOR

Smashing Records Over the entire country . . . and the new boxoffice champion at New York's Roxy!

A 20th Century-Fox Hit

BETTY GRABLE • ROBERT YOUNG • ADOLPHE MENJOU in "SWEET ROSIE O'GRADY" in Technicolor and Reginald Gardiner • Virginia Grey Phil Regan • Sig Ruman • Alan Dinehart • Hobart Cavanaugh • Frank Orth • Jonathan Hale • Directed by IRVING CUMMINGS • Produced by WILLIAM PERLBERG • Screen Play by Ken Englund • Based on Stories by William R. Lipman and Frederick Stephani and Edward Van Every William Goetz in Charge of Production • Lyrics and Music: "My Heart Tells Me," "Goin' To The Country Fair," "The Wishing Waltz," "My Sam" by Mack Gordon and Harry Warren • Dances Staged by Hermes Pan Musical Numbers Supervised by Fanchon • Song "Sweet Rosie O'Grady" by Maude Nugent



A 20 CENTURY-FOX Hit

PRE-SOLD!

400,000 books sold! Book-of-the-Month! 100 newspapers ran Picture Strip Serialization...25,000,000 reader circulation! Watch that great World Premiere in Philadelphia . . . it will make showmanship and boxoffice history!

"IF I HAD BUT ONE GIFT THAT I COULD GIVE TO EVERYONE IN THIS LAND, HIGH OR LOW, RICH OR POOR, MILITARY OR CIVILIAN, IT WOULD BE..."

HAPPY LAND

Those are the words of William Allen White speaking of MacKinlay Kantor's great story!

A 20th CENTURY-FOX Hit

PRE-SOLD!

to more than 30,000,000 readers! As a book! In the Saturday Evening Post! In Reader's Digest where, for the first time in its history, the title and cast of a picture is mentioned together with the fictionizati

MacKinlay Kantor's "HAPPY LAND" with DON AMECHE • FRANCES DEE • HARRY CAREY • ANN RUTHERFORD and Cara Williams • Richard Crane • Henry Morgan • Minor Watson • Dickie Moore • Directed by IRVING PICHEL • Produced by KENNETH MACGOWAN • Screen Play by Kathryn Scola and Julien Josephson • From the Novel by MacKinlay Kantor

ALICE FAYE • CARMEN MIRANDA • PHIL BAKER • The King of Swing BENNY GOODMAN and his Orchestra in "THE GANG'S ALL HERE" in Technicolor with Eugene Pallette • Charlotte Greenwood • Edward Everett Horton • Tony De Marco • James Ellison • Sheila Ryan • Dave Willock • Directed by BUSBY BERKELEY • Produced by WILLIAM LE BARON • William Goetz In Charge of Production • Screen Play by Walter Bullock • Based on a Story by Nancy Wintner, George Root, Jr. and Tom Bridges • Lyrics and Music by Leo Robin and Harry Warren • Dances Created and Directed by Busby Berkeley

A 20th Century-Fox Hit

ORSON WELLES

as "Edward Rochester"

JOAN FONTAINE

as "Jane" in

Jane Eyre

by Charlotte Bronte

The greatest love story of all time! The picture property of the year! Made for every heart that ever found romance! With the two stars who were born to play it.

PRE-SOLD! to the world! Best-seller for a century! Book-of-the-Month Club! Dividend Book! National tie-ups galore with leading stylists and manufacturers! And the most extensive national magazine advertising campaign that ever launched a motion picture!

ORSON WELLES • JOAN FONTAINE in "JANE EYRE" by Charlotte Bronte with MARGARET O'BRIEN PEGGY ANN GARNER • JOHN SUTTON • Sara Allgood • Henry Daniell • Agnes Moorehead Aubrey Mather • Edith Barrett • Barbara Everest Hillary Brooke • Directed by ROBERT STEVENSON William Goetz In Charge of Production • Screen Play by Aldous Huxley, Robert Stevenson and John Houseman

A 20th CENTURY-FOX Hit

Franz
Werfel's
The
SONG of
BERNADETTE
The mightiest emotional impact the screen has ever known! In all the years of entertainment making, there has never been a greater motion picture!
PRE-SOLD!
Book-of-the-Month! Read by *over half million!* All Hearst papers ran Picture Strip Serialization... *over 25,000,000* reader circulation! America's most widely publicized illustrator, famous "Four Freedoms" Artist, Norman Rockwell, obtained to do series of paintings as feature of greatest promotional campaign ever put behind a picture! Layouts in LIFE and other leading national magazines and newspapers!
FRANZ WERFEL'S "THE SONG OF BERNADETTE" with JENNIFER JONES
WILLIAM EYTHE • CHARLES BICKFORD • VINCENT PRICE • LEE J. COBB
GLADYS COOPER • Anne Revere • Roman Bohnen • Mary Anderson • Patricia Morison • Aubrey Mather • Charles Dingle • Edith Barrett • Sig Ruman
Blanche Yurka • Ermadean Walters • Marcel Dalio • Pedro De Cordoba
Jerome Cowan • Directed by HENRY KING • Produced by WILLIAM PERLBERG
William Goetz In Charge of Production • Screen Play by George Seaton
From the Novel by Franz Werfel
A 20 CENTURY-FOX Hit

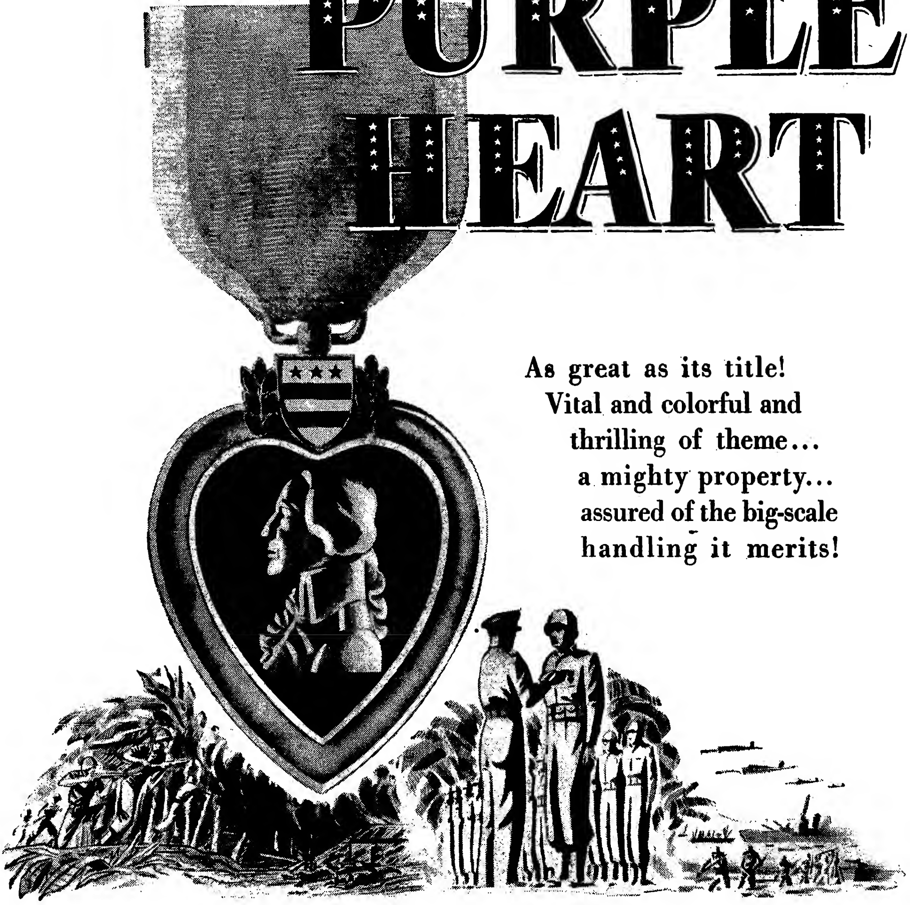
BETTY GRABLE
PIN UP
A 20 Century-Fox Hit
GIRL
in Technicolor
CHARLIE SPIVAK and his Orchestra
BETTY GRABLE in "PIN UP GIRL" In Technicolor with JOHN HARVEY • MARTHA RAYE • JOE E. BROWN EUGENE PALLETTE • SKATING VANITIES • Dave Willock • Condos Brothers and CHARLIE SPIVAK AND HIS ORCHESTRA • Directed by BRUCE HUMBERSTONE • Produced by WILLIAM LE BARON • Screen Play by Robert Ellis, Helen Logan and Earl Baldwin • Based on a Story by Libbie Block • Lyrics and Music by Mack Gordon and James Monaco • Musical Sequences: Dances Staged by Hermes Pan • Military Number Staged by Alice Sullivan • Musical Numbers Supervised by Fanchon
PRE-SOLD!
She's the pin-up girl of the armed forces from North Africa to Alaska! Here's the title she won ...the picture that was made for her...the natural for the biggest boxoffice receipts you ever had!

Buffalo Bill
in technicolor
The stirring glorification of the blazing West and its most famous and colorful hero! Spectacularly produced...with a mammoth cast!
PRE-SOLD!
A name that lives in song and story...in fact and fancy . . . in immortality! Here is America's greatest legend!
A 20th Century-Fox Hit
JOEL McCREA • MAUREEN O'HARA • LINDA DARNELL in "BUFFALO BILL" in Technicolor with • Thomas Mitchell • Edgar Buchanan Anthony Quinn • Moroni Olsen • Frank Fenton • Matt Briggs • George Lessey • Frank Orth • Directed by WILLIAM A. WELLMAN Produced by Harry Sherman • Screen Play by AEneas MacKenzi, Clements Ripley and Cecile Kramer • Based on a story by Frank Winch

Darryl F. Zanuck's

PRODUCTION

The PURPLE HEART

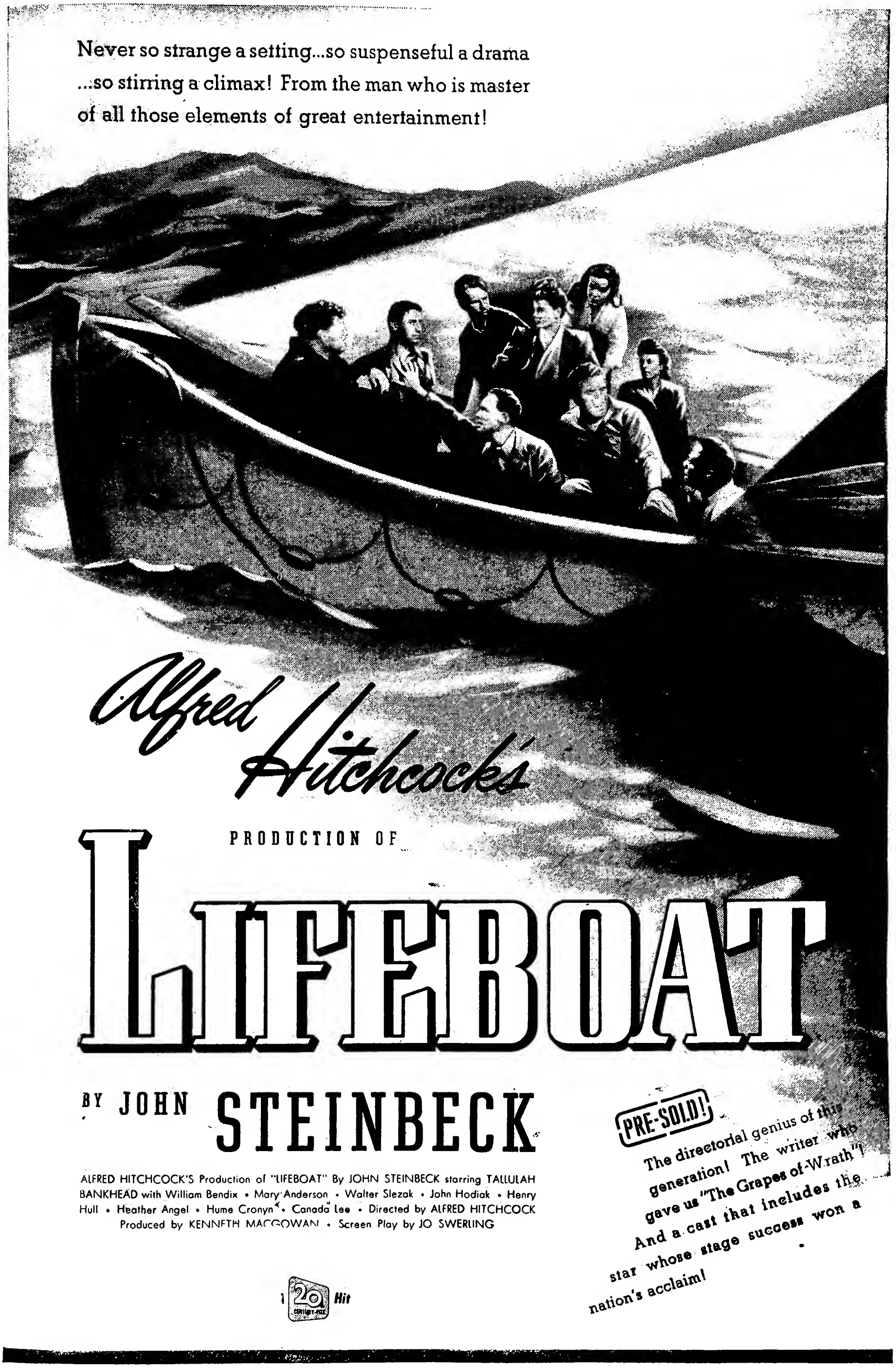


**As great as its title!
Vital and colorful and
thrilling of theme...
a mighty property...
assured of the big-scale
handling it merits!**

PRE-SOLD!

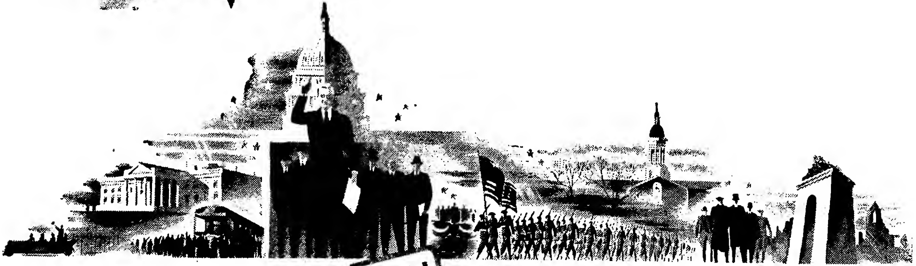
Based on a story by Jerry Cady! Dramatizing the oldest and perhaps most traditional American decoration for valor! As technical adviser . . . Otto Tolischus, New York Times correspondent in Tokyo before Pearl Harbor!

A 20th Century-Fox Hit


Never so strange a setting...so suspenseful a drama
...so stirring a climax! From the man who is master
of all those elements of great entertainment!
Alfred Hitchcock's
PRODUCTION OF
LIFEBOAT
BY JOHN STEINBECK
PRE-SOLD!
The directorial genius of this generation! The writer who gave us "The Grapes of Wrath"! And a cast that includes the star whose stage success won a nation's acclaim!
ALFRED HITCHCOCK'S Production of "LIFEBOAT" By JOHN STEINBECK starring TALLULAH BANKHEAD with William Bendix • Mary Anderson • Walter Slezak • John Hodiak • Henry Hull • Heather Angel • Hume Cronyn • Canada Lee • Directed by ALFRED HITCHCOCK
Produced by KENNETH MACGOWAN • Screen Play by JO SWERLING
20 Hit

Produced by
DARRYL F. ZANUCK
in Technicolor!

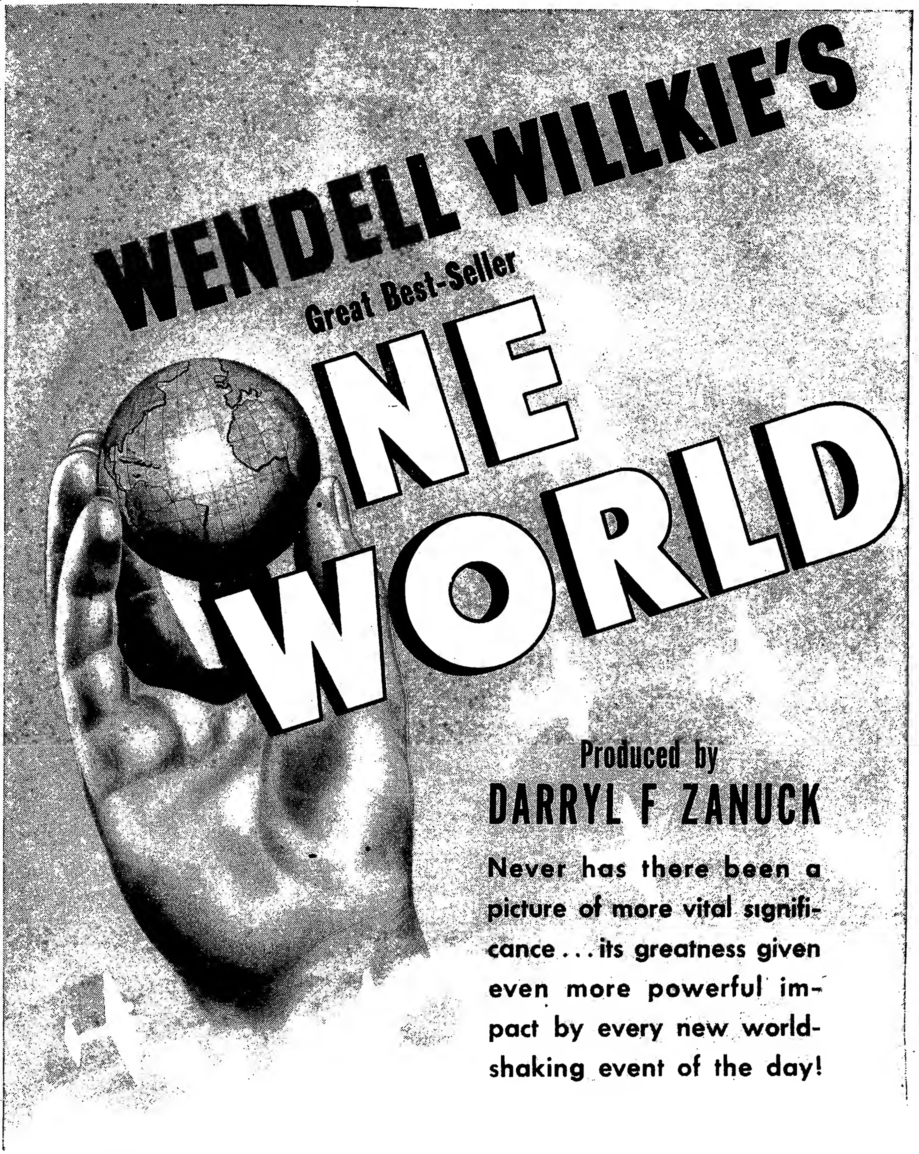
The towering, dramatic story of Woodrow Wilson, great American ...human...heroic...assured of its place in the screen's Hall of Fame!



PRE-SOLD!

America's president in World War I! His amazingly dramatic life—the excitement and color of his times—the glamor of its people! An epic that will be hailed as the greatest success story ever brought to the screen!

A 20 CENTURY-FOX Hit



PRE-SOLD!

Fastest-selling book in publishing history! Sold 1,000,000 copies in first 6 weeks! Has passed 1,600,000 mark at this writing! Editorialized and commented on by the greatest names of today! Its record is token of its boxoffice potentialities!

A 20th CENTURY-FOX Hit

AND 20th CENTURY-FOX HAS
THESE COMING UP!
EDWARD G. ROBINSON
LYNN BARI
in
TAMPICO
with
VICTOR McLAGLEN
★
MERLE OBERON
GEORGE SANDERS
LAIRD CREGAR
in
THE LODGER
★
FOUR JILLS IN A JEEP
co-starring CAROLE LANDIS
MARTHA RAYE • KAY FRANCIS • MITZI MAYFAIR
★
HOME IN INDIANA
In Technicolor
★
The SULLIVANS
starring
THOMAS MITCHELL
ANN BAXTER
MAXWELL ANDERSON'S
THE EVE OF ST. MARK
★
GREENWICH VILLAGE
In Technicolor
★
A. J. CRONIN'S
THE KEYS OF THE KINGDOM
★
ALL-OUT ARLENE
BY H. I. PHILLIPS
★
Phil Stong's
STATE FAIR
Musicalized by
RICHARD RODGERS and
OSCAR HAMMERSTEIN II
★
WING AND A PRAYER
In Technicolor
AND OTHER PROPERTIES EQUALLY GREAT
OR GREATER!

MOVIETONE NEWS

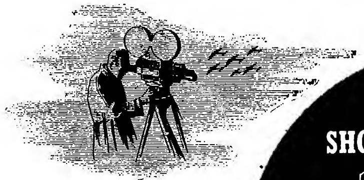
Produced by Edmund Reek

Mightiest of all! Boxoffice-timely! Star-name commentators! Issued twice weekly! The screen's greatest newspaper! More vital today than ever!

THE MARCH OF TIME

Produced by the Editors of Time

Sensational box-office! Scoops the field! Acclaimed by press and public alike for its dramatic expression of "inside news"! POWERFUL!...INDIVIDUAL!...PRE-SOLD!



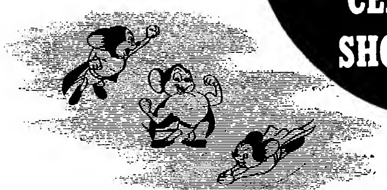
Plus

SHORTS WITH THAT

20th

CENTURY-FOX

SHOWMANSHIP!

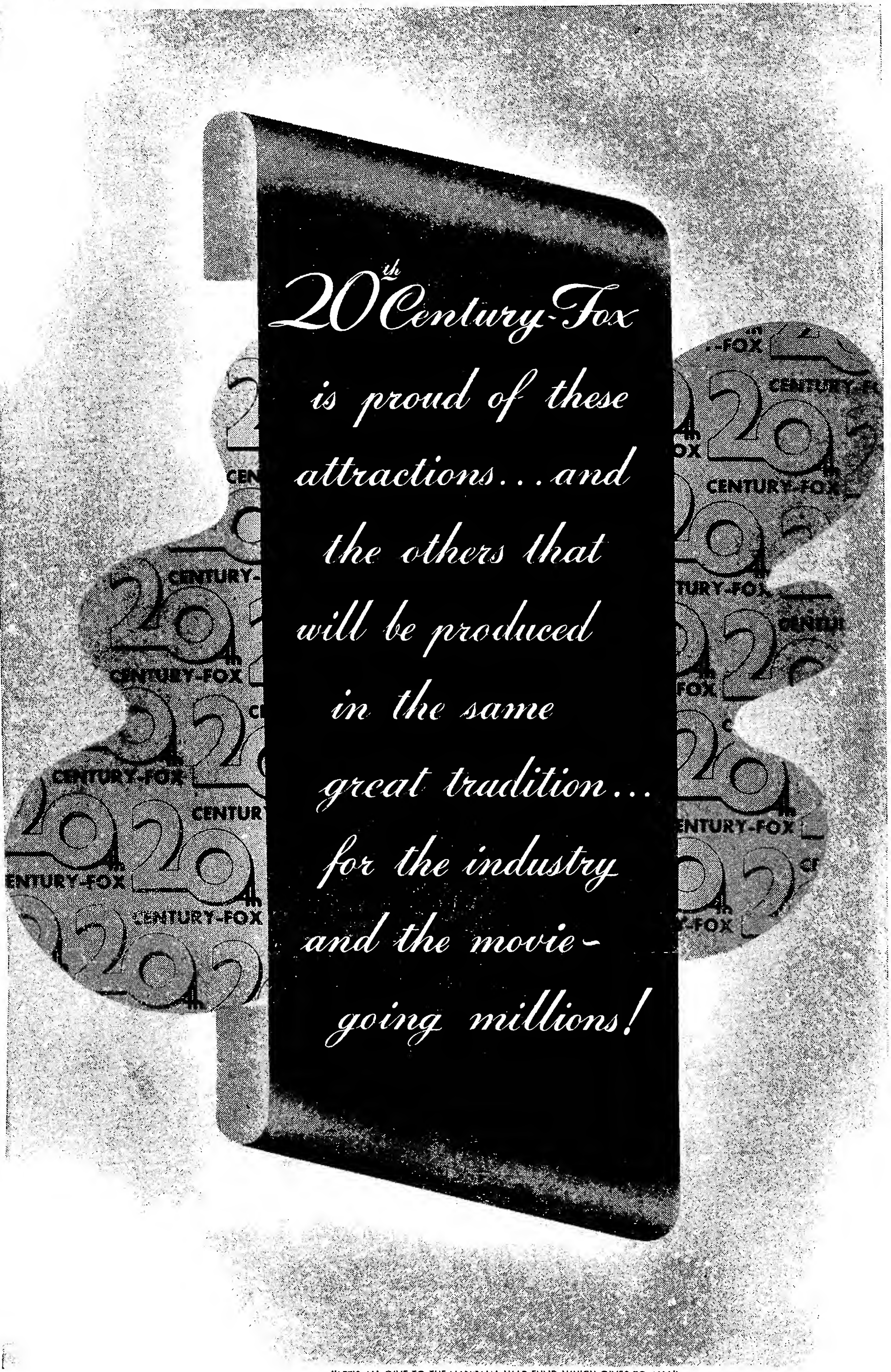


TERRYTOONS

The cartoon that's different! Laughter to make the world brighter! Produced with the showmanship of Paul Terry! Every release in Technicolor!

SHORT SUBJECTS

Entertainment par excellence! The perfect "pick-up" for any program! Every one of the variegated series is sure-fire in subject matter and audience appeal!



"LET'S ALL GIVE TO THE NATIONAL WAR FUND WHICH GIVES TO ALL!"

'Bell' Loud $32,500 in Okay Philly; 'Dood It' Fast 26½G, 'Flesh' 16G, 2d

Philadelphia, Nov. 9.

Biz is perking up in Philly this week with top honors going to 'For Whom the Bell Tolls' which is making house history at the Aldine with inflated prices. Also going great guns is 'I Dood It' with holdovers of 'Princess O'Rourke' and 'Flesh and Fantasy' also plenty okay. 'Man From Down Under' is merely so-so on first and only week.

Estimates for This Week

Aldine (WB) (1,303; 75-$1.10)—'Bell Tolls' (Par). Starting off with a socko $32,500 at hiked tariffs. Last week, 'Holy Matrimony' (20th) (2d wk) mildish $8,500 at 75c top.

Arcadia (Sablosky) (600; 35-75)—'Yankee Doodle' (WB) (reocat). Pallid $2,900 for 5 days. Last week, 'Thank Stars' (WB)), neat $5,800 in second run.

Boyd (WB) (2,500; 35-75)—'Flesh and Fantasy' (U) (2d wk). Okay $16,000 after smash $22,500 for opener last week.

Earle (WB) (2,768; 35-85) — 'Hi Diddle' (UA) with Jan Garber orch and Guy Kibbee on stage. Fair $17,500. Last week, 'Young Ideas' (M-G) and Glen Gray orch, better at $17,900.

Fox (WB) (2,245; 35-75) — 'Man Down Under' (M-G). Just shading par at $16,000. Last week, 'Salute Marines' (M-G) (2d wk), satisfactory $13,800. 'Guadalcanal Diary' (20th) has world preem here tomorrow (Wed.) with a $5 tab for Emergency Aid Fund.

Karlton (Goldman) (1,000; 35-75) —'Wintertime' (20th) (2d run). Mild $5,800. Last week, 'Rising Sun' (RKO) bright $7,200 second week.

Keith's (Goldman) (2,220; 35-75)—'Proudly Hail' (Par) (2d run). Hefty $9,800 despite long initial run at Aldine. Last week, 'Spitfire' (RKO) fair $6,200 for second run.

Mastbaum (WB) (4,692; 35-75)—'Princess O'Rourke' (WB) (4th wk) (6 days). Still plenty of power at $15,300 after bright $22,500 in third sesh.

Stanley (WB) (2,916; 35-75)—'Dood It' (M-G). Solid $22,600 plus $3,900 for extra Sabbath showing at Earle. Last week, 'Rosie O'Grady' (20th), tuneful $14,200 in third stanza.

Stanton (WB) (1,475; 35-75)—'Tartu' (M-G) (2d wk). Pallid $7,100 after nice $11,200 opener.

'ROSIE' SWEET 19G IN CINCY

Cincinnati, Nov. 9.

General b.o. currently is up several notches after three weeks of declining biz. Liveliest cage music is from the Albee on 'Sweet Rosie O'Grady,' with 'Lady Takes Chance' next best at the smaller Palace. Grand is in clover with reissues of 'Crime School' and 'Girls On Probation.' 'Hostages,' a newcomer, is no dice at Shubert.

Estimates for This Week

Albee (RKO) (3,300; 33-65)—'Rosie O'Grady' (20th). Topping town with gay $19,000. Last week, 'Flesh and Fantasy' (U), world preem, also smash at same figure.

Capitol (RKO) (2,000; 33-65)—'Flesh Fantasy' (U). Moveover. Pleasing $5,500. Last week, 'Johnny Come Lately' (UA) (2d run), $5,000.

Family (RKO) (1,000; 20-30)—'Stanley and Livingstone' (20th) (reissue) and 'Larceny With Music' (U) split with 'Mystery Broadcast' (Rep) and 'Banjo On Knee' (20th) (reissue). Okay $2,200. Ditto last week for 'Holmes Faces Death' (U) and 'Good Fellows' (Par), divided with '13th Guest' (Mono) and 'Prairie Thunder' (WB).

Grand (RKO) (1,430; 33-65)—'Crime School' (WB) and 'Girls On Probation' (WB) (reissues). Sock $7,000. Last week, 'Crazy House' (U) (2d run), nice $5,500.

Keith's (Libson) (1,500; 33-65)—'Dood It' (M-G). Dandy $6,000. Last week, 'Tartu' (M-G), sad $4,000.

Lyric (RKO) (1,400; 33-55)—'Johnny Come Lately' (UA). Second switch for third main-line session. oke $4,000. Last week, 'Paris After Dark' (20th), slow $4,500.

Palace (RKO) (2,600; 33-65)—'Lady Takes Chance' (RKO). Socko $17,000. Last week, 'Dood It' (M-G), great $16,000.

Shubert (RKO) (2,100; 33-55)—'Hostages' (Par). N.s.h. $4,000. Last week, 'Sahara' (Col), second week of moveover, all right $4,000.

'Best Foot' Mont'l Ace With Rousing $15,000

Montreal, Nov. 9.

'Best Foot Forward' is leader currently with smash week in sight. 'Corvette K-225' is next in line, on second stanza.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Corvette K-225' (U) (2d wk). Pointing to crack $9,500 after wow $13,500 first stanza.

Capitol (CT) (2,700; 30-62)—'Stormy Weather' (20th) and 'Passport Suez' (Col) (2d wk). Big $8,000 following nice $11,000 first week.

Loew's (CT) (2,800; 35-67)—'Best Foot Forward' (M-G). Hot $15,000 ahead to top city. Last week, fourth repeat 'Phantom Opera' (U), good $8,000.

Princess (CT) (2,300; 30-52)—'Squadron Leader' (RKO) and '7th Victim' (RKO). Stout $5,500. Last week, 'Bow Up America' (20th) and 'Larceny With Music' (U), fine $6,000.

Strand (United Amusements) (750; 35-45)—'Silver Spurs' (U) and 'Sleepy Lagoon' (U). Fair $2,800. Last week, 'Daring Young Man' (Col) and 'Silver City Raiders' (Col), good $3,000.

Orpheum (Ind) (1,100; 30-60)—'Victory Through Air Power' (UA). Pacing nice $3,500. Last week, 17th session 'Canteen' (UA), great $2,200.

St. Denis (France-Film) (2,500; 30-40)—'Les Rosaires' and 'Le Tatoue.' On six-day run, trim $4,000. Last week, 'Dame de Coeur' and 'Mon Coeur Balance,' smart $5,000.

'Maisie' Torrid $12,500 In Seattle; 'Phantom' Terrific 11G on H.O.

Seattle, Nov. 9.

Town is loaded with holdovers, but 'Sahara,' in third stanza, is doing another fine week at the Liberty, and 'Let's Face It,' second session at the Fifth Avenue, is strong. 'Phantom of Opera' held for second stanza at Orpheum, has terrific total in prospect. 'Swing Shift Maisie,' at Paramount, is top newcomer. 'City That Stopped Hitler' is no dice at the Music Hall.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—'Johnny Come Lately' (WB) and 'Goodfellows' (Par). From Paramount, big $5,500. Last week, 'Above Suspicion' (M-G) (2d wk), nice enough, $4,700.

Fifth Avenue (H-E) (2,339; 40-75) —'Let's Face It' (Par) (2d wk). Strong $10,500. Last week, smash $15,700.

Liberty (J & vH) (1,650; 40-65)—'Sahara' (Col) (3d wk). Sturdy $9,000. Last week, sock $12,200.

Music Box (H-E) (850; 40-75)—'Rosie O'Grady' (20th) (5th wk). Big $5,500. Last week, snappy $6,500.

Music Hall (H-E) (2,200; 40-75)—'City Stopped Hitler' (Par) and 'Campus Rhythm' (Mono). Started slowly, no dice at $5,000. Last week, six days of 'Let's Face It' (Par), so-so $7,000. Seattle Symphony next Monday.

Orpheum (H-E) (2,600; 40-75)—'Phantom Opera' (U) (2d wk) and 'Always Bridesmaid' (U), added as freshener. Terrific $11,000. Last week, socko at $12,500.

Palomar (Sterling) (1,350; 30-75)—'Submarine Base' (PRC) plus vaude. Good $9,200. Last week, 'Here Comes Elmer' (Rep) and vaude, $8,800.

Paramount (H-E) (3,049; 40-75)—'Swing Maisie' (M-G) and 'Adventure Iraq' (WB). Robust $12,500, swing-shift workers bolstering take. Last week, 'Johnny Come Lately' (UA) and 'Good Fellows' (Par), nice at $9,000, more than expected.

Roosevelt (Sterling) (800; 40-75)—'Lucky Stars' (WB) (4th wk). Okay $4,700. Last week, nice $5,600.

Winter Garden (Sterling) (800; 15-30)—'Lily Mars' (M-G) and 'Constant Nymph' (WB) (3d run). Fair at $4,000. Last week, 'Canteen' (UA) (3d run), big $4,500.

'WINTERTIME' TALL $17,000 IN BUFFALO

Buffalo, Nov. 9.

Biz is tapering off this week, with holdovers slowing pace. 'Wintertime' is top newcomer at the Buffalo.

Estimates for This Week

Buffalo (Shea) (3,500; 35-50)—'Wintertime' (20th) and 'Blow Up America' (20th). Neat $17,000. Last week, 'Johnny Come Lately' (UA) and 'Nazty Nuisance' (UA), about same.

Great Lakes (Shea) (3,000; 35-55)—'Best Foot Forward' (M-G) (2d wk). Going to $10,000 or near in five days, fine. Last week, sturdy $13,500.

Hipp (Shea) (2,100; 35-55)—'City Stopped Hitler' (Par) and 'Tornado' (Par). Oke $8,500. Last week, 'Thank Lucky Stars' (WB) (2d wk), $8,000.

Lafayette (Basil) (3,300; 35-55)—'Phantom Opera' (UA) (2d wk) and 'All by Myself' (U). Showing plenty of stamina to land bright $9,500 on third session. Last week, with 'Get Going' (U), just shy of rousing $17,000.

20th Century (Ind) (3,000; 35-55)—'Lady Takes Chance' (RKO) and 'Victory Thru Air Power' (UA) (2d wk). Strong $10,000. Last week, smart at $1[illegible],000.

First Runs on Broadway

(Subject to Change)

Week of Nov. 11

Astor—'Thousands Cheer' (M-G) (9th week).
(Reviewed in 'Variety' Sept. 15)

Capitol—'Sahara' (Col).
(Reviewed in 'Variety' Sept. 29)

Criterion — 'Corvette K-225' (U) (4th week).
(Reviewed in 'Variety' Sept. 29)

Globe — 'The Iron Major' (RKO) (3d week).
(Reviewed in 'Variety' Oct. 20)

Hollywood — 'Old Acquaintance' (WB) (2d week).
(Reviewed in 'Variety' Nov. 3)

Music Hall—'Claudia' (20th) (2d week).
(Reviewed in 'Variety' Aug. 18)

Palace — 'The North Star' (RKO) (2d week).
(Reviewed in 'Variety' Oct. 13)

Paramount—'I Dood It' (M-G) (10).
(Reviewed in 'Variety' July 28)

Rialto—'Son of Dracula' (U) (2d week).
(Reviewed in 'Variety' Nov. 3)

Rivoli — 'For Whom the Bell Tolls' (Par) (18th week).
(Reviewed in 'Variety' July 21)

Roxy—'Sweet Rosie O'Grady' (20th) (4th week).
(Reviewed in 'Variety' Sept. 22)

Strand — 'Princess O'Rourke' (WB) (2d week).
(Reviewed in 'Variety' Sept. 22)

Victoria — 'The North Star' (RKO) (2d week).
(Reviewed in 'Variety' Oct. 13)

Wash. Slips But 'Phantom' Holds Up, Fancy 17G

Washington, Nov. 9.

Signs of an early holiday slump are in evidence downtown this week. It may be Christmas buying for servicemen. 'Paris After Dark' appears a 'sleeper' at the Columbia. 'Phantom of the Opera' at Keith's, is the strong film currently.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Young Ideas' (M-G) with vaude. Good $20,000. Last week, 'Dr. Gillespie's Criminal Case' (M-G) with Woody Herman orch on stage, lusty $25,500.

Columbia (Loew) (1,200; 30-66)—'Paris After Dark' (20th). A real sleeper here, sensational $10,000. Last week, 'Bell Tolls' (Par) (7th wk downtown), grand $12,000.

Earle (WB) (2,242; 30-90)—'Let's Face It' (Par) plus vaude (2d wk). Will hit good $18,000 after sock $23,700 first week.

Keith's (RKO) (1,800; 30-55)—'Phantom of Opera' (U). Great $17,000 in eight days. Last week, 'Sky's the Limit' (RKO) okay $9,500 in six days.

Metropolitan (WB) (1,800; 30-55)—'Sahara' (Col). Opened Saturday, nice $6,500 in six days. Last week, 'Lady Takes Chance' (RKO), neat $7,800.

Palace (Loew) (2,242; 30-66)—'Rosie O'Grady' (20th). Forte $18,000 but not up to expectations. Last week, 'Johnny Come Lately' (UA) (2d wk), sturdy $14,000.

'Wintertime' Bangup At $22,000 in Newark

Newark, Nov. 9.

The Branford is showing the way this week with 'This Is the Army' after a big special preem last Wednesday. At Proctor's 'Wintertime' looks good.

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99)—'Tornado' (Par) with Hal McIntyre orch, others, on stage. Favorable $17,000 or slightly better. Last week, 'Petticoat Larceny' (RKO) plus Johnny Long orch, others, on stage, choice $18,000.

Branford (WB) (2,800; 30-90)—'Army' (WB). Pic soloed, thus permitting six shows a day for rousing $25,900 in six days. Special preem Wednesday night kicked in an additional $36,000 terrific. Last week, 'Fired Wife' (U) and 'Holmes Faces Death' (U), fourish $15,700.

Capitol (WB) (1,178; 20-55)—'Tartu' (M-G) and 'Swing Maisie' (M-G). Mild $3,100. Last week, 'Destroyer' (Col) and 'Always Bridesmaid' (U), $3,200.

Paramount (Adams-Par) (2,000; 35-85)—'Proudly We Hail' (Par) (3d wk). Solid $16,000 after tall $19,000 last week.

Proctor's (RKO) (3,400; 35-$1.10)—'Wintertime' (20th) and '7th Victim' (RKO). Bangup $22,000. Last week, 'Sky's Limit' (RKO) and 'Spitfire' (RKO), comfortable $19,000.

State (Loew's) (2,600; 30-85)—'Man from Down Under' (M-G) and 'Dangerous Blondes' (Col). Around $14,500, slow. Last week, 'Johnny Come Lately' (UA) and 'Fall In' (UA) $14,800.

B'way Great; 'Star' Day-Date $56,000 Wham, 'Claudia' 110G, 'Princess' Plus Fields Band 56G, 'Acquaintance' 41G

Several new shows of strong caliber, coupled with fine slaying power of holdovers, are giving Broadway an aura of boxoffice greatness currently. Not even an all-day rain Monday (8) had any ill effect. While not of the same significance as before the war, Armistice Day tomorrow (Thursday), with kids out of school also on Friday (12), will provide a substantial lift, it is expected. Theatres plan charging holiday prices tomorrow.

Noteworthy among new arrivals is Sam Goldwyn's 'North Star,' the first picture in many years to day-and-date on a first-run engagement in N. Y. It's at the Victoria, independently operated by Maurice Maurer, at $2.20 top on a roadshow basis, and at the RKO Palace on a continuous run at $1.10 top weekdays and $1.50 weekends. Goldwyn took over both houses, including operating staffs, on a flat-rental basis.

While not selling out at the Victoria, matinees being a bit off, 'Star' is still doing a fine business there, the first four days through (Monday) having hit $12,000. House is playing four shows Saturday, three on Sunday and two on other days of the week. At the Palace, the Goldwyn film is virtual capacity and on the first week should hit close to $40,000, exceptionally big. Palace is running six shows daily except Sunday when only five can be crowded in. Victoria on its first week should be $16,000 or over.

The Music Hall, Strand, State and Rialto also have new bills, while at the Hollywood 'Old Acquaintance' has just started its second week. All are doing tremendously. 'Claudia,' at the Music Hall, looks like a smash $110,000, while at the Strand 'Princess O'Rourke,' with the Shep Fields band plus the Merry Macs on stage, is going great guns for a likely $56,000 or over, terrific. 'Acquaintance' finished its first week Monday night (8) at socko $41,000.

Second-run State currently has 'So Proudly We Hail' and, in person, Benny Fields and Jean Parker. Pull of the picture and stageshow combines to produce one of the top weeks for this house, take looking a $41,000 or better. The small Rialto will get $16,000, or close to it, with 'Son of Dracula,' a figure that's been topped by only two previously-played films there.

Holdovers are led by 'Sweet Rosie O'Grady' and Roxy's stagebill of Danny Kaye and the Tommy Tucker orch. The third week wound up in sensational fashion last night (Tuesday) at $93,000. Show holds a fourth.

Paramount today (Wednesday) ushers in 'I Dood It' and the Woody Herman band, plus Marion Hutton and others on stage.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Thousands Cheer' (M-G) (9th wk). Finished eighth week Monday night (8) at $22,000, a lift over prior frame's $21,000, in both cases very good. 'Cry Havoc' (M-G) is slated to open here Nov. 23.

Capitol (Loew's) (4,820; 35-$1.10)—'Phantom of Opera' (U) and, on stage, Duke Ellington and Lena Horne (4th-final wk). Still big at $60,000 or near, but can't be held further; last week (3d) hit $65,000. Incoming show tomorrow (Thursday) is 'Sahara' (Col) and the Lawrence Welk orch, plus Ralph Edwards' 'Truth or Consequences' radio novelty on the rostrum.

Criterion (Loew's) (1,700; 35-$1.25)—'Corvette K-225' (U) (4th wk). Continues at snappy pace, third week having wound up last night (Tuesday) at $18,000, while the second was very stout $25,000.

Globe (Brandt) (1,416; 35-85)—'Iron Major' (RKO) (2d wk). Holding up well at around $15,000 after initial seven days' take of $21,000, strong, and remains over.

Hollywood (WB) (1,499; 44-$1.25)—'Old Acquaintance' (WB) (2d wk). Began first holdover session yesterday (Tuesday) after coming through on first week for sock $41,000, beaten here only by 'This Is the Army' (WB). Latter's final five days on 14th week was $13,000, oke.

Palace (RKO) (1,700; 75-$1.50)—'North Star' (Goldwyn-RKO). Day-and-dating with Victoria, but at this house is being played on continuous run at lower prices than Victoria is getting. From the barrier exceptionally good—here with virtual capacity expected to bring total on first week to $40,000 or close to it, terrific. In ahead, 'Behind Rising Sun' (RKO) on its third week, got $19,000, good.

Paramount (Par) (3,664; 35-$1.10)—'I Dood It' (M-G) and Woody Herman, Marion Hutton, others in person, opening here today (Wednesday). 'True to Life' (Par), Ink Spots and Tony Pastor rounded out four very profitable weeks last night (Tuesday), final round being $45,000, while the second was $55,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Claudia' (20th) and stageshow. Off to a fast clip and, on first frame, should get very fancy $110,000, holding. Last week, fourth for 'Lassie Come Home' (M-G), tremendous money-maker on the run, was $98,000.

Rialto (Mayer) (594; 28-65)—'Son of Dracula' (U). Powerful puller at this small-seater and should hit $16,000 or near, topped here by only two other pictures. Holds over. Last week, second for 'Paris After Dark' (20th), $8,200, fair enough.

Rivoli (UA-Par) (2,092; 75-$1.65)—'Bell Tolls' (Par) (4th wk). Especially consistent, this week (4th) looking to swanky $41,000, while the third was $42,000.

Roxy (20th) (5,886; 55-$1.10)—'Sweet Rosie O'Grady' (20th) and, in person, Danny Kaye, Tommy Tucker, others (4th-final wk). Tees off today (Wednesday) on concluding round; the third ended last night (Tuesday), hit $93,000, extremely fine, while second was $115,000, terrific.

State (Loew's) (3,400; 35-$1.10)—'So Proudly We Hail' (Par) (2d-run) and, on stage, Benny Fields and Jean Parker. Wowing 'em at b.o., with weekend near to sensational; should wind up at $41,000 or over, exceptionally good. Last week 'Top Man' (U) (1st run) and Louis Armstrong, $38,000, very strong.

Strand (WB) (2,756; 35-$1.10)—'Princess O'Rourke' (WB), Shep Fields and Merry Macs. Smash from opening, and with Armistice Day falling in first week, looks to $56,000 or over, immense. Starts second week Friday (12). Last week, fifth for 'Thank Lucky Stars' (WB) and Sammy Kaye, oke $33,000.

Victoria (Maurer) (720; 75-$2.20)—'North Star' (Goldwyn-RKO). Here on roadshow basis and, while not selling out, with matinees off somewhat, still very good at $12,000 on first four days through Monday (8). House getting in 17 shows a week and on its first looks $16,000 or better.

'JOHNNY' FAT 20½G, DENVER

Denver, Nov. 9.

'Let's Face It' still strong on second week at Denham, 'Johnny Come Lately,' fine at Denver and Esquire, and 'Salute to Marines,' big at the Orpheum, are running out in front for top coin currently. 'Marines' may hold. Biz is strong at all first-runs.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Rosie O'Grady' (20th) and 'Chance Lifetime' (Col), after week at each Denver, Esquire. Big $8,000. Last week, 'Sahara' (Col) and 'Lucky Fellow, Mr. Smith' (Col), from Denver and Esquire, good $7,000.

Broadway (Fox) (1,040; 30-65)—'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO), after week at Orpheum. Nice $4,500. Last week, 'Army' (WB), good $3,500.

Denham (Cockrill) (1,750; 30-65)—'Let's Face It' (Par) (2d wk). Strong $15,500, and holds for third stanza. Last week, big $16,500.

Denver (Fox) (2,525; 30-65)—'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), day-date with Esquire. Big $16,000 or near. Last week, 'Rosie O'Grady' (20th) and 'Chance Lifetime' (Col), also at Esquire, big $17,000.

Esquire (Fox) (742; 30-65)—'Johnny Lately' (UA) and 'Holmes Faces Death' (U). Solid $4,500. Last week, 'Rosie O'Grady' (20th) and 'Chance Lifetime' (Col), $5,000.

Orpheum (RKO) (2,600; 30-65)—'Salute Marines' (M-G) and 'Shantytown' (Rep). Robust $15,500, and possibly will hold. Last week, 'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO), big $15,000.

Paramount (Fox) (2,200; 30-50)—'Victory Through Air Power' (UA) and 'Kingdom for Cook' (Col). Fine $10,000. Last week, 'Death of Hitler' (U) and 'Doughboys in Ireland' (Col), nice $8,000.

Rialto (Fox) (878; 30-65)—'Sahara' (Col) and 'Lucky Fellow, Mr. Smith' (U), after week at each Denver, Esquire, Aladdin. Fine $4,000. Last week, 'Thank Lucky Stars' (WB), via Denver, Aladdin, Esquire route, nice $3,500.

Newcomer Gets Lead In M-G's 'Dorian Gray'

Hollywood, Nov. 9.

Metro handed Hurd Hatfield, a recent contractee, the title role in 'The Picture of Dorian Gray,' based on a novel by Oscar Wilde.

Albert Lewin will direct the Pandro S. Berman production as soon as Hatfield finishes his current job in 'Dragon Seed.'

'Top Man,' Bright $32,000, Leads Det.; 'Stars' 30G, 'Marines' 21G, Both Big

Detroit, Nov. . .
The loop takes on a little more life this week with three fresh bills in the first runs. Healthy biz is being racked up by the Michigan with 'Thank Lucky Stars' and 'Submarine Alert'; the Fox with 'Top Man' and 'Fired Wife,' and the United Artists with 'Salute to Marines' and 'Young Ideas.' 'Top Man' looks likely top grosser.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Phantom Opera' (U) and 'Dancing Masters' (20th). Pair switched over after a strong week at Fox, great $9,600. Last week, 'Sahara' (Col) (3d wk) and 'Larceny With Music' (U), fine $9,000.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Watch Rhine' (WB) and 'Good Fellows' (Par) (4th wk). Solid $11,000 after last week's nice $14,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Top Man' (U) and 'Fired Wife' (U). Looks bright $32,000. Last week: 'Phantom Opera' (U) and 'Dancing Masters' (20th), robust $34,000.

Madison (United Detroit) (1,800; 55-75)—'Dixie' (Par) and 'Land Is Mine' (RKO). Back in loop for nice $4,800. Last week, ' ataan' (M-G) and 'Mr. Big' (U), repeated for smash $5,200.

Michigan (United Detroit) (4,000; 55-75)—'Thank Lucky Stars' (WB) and 'Submarine Alert' (Par). Looks big $30,000. Last week, 'Let's Face It' (Par) and 'Alaska Highway' (Par) (2d wk), fine $26,000.

Palms-State (United Artists) (3,000; 55-75)—'Canteen' (UA) (2d wk). Trim $23,000 behind last week's sock $34,000.

United Artists (United Detroit) (2,000; 55-75)—'Salute to Marines' (M-G) and 'Young Ideas' (M-G). Going great guns toward $21,000. Last week, 'Bell Tolls' (Par) (5th wk) (75-$1.10), final stanza good at $14,000.

Wilson (1,900; $1.10-$1.65)—'Bell Tolls' (Par) (6th wk). Carrying on alone following the bow-out of the United Artists with two matinees and nights' reserved policy. Boosted to fine $9,000 after last week's okay $8,000.

and still plenty of life for windup. Aiming at sturdy $4,000, okc, after last week's (5th) solid $5,000.

National (Indie) (2,400; 40-65)—'Shantytown' (Rep) and Sonny Dunham orch on the stage. Healthy $16,000. Last week, 'Revenge Zombies' (Mono) and Milt Britton orch heading stage show, virile $15,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'In Old Oklahoma' (Rep) and 'Scream in Dark' (Rep). Best in town in the straight film line. First time in months that this house has had a western. Alright $12,000. Last week, 'Wintertime' (20th) and 'Good Fellows' (Par), strong $12,500.

Strand (Fourth Avenue) (1,200; 30-50)—'City Stopped Hitler' (Par) and 'Here Comes Elmer' (Rep). Satisfactory $4,000. Last week, 'In Old Chicago' (20th) and 'Banjo On Knee' (20th) (reissues), medium $3,500.

'Top Man'-'Down Under' Fine $22,000, B'klyn

Brooklyn, Nov. 9.
Grosses continue high among all deluxers downtown. Top is Fabian Paramount holding over 'So Proudly We Hail' and 'Sleepy Lagoon.' Strand also is holding 'This Is the Army' for solid returns on second sesh.

Estimates for This Week

Albee (RKO) (3,274; 35-75)—'Behind Rising Sun' (RKO) and 'Gals, Inc.' (U) (2nd wk). First-rate $15,000. Last week, attractive $17,000.

Fox (Fabian) (4,023; 35-75)—'Hostages' (Par) and 'Footlight Glamour' (Col). Sturdy $20,000. Last week, 'True to Life' (Par) and 'Submarine Alert' (Par) (2d wk), splendid $18,000.

Metropolitan (Loew's) (3,618; 35-75)—'Man Down Under' (M-G) and 'Top Man' (U). Fine $22,000, largely on second film. Last week, 'Johnny Come Lately' (UA) and 'Young Willing' (UA) (2d wk), good $15,000.

Paramount (Fabian) (4,020; 35-75)—'Proudly We Hail' (Par) and 'Sleepy Lagoon' (Rep) (2d wk). Strong $20,000. Last week, big $23,000.

Strand (WB) (2,952; 35-75)—'Army' (WB) (2d wk). Solid $20,000. Last week, sock $25,000, best here in months. Upped scale is helping.

'Old Oklahoma' Fine $12,000 in Louisville

Louisville, Nov. . .
usiness at downtown first runs is not running at quite the high level this week as compared with previous week. However, it's still plenty okay with the b.o. pace still strong. Rialto is perking right smartly with 'In Old Oklahoma,' and Sonny Dunham's orchestra and stage show at the National are keeping the wickets bus .

Estimates for This Week

Brown (Fourth Avenue) (Loew's) (1,400; 30-50)—'Wintertime' (20th) and 'Good Fellows' (Par). Brisk $4,500 after moveover from Rialto. Last week, 'Lady Takes Chance' (RKO) and 'Saint Meets Tiger' (Rep), fine $4,000 on moveover.

Kentucky (Switow) (1,200; 15-25)—'Heaven Can Wait' (20th) and 'Background to Danger' (WB). Hypoed by rainy weekend which brought patrons in. Satisfactory $1,800. Last week, 'Above Suspicion' (M-G) and 'Bomber's Moon' (20th), okay $1,700.

Loew's State (Loew's) (3,300; 30-50)—'First Comes Courage' (M-G) and 'My Kingdom for Cook' (Col). Looks like good $9,000. Last week, 'Dood It' (M-G) and 'Dangerous Blondes' (Col) not quite up to expectations at fairish $11,000.

Mary Anderson (Libson) (1,000; 30-50)—'Army' (WB) (6th wk). Looks like final stanza for this one,

Prov. Full of Holdovers, 'Sahara' Pacing, $13,000

Providence, Nov. 9.
'Hostages,' which opened Monday at Strand, is the only new film this week. Second week spots are being held down by ' Iron Major' at RKO Albee, 'Sahara' at Loew's State and ' rincess O'Rourke' at Majestic, while 'Thank Your Lucky Stars' is in its third downtown week at Carlton.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Iron Major' (RKO) and 'Spitfire's Blessed Event' (RKO) (2d wk). Strong $11,000 after sock $18,000 opening sesh.

Carlton (Fay-Loew) (1,400; 30-50)—'Thank Lucky Stars' (WB) (3d wk). Nice $3,500, after solid $3,800 in second stanza.

Fay's (Indie) (2,000; 30-50)—'Isle Forgotten Sins' (PRC), plus vaude. Average $5,500. Last week, 'Adventure in Iraq' (WB) and vaude, $5,200.

Majestic (Fay) (2,200; 30-50)—'Princess O'Rourke' (WB) and 'Murder Waterfront' (WB) (2d wk). Hot $12,000 after snappy $15,000 the first week.

Metropolitan (Snyder) (3,200; 36-59)—'Saint Meets Tiger' (Rep), plus Johnny Long orch on stage. Nifty $7,500 on three-day weekend run. Last week, 'Thirteenth Guest' (Mono) and 'Gay Nineties' Radio Revue on stage, strong $8,500.

State (Loew's) (3,200; 30-50)—'Sahara' (Col) (2d wk). Expecting good $13,000 after wham $18,000 first week.

Strand (Silverman) (2,000; 30-50)—'Hostages' (Par) and 'Good Fellows' (Par). Opened Monday (8). Last week, 'Sleepy Lagoon' (Rep) and 'Alaska Highway' (Par), grand $12,000.

Dimout

Continued from page 5

the rest of the city. However, all the legit theatres, but the Colonial, are heated by coal, and it is purely a question of keeping fingers crossed as cold season approaches.

N. Y. Brownout

Theatres in N. Y. are burning a few lights at night under marquees on the ground that the regulations with regard to 'identification' are permitted after 10 p.m. as long as over the building entrance to a place that remains open later than that for business purposes. Since the regulations are inter reted as permitting this for places of business as a means of public safety, police so far have not complained where this is being done.

In fact, according to theatre operators, the police are being very lenient so far with respect to the lighting over theatres except where any signs are left burning after 10 p.m.

Easing in Ottawa, Too

Ottawa, Nov. 9.
Lifting of air raid precautions regulations and dropping by govt. of several thousand ARP workers in all of Canada but coastal areas this month brought concurrent hope that the dimout in Ontario would also be lifted. Power shortage, not ARP, brought demands last fall that commercial lighting be drastically cut, and since then theatres could use only one or two dim bulbs in marquees, and no flooding or window-lighting allowed anywhere south of 'timber' line.

Officials gave pic mgrs. and other users of commercial lighting definite hope that return to brilliance would come along before Christmas, along with dropping of tea and coffee rationing.

'Lady' Taking No Chance At $20,000 in Cleveland

Cleveland, Nov.
nly ordinary biz this stanza. 'Fired Wife' and Jimmie Lunceford's colored troupe on stage are offering the best action at Palace, but not comparable to other grosses this month. 'Lassie Come Home' pulling good family attendance for State, but getting complaints from Hipp's 'Lady Takes Chance.'

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Claudia' (20th) (2d wk). Pleasant $9,000. Last week 'Destroyer' (Col) (2d wk) oke at $7,500.

Hipp (Warners) (3,700; 35-55)—'Lady Takes Chance' (RKO). Lassoing satisfactory $20,000, despite rain. Last week 'Claudia' (20th) drew powerful $29,000.

Lake (Warners) (800; 35-55)—'Destroyer' (Col) (3d wk). Sailing to $3,200, nice. Last week 'Phantom Opera' (U) (3d wk), good $3,000.

Ohio (Loew's) (1,200; 75-$1.10)—'Bell Tolls' (7th wk). Slowing up, $10,000 for seventh stanza; $12,000 for last round.

Palace (RKO) (3,7 ; 35-55)—'Fired Wife' (U) plus Jimmie Lunceford's orch on stage. Warming up to $25,000 mark after stormy spell. Last week 'Top Man' (U) with Bob Allen orch, Alan Carney, Marion Hutton, hotter at around $27,000.

State (Loew's) (3,450; 35-55)—'Lassie Come Home' (M-G). Sturdy $18,000. Last week 'Man From Down Under' (M-G), sour $10,500.

Stillman (Loew's) (2,700; 35-55)—'Hostages' (Par). Exploited smartly for a worthwhile $9,000. Last week 'Dood It' (M-G), sad $7,000.

No Pitt Complaints 'Face It' OK 17½G

Pittsburgh, Nov. .
No complaints this week although biz is just a little spottier than usual. 'Let's Face It' at Penn banging out an okay session and 'In Old Oklahoma' at Fulton, on heels of strong campaign, got enough over weekend to insure a hefty stanza and also a likely holdover. At Senator, reissue of 'Souls at Sea' rather than 'Is Everybody Happy' gets most of the credit for okay trade at this spot, and Stanley, returning to vaude for first time in three weeks with Glen Gray's band and 'Adventures of Tartu,' is doing well enough although not quite up to expectations.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'In Old Oklahoma' (Rep). Sock first two days will be enough to insure at least $9,000, okay. Should stick for another week. Last week, second of 'Corvette K-225' (U) down to around $5,500.

Harris (Harris) (2,200; 30-60)—'Rosie O'Grady' (20th) (3d wk). Betty Grable starrer finishing up in the dough and sticks around for at least another downtown week at the Senator. Almost sure to hit $7,500 on the windup and that ain't hay. Last week 'Rosie' got $10,000, which will mean around $36,000 here on the run.

Penn (Loew's-UA) (3,300; 30-60)—'Let's Face It' (Par). Pittsburgh's just about the last of the keys to get the Bob Hope-Betty Hutton comedy. Fair-to-middling reviews but the names are pulling 'em in, around $17,500 worth. Last week, second of 'Bell Tolls' (Par) excellent at $25,000.

Ritz (WB) (800; 30-60)—'Lady Takes Chance' (RKO) (2d wk). Shifted here after playing a week day-and-date at Stanley and Warner. They like the Jean Arthur-John Wayne comedy and it's going to do very well here, too; around $3,700 at least, fine for small-seater. Last week 'Thank Your Lucky Stars' (WB) just so-so at $2,250 after fortnight at Stanley.

Senator (Harris) (1,750; 30-60)—'Souls at Sea' (Par) (reissue) and 'Is Everybody Happy' (Col). Out-of-the-way house will do very well and management is giving all credit to reissue of old Gary Cooper-George Raft starrer, which Senator had originally contemplated playing alone. Looks like $3,700, okay. Last week 'Two Senoritas From Chicago' (Col) and 'Passport to Suez' (Col) better than expected at $3,200.

Stanley (WB) (3,800; 30-75)—'Tartu' (M-G) and Glen Gray's band. WB deluxer back to presentations after three weeks of straight pix but the heavy sugar house had been grabbing previously with combo policy isn't developing immediately with its resumption. Around $20,000 in view. While good, it's not out of ordinary. Last week 'Lady Takes Chance' (RKO) $15,500.

Warner (WB) (2,000; 75-$1.10)—'Bell Tolls' (Par) (3d wk). Penn squeezed this one pretty well in a fortnight, getting better than $68,000, so there isn't too much left for it here. Should clock $10,000, however, only average, taking the advanced scale into consideration. Last week 'Lady Takes Chance' (RKO) fine at $11,500, comparatively much better than picture did at the Stanley, where it was day and dated.

'Sahara,' Sizzling $43,000, Best Bet In Boston; 'Face It' Stout 23G, 2d

Boston, Nov. . .
'Sahara' is taking the boxoffice cream this week as h.o.'s again dominate. This war opus looks like a sizzling $43,000 at the two Loew stands. 'Paris After Dark' with Mal Hallett's band is lifting the RKO Boston back into the $28,000 niche. Otherwise everything is solid despite diminishing returns from holdovers.

Estimates for This Week

Boton (RKO) (3,200; 44-99)—'Paris After Dark' (20th) plus Mal Hallett orch, Ann Corio, Bob Williams, others, on stage. Lifted back to the $28,000 level, solid. Last week, 'Fallen Sparrow' (RKO) plus Clyde Lucas orch, nice $26,000.

Fenway (M-P) (1,373; 75-$1.10)—'Bell Tolls' (Par); second week here, fourth in town. Steady at $10,000, same as last week.

Memorial (RKO) (2,900; 44-75)—'Iron Major' (RKO) and 'Never Dull Moment' (U) (3d wk). Pulling for comfortable $16,000. Last week, b $25,000.

Metropolitan (M-P) (4,367; 35-65)—'Let's Face It' (Par) and 'Passport Suez' (Col) (2d wk). Dropped about as expected but still good at $23,000. Last week, hot $30,000.

Orpheum (Loew) (2,900; 44-65)—'Sahara' (Col) and 'Chance of Lifetime' (Col). Resounding $29,000. Last week, 'Johnny Come Lately' (UA) plus 'Nazty Nuisance' (UA) (2d wk), nice $22,500.

Paramount (M-P) (1,700; 75-$1.10)—'Bell Tolls' (Par) (second week here). Maintaining good biz as customers swallow high price for big $20,000. Last week, strong $27,000.

State (Loew) (3,200; 44-65)—'Sahara' (Col) and 'Chance of Lifetime' (Col). Favorable at $14,000, high for here. Last week, 'Johnny Come Lately' (UA) and 'Nazty Nuisance' (UA) (2d wk), $9,000.

Translux (Translux) (900; 28-65)—'Campus Rhythm' (Mono) and 'King of Damned' (Indie) (reissue). Below average $4,000. Last week, 'Isle Forgotten Sins' (PRC) and 'Boys of City' (Mono), good $5,500.

Liquor Racket

Continued from page 2

wholesale at $40 are fetching a $7 black market bonus under the counter.

There are other immicks. The most popular is a chiz worked by the liquor salesmen who come to the retailers and ask they be sold a case of goods, supposedly for own use, at cost or near cost price. The retailer, who to shoo away the liquor peddler, and who now treats him with a new respect, does so in the hope the salesman will take this into consideration. What happens is that the peddlers then retail the wet goods to friends at $10 to $12 a bottle. This is a soft touch, because anything in Scotch or bourbon form is a rarity these days.

Bourbon has skyrocketed with Scotch, because the U. S. taste has veered to bourbon for some reason. Johnny Walker black label and Canadian Club are the two most bootlegged items on the market.

Bootlegging, however, isn't as prevalent as believed; the mobs are going in more for hijacking. This liquor, of course, finds its way into the black market somehow.

Retailers are fighting the shortage in divers manners. One is to plug the sales of vermouths and wines, and these are catching on. Mulled wine, i.e. spiced, a la hot toddy, is being plugged for winter consumption. The secondary niteries are likewise plugging these items.

While the wine profit is bigger, the turnover is lighter. There are plenty of rums still available, domestic and Cuban; also domestic brandies and wines. Bols (South American) gin is getting a play. The metropolitan N. Y. market doesn't go for the Cuban gin, but New England and the midwest does. Vermouth-and-soda are starting to go better for home consumption and in the bars.

The block-booking idea is now true in the liquor business as it was in the picture industry; you buy a lot of 'b' items in order to get a bottle of 'A' Scotch.

The policing agencies are nullified by a curious hands-off idea. The Alcoholic Beverage Control (ABC) in N. Y. has no jurisdiction over price; and the OPA can't police the prices, because of lack of manpower. The OPA will only step in when there is a civilian complaint, and the situation today is that the ultimate consumer is so pleased to get a bottle of Scotch or bourbon he's the last to complain. Invariably the customer can't buy a bottle of spirits unless he also takes two bottles of wines along, that being the current popular custom.

So bold have some of the bootleggers become that some of 'em are selling gallons of alcohol with a rye essence and merely telling the barkeeps to use that in the rye refills. Of course the reputable pubs don't go for it, but it's reportedly a spreading racket.

On the other hand the topnotch bistros are buying in the black market but serving the mccoy brands at upped tariffs per drink.

'TOP MAN' BIG 25G IN CHI

Chicago, Nov. 9.
Plenty of holdovers currently but undertone continues good. 'Top Man,' heading combo at Palace, looks great $25,000, while 'Old Oklahoma' at Woods, only other new straight filmer, is terrific with $22,000. 'Phantom of Opera,' moved to the Grand after two weeks at the Palace, looks sturdy $10,000. 'Sweet Rosie O'Grady' shapes as leading holdover, with giant $32,000 on second sesh at the State-Lake.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—'This Is Army' (WB) (5 days) and 'Wintertime' (20th) (2 days), fine $11,000. Last week, 'Wintertime' and 'Masters,' neat $9,000.

Chicago (B&K) (4,000; 50-85)—'Proudly We Hail' (Par) (3d wk) plus vaude. Solid $40,000. Last week, strong $48,000 for second session.

Garrick (B&K) (900; 50-85)—'Wintertime' (20th) and 'Dancing Masters' (20th) (3d wk). Nice $7,000. Last week, bright $11,000.

Grand (RKO) (1,150; 40-85)—'Phantom of Opera' (U) and 'Lucky Fellow' (U). Sturdy $10,000. Last week, 'Spitfire' (RKO) and 'Seventh Victim' (RKO), corking $11,500.

Oriental (Iroquois) (3,200; 31-69)—'Nobody's Darling' (Rep) plus Jerry Wald orch. Brisk $24,000. Last week, 'Holmes Faces Death' (U) and Al Dexter orch, big $25,000.

Palace (RKO) (2,500; 40-85)—'Top Man' (U) and 'Frontier Badmen' (U). Great $25,000. Last week, 'Phantom Opera' (U) and 'Lucky Fellow' (U), (2d wk), fine $20,000.

Roosevelt (B&K) (1,500; 50-85)—'Salute Marines' (M-G) (2d wk). Nice $15,000. Last week, snappy $18,000.

State-Lake (BK) (2,700; 50-85)—'Rosie O'Grady' (20th) (2d wk). Giant $32,000. Last week, smash $38,000 slightly over expectancy.

United Artists (B&K) (1,700; 50-85)—'Best Foot Forward' (M-G) (2d wk). Fine $15,000. Last week, trim $18,000, but not as big as expected.

Woods (Essaness) (1,200; 50-85)—'In Old Oklahoma' (Rep). Terrific $22,000. Last week, third of 'Destroyer' and 'Murder Waterfront' (2 days) with 'Old Oklahoma' (5 days), smash $17,300.

Pitts, Va., Chain Owner, Elected State Senator

Lynchburg, Va., Nov. 9.
Now it's Senator Ben T. Pitts of Fredericksburg, Va.

The owner of a string of northern Virginia film houses has been elected to the upper house of the State Legislature on his initial venture into politics.

Ohio Mgr. On Council

Hamilton, O., Nov. 9.
John . Schwalm, manager of the Rialto theatre, one of the three units of the local chain, was reelected to city council in last week's balloting, making his fifth term as a member of that body.

Nebenzahl's Pic for UA

Hollywood, Nov. 9.
Seymour Nebenzahl closed a deal to produce 'The Moon Their Mistress' on the Samuel Goldwyn lot for United Artists release.

Officially slated as an ngelus production, the picture goes into work Nov. with Linda Darnell and Geor anders as co-stars.

Par's 'Cross' Reissue

Hollywood, Nov.
Paramount is reissuing 'Sign of Cross,' in sepia-toned prints, due to religious aspects and impending battle for Rome. C. B. de Mille is writing a new prolog for icture made 10 years ago.

Expect to have around first of year.

New Product Helps Frisco; 'Sahara' Wow $28,000, 'Matrimony' Solid 25G

San Francisco, Nov. 9.

Five new pictures on main stem this stanza, with 'Sahara' at Orpheum setting pace at terrif $28,000, and possibly a new record. 'Holy Matrimony' is big $25,000 at Paramount. 'Lady Takes a Chance' plus Louis Prima and acts is giant $35,000 at Golden Gate.

Estimates for This Week

Alcazar (F-WC) (1,149; 50-75)—'Rosie O'Grady' (20th) and 'West Side Kid' (Rep) (third downtown week). Good $8,500. Last week, 'Gone With Wind' (M-G), strong $8,000.

Fox (F-WC) (5,000; 55-75)—'Above Suspicion' (M-G) and 'Melody Parade' (Mono). Fair $22,000. Last week, 'Rosie O'Grady' (20th) and 'West Side Kid' (Rep) (2d wk), about same.

Golden Gate (RKO) (2,850; 55-75)—'Lady Takes Chance' (RKO) plus Louis Prima orch, others on stage. Giant $35,000. Last week, 'Petticoat Larceny' (RKO) plus Andrews Sisters, Mitch Ayres orch, others, on stage, solid $32,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Sahara' (Col). Terrif $28,000, and possible new record. Last week, 'Phantom of Opera' (U) (3rd wk), strong $11,400.

Paramount (F-WC) (2,470; 55-75)—'Holy Matrimony' (20th) with 'Man Music Mountain' (Rep). Big $25,000. Last week, 'Sky's Limit' (RKO) plus 'Here Comes Kelly' (Mono), ditto.

St. Francis (F-WC) (1,475; 55-75)—'Bell Tolls' (Par) (tenth week in Frisco). Trim $16,000. Last week, still terrif at $20,000.

United Artists (Blumenfeld) (UA) (1,100; 60-75)—'Johnny Come Lately' (UA) plus 'Yanks Ahoy' (UA) (3d wk). Tapering to nice $10,000. Last week, big $13,600.

Warfield (F-WC) (2,650; 55-75)—'Tartu' (M-G) plus 'Sweater Girl Follies' unit on stage. Neat $25,000. Last week, 'Return Dr. X' (WB) plus tab version of 'Drunkard' on stage, sock $30,000, which came close to breaking the house record.

Bliz Bops Omaha But 'Face It' Grand $10,500

Omaha, Nov. 9.

Terrific wind and snowstorm hit grosses over the weekend, but Armistice Day upbeat may help general biz tone.

'Let's Face It,' topping dual combo at Paramount, looks least hurt of all houses, with strong $10,500 in prospect. Orpheum, with Dave Elman's Hobby Lobby and 'Paris After Dark,' is only fair.

Estimates for This Week

Paramount (Tristates) (3,000; 11-55)—'Let's Face It' (Par) and 'Submarine Alert' (Par). Least hurt of all houses by storm, strong $10,500. Last week 'Canteen' (UA) (2d wk), big $11,000, and moved to the Omaha for third session.

Orpheum (Tristates) (3,000; 20-65)—'Paris After Dark' (20th), and Dave Elman's 'Hobby Lobby' unit on stage. Only fair $13,500. Last week 'Dr. Gillespie's Criminal Case' (M-G) plus stage vaude with Cy Landry, others, smash $17,500.

Brandeis (Mort Singer) (1,500; 11-55)—'Lady Takes Chance' (RKO) and 'Great Life' (Col) (2d wk). So-so $5,500, storm hurting. Last week $8,300, terrific for this limited capacity house.

Omaha (Tristates) (2,000; 11-55)—'Canteen' (UA) (3d wk). Steady $7,000. Last week 'Union Pacific' (Par) and 'Million Dollar Legs' (Par) (reissues), nifty $8,000 in five days.

Town (Goldberg) (1,400; 11-30)—'Border Patrol' (UA), 'Appointment Berlin' (Col) and 'West Side Kids' (Rep) split with 'Wagon Tracks West' (Rep), 'Two Senoritas Chicago' (Col), 'Cowboy Manhattan' (U) and 'Man Two Lives' (Mono), 'Arizona Bound' (Mono). Nice $1,800. Last week, with Fats Waller doing a personal appearance Sunday plus 'Variety Show' (WB) and 'Body Disappears' (WB), with rest of week, 'Ghost and Guest' (PRC), 'Terror House' (PRC), 'Night Monster' (U) and 'Robin Hood Range' (Col), 'Hard Way' (WB) and 'Cowboy Manhattan' (U); 'Man Headquarters' (Mono), 'Western Mail' (Mono), 'Target Tonight' (UA), big $1,900.

Mercury to Make 2 Films Without Welles

Hollywood, Nov. .

Mercury roductions will make two indie features while Orson Welles is in England, with Jackson Leightner pinch-hitting for Welles s producer.

First will be 'The Importance of Being Earnest,' from the Oscar Wilde play, to be followed by 'Elsie Venner,' based on an ancient yarn by Oliver Wendell Holmes.

Key City Grosses

Estimated Total Gross
This Week..........$2,782,700
(Based on 24 cities, 189 theatres, chiefly first runs, includin N. Y.)
Total Gross Same Week
Last Year..........$2,152,700
(Based on 25 cities, 173 theatres)

Henie Sockeroo $13,700, Indpls. Ace; 'Old Okla.' Fat 11G, 'Courage' Sad 9G

Indianapolis, Nov. 9.

The rains came early Saturday and stayed through Sunday night but the deluxers couldn't have handled more people if the weather had been good. 'Wintertime,' at the Indiana, is running way out in front, with 'In Old Oklahoma' making a strong showing at the Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'In Old Oklahoma' (Rep) and 'Sleepy Lagoon' (Rep). Sturdy $11,000. Last week, 'Fallen Sparrow' (RKO) and 'This Is Washington' (RKO), nice $10,000.

Indiana (Katz-Dolle) (3,300; 30-50)—'Wintertime' (20th) and 'Someone to Remember' (Rep). Sizzling $13,700 on Sonja Henie opus. Last week, 'Lady Takes Chance' (RKO) and 'Hoosier Holiday' (Rep), about same.

Keith's (Indie) (1,200; 30-55)—'Terror House' (PRC) and vaude. Average $4,300 in four-day run. Last week, 'Citadel Crime' (Rep) and vaude, $4,000.

Loew's (Loew's) (2,450; 30-50)—'First Comes Courage' (Col) and 'Kingdom for Cook' (Col). Tepid $9,000. Last week, 'Dood It' (M-G) and 'Hitler's Madman' (M-G), dandy $10,900.

Lyric (Katz-Dolle) (1,600; 30-50)—'Lady Takes Chance' (RKO) and 'Hoosier Holiday' (Rep). Oke $5,800 on moveover. Last week, 'Let's Face It' (Par) and 'Good Fellows' (Par), also moveover, smart $6,200.

'SKY'S LIMIT' FORTE $8,500 IN MILD MPLS.

Minneapolis, Nov. 9.

Musicals have the right of way currently. Three principal attractions are 'Sky's the Limit,' 'Best Foot Forward' and 'This Is the Army,' last in fourth loop week and still strong. Business continues far below the summer and early fall high, but still okay.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Saint Meets Tiger' (Rep) and 'Campus Rhythm' (Mono). In five days, good $2,200. 'Hoosier Holiday' (Rep) and 'Ghost and Guest' (PRC), open today (9). Last week, 'Spotlight Scandals' (Mono) and 'Here Comes Kelly' (PRC), okay $1,800 in five days.

Century (P-S) (1,600; 40-55)—'Heaven Can Wait' (20th) (2d wk). Moved here from State. Moderately good $6,500. Last week, 'Above Suspicion' (M-G) (2d wk), satisfactory $5,000 in six days.

Gopher (P-S) (1,000; 35)—'Dancing Masters' (M-G) and 'City Stopped Hitler' (Par). Reviewers made much of latter, the Russian picture. Oke $3,500. Last week, 'Paris After Dark' (20th), fair $3,800.

Orpheum (P-S) (2,800; 40-55)—'Sky's Limit' (RKO). Good notices from crix plus heavy campaign lifting this to nice $8,500. Last week, 'Hit Ice' (U), strong $9,700.

State (P-S) (2,300; 40-55)—'Best Foot Forward' (M-G). Crix panned this but good $11,000 is likely. Last week, 'Heaven Can Wait' (20th), fairly good $12,500.

Uptown (Par) (1,100; 30-40)—'Canteen' (UA). First neighborhood showing. Fine $4,500. Last week, 'Let's Face It' (Par), $4,000.

World (Par-Steffes) (350; 40-75)—'Hit Ice' (U) (2d wk). Moved from Orpheum. Still clicking at $2,000. Last week, 'Three Live Ghosts' (UA) (reissues), $1,500.

'Sahara' Boffo $19,000, Balto; 'Phantom' Brisk 15G, 'Lassie' Thin 14G

Baltimore, Nov. 9.

Good action continues here with all downtowners clicking nicely. Of new entries, 'Phantom of Opera' at Keith's, and 'Sahara,' tied to vaude at the combo Hipp, are both aiming at top figures. 'Lassie, Come Home' at Loew's Century, drew critical raves and rather steady trade. Weekends continue extra big.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Lassie Come Home' (M-G). Good response from local press and fairish action at $14,000. Last week, 'Tartu' (M-G), all right $13,300.

Hippodrome (Rappaport) (2,240; 17-66)—'Sahara' (Col) plus vaude. Clicking extra-well at big $19,000. Last week, second of 'Lady Takes Chance' (RKO) and vaude, held well at $12,900.

Keith's (Schanberger) (2,480; 17-55)—'Phantom Opera' (U) (2d wk). Second round starts tomorrow (Wednesday) after strong getaway at rosy $15,000 first round.

Mayfair (Hicks) (980; 25-50)—'City Stopped Hitler' (Par). Some response at likely above-average $6,000. Last week, 'Sleepy Lagoon' (Rep), okay $5,400.

New (Mechanic) (1,880; 17-55)—'Rosie O'Grady' (20th) (3d wk). Maintaining good pace at $6,000 after steady second sesh at $8,800, solid figures for limited seating here.

Stanley (WB) (3,280; 20-60)—'Let's Face It' (Par) (2d wk). Holding steadily at $13,000 after robust opening week of $17,200.

Valencia (Loew's-UA) (1,480; 17-55)—'Tartu' (M-G) (moveover). So-so $5,000 after steady previous round in downstairs Century. Last week, similar handling of 'Dood It' (M-G), $5,500.

'Lady Chance' Sockeroo $52,500 In 2 L.A. Spots; 'Best Foot' N.S.H. 41G, 4 Houses, 'O'Rourke' Huge 45G, 2d

Los Angeles, Nov. 9.

Perfect weeken weather boosted biz at all firstrun houses. 'Lady Takes Chance,' with smacko $52,500, is leading the town at Pantages an Hillstreet. Three Warner houses, Downtown, Hollywood and Wiltern, are stepping along for terrific $45,000 on second session of 'Princess O'Rourke,' with Saturday-Sunday takings within a few hundred dollars of first weekend. This represented the strongest second week for Warner combo since triple first-run policy was installed.

'Best Foot Forward,' in four West Coast houses, is disappointing at $41,000. Let's Face It,' at two Paramount sites, is doing profitable third week, and holds further. 'Bell Tolls' is picking up at Four Star after ending run at United Artists, on day-date basis.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 45-90)—'Best Foot Forward' (M-G) and 'Tartu' (M-G). Okay $6,000. Last week, 'Above Suspicion' (M-G) and 'Swing Maisie' (M-G), hit soli $8,500.

Chinese (Grauman-WC) (2,034; 45-90)—'Best Foot Forward' (M-G) and 'Tartu' (M-G). Fair $10,000 in six days. Last week, 'Above Suspicion' (M-G) and 'Swing Maisie' (M-G), good $13,500.

Downtown (WB) (1,800; 45-90)—'Princess O'Rourke' (WB) (2d wk). Excellent $18,000 following big initial stanza at $21,000.

Egyptian (F-WC) (1,535; 45-90)—'Johnny Come Lately' (UA) and 'Never Dull Moment' (U) (2d wk). Neat $6,000 after opening to great $9,800.

Four Star (UA-WC) (900; 85-$1.10)—'Bell Tolls' (Par) (3d wk). Tilting upwards to big $6,000 as result of picture at downtown United Artists ending day-date run. Second week, $4,800.

Hawaii (G&S) (1,100; 40-75)—'City Stopped Hitler' (Par) and 'Campus Rhythm' (Mono) (3d wk). Tapering off to $2,800 following okay $3,500 last week.

Hollywood (WB) (2,758; 45-90)—'Princess O'Rourke' (WB) (2d wk). Happy $16,000. Last week, big $20,000.

Los Angeles (D'town-WC) (2,200; 45-90)—'Johnny Come Lately' (UA) and 'Never Dull Moment' (U) (2d wk). Solid $14,000. First week, fine $16,500.

Orpheum (D'town) (2,200; 40-75)—'Nearly Eighteen' (Mono) and D'Artega girl orch on stage. Mild $16,000 and way off from last week when 'Mantrap' (Rep) and Erskine Hawkins orch on stage did bangup $23,000.

Pantages (Pan) (2,812; 45-90)—'Lady Takes Chance' (RKO) and 'Holmes Faces Death' (U). Smash $25,500. Last week 'Phantom Opera' (U) (5 days, 3d wk) and 'This Washington' (RKO) (5 days), wound up with mild $8,300.

Paramount (F&M) (3,389; 45-90)—'Let's Face It' (Par) (3d wk). Merry pace with okay $15,000 after socko $21,700.

Paramount Hollywood (F&M) (1,451; 45-90)—'Face It' (Par) (3d wk). Dropping to trim $8,000 after second stanza of good $11,500.

RKO Hillstreet (RKO) (2,890; 45-90)—'Lady Takes Chance' (RKO) and 'Holmes Faces Death' (U). Great $27,000. Last week 'Phantom Opera' (U) (5 days, 3d wk) and 'This Washington' (RKO) (5 days), okay $9,200.

Ritz (F-WC) (1,372; 45-90)—'Johnny Come Lately' (UA) and 'Never Dull Moment' (U) (2d wk). Steady $5,000. First week, swell $8,000.

State (Loew's-WC) (2,204; 45-90)—'Best Foot Forward' (M-G) and 'Tartu' (M-G). Average $18,000. Last week 'Swing Masie' (M-G) and 'Above Suspicion' (M-G), bangup $25,000.

United Artists (UA-WC) (2,100; 45-90)—'Above Suspicion' (M-G) and 'Swing Maisie' (M-G). Good $7,000. Last week, final nine days of 'Bell Tolls' (Par) after 10 weeks at advanced scale of 85-$1.65. Totaled fine $10,000.

Uptown (F-WC) (1,715; 45-90)—'Best Foot Forward' (M-G) and 'Tartu' (M-G). Fine $7,000. Last week 'Above Suspicion' (M-G) and 'Swing Maisie' (M-G), excellent $8,800.

Wilshire (F-WC) (2,296; 45-90)—'Above Suspicion' (M-G) and 'Swing Maisie' (M-G). Strong $7,500. Last week 'Dood It' (M-G) and 'Gillespie's Cri inal Case' (M-G), n.g. $4,000.

Wiltern (WB) (2,500; 45-90)—'Princess O'Rourke' (WB) (2d wk). Strong $11,000 after first sesh tabbed $14,500.

Broadway Grosses

Estimated Total Gross
This Week..........$610,000
(Based on 14 theatres)
Total Gross Same Week
Last year..........$376,100
(Based on 13 theatres)

Bob Hope Hot $17,000, K.C.; 'Johnny' Big 14G, 'Top Man' Hefty 10½G

Kansas City, Nov. 9.

'Let's Face It.' bowing into Newman after four record-breaking weeks of 'Bell Tolls.' is pacing the town with torrid total. 'Johnny Come Lately,' at the Midland, is next best. 'Top Man,' day-and-date at Esquire, Uptown and Fairway, is pulling nicely. 'Man from Music Mountain,' teamed with 'Here Comes Elmer' at the Tower, is strong.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—'Top Man' (U). Healthy $10,500. Last week, 'Rosie O'Grady' (20th) (2d wk), sweet $10,500.

Midland (Loew's) (3,500; 35-50)—'Johnny Come Lately' (UA) and 'Nazty Nuisance' (UA). Fancy $14,000. Last week, 'Sahara' (Col) and 'Dangerous Blondes' (Col) (2d wk), strong $11,000.

Newman (Paramount) (1,900; 40-60)—'Face It' (Par). Torrid $17,000 to lead city. Last week, 'Bell Tolls' (Par) (4th wk), okay $11,000, making a total of $76,500 for record-breaking four-week run.

Orpheum (RKO) (1,600; 40-60)—'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO) (2d wk). Satisfactory $9,000 after husky $11,500 opening stanza.

Tower (Fox-Joffee) (2,100; 35-50)—'Man Music Mountain' (Rep) and 'Here Comes Elmer' (Rep) plus vaude, big $11,000. Last week, 'Holmes Faces Death' (U) and 'Revenge Zombies' (Mono) with stage show, fair $8,500.

Hey, Duffy, Jones Is Gonna Direct Our Pic

Hollywood, Nov. 9.

Paul Jones draws tha production responsibilities for Paramount's filming of 'Duffy's Tavern,' based on the Ed Gardner radio show.

Job of scripting the film play goes to Mac Benoff, formerly on Gardner's writing staff.

NATIONAL BOXOFFICE SURVEY

There are only few new entries in boxoffice derby this week. Leveling off tendencies in some keys will be offset by anticipated bettered biz on Armistice Day. Storms have hurt in a few spots but not as much as the declining takes of holdovers. 'North Star' (RKO), 'Old Acquaintance' (WB) and 'In Old Oklahoma' (Rep), all doing well so far, are the only fresh pictures even though 'Claudia' (20th) is really only starting in many key cities. RKO-Goldwyn's 'Star' looks bright on N. Y. preem in two houses, one at $2.20 on a roadshow policy. 'Acquaintance' is socko $41,000, top biz N. Y. Hollywood has done outside of 'Army' (WB). 'Old Okla.' looms as Louisville leader at fine $12,000, smash $9,000 or over in Pittsburgh and sturdy $11,000, Indianapolis. 'Clau ,' doing neat $9,000 on Cleveland second sesh, is fancy $110,000 in N. Y. Music Hall.

Older reliables are accounting for bulk of coin currently. These include 'Sweet Rosie O'Grady' (20th), 'Flesh and Fantasy' (U), 'Lady Takes Chance' (RKO), 'Sahara' (Col). 'Let's Face It' (Par), 'Wintertime' (20th), 'Phantom of Opera' (U), 'Johnny Come Lately' (UA) and 'Princess O'Rourke' (WB). 'Rosie' is just that in some five leading cities, topping Cincy with hot $19,000 and being extra fine at $93,000 for third week at N. Y. Roxy. 'Flesh,' mostly in second sesh or on moveover, looks especially okay in Philadelphia after big Cincinnati preem.

'Wintertime,' taking a fresh spurt, shapes bangup $22,000 in Newark, hot $13,700 in Indianapolis and stout $17,000 in Buffalo, being pacemaker in latter two cities. 'Lady,' with sockeroo $52,500 in two L. A. houses to top town, is smash $17,000 in Cincy, giant $35,000 in Frisco with band, satisfactory $20,000 in Cleveland and stout in Bu 'alo on second stanza.

'Face It,' all over the map, is torrid $17,000 to pace K. C., strong $10,500 in offish Omaha, nice $17,500 in Pitt., and strong on second weeks in Denver, Seattle and Baltimore. Also good in Washington and nice on third L. A. sesh. 'Sahara,' still being booked a bit slowly in keys, is leader in Boston (torrid $43,000) and in alo. In Frisco, it heads for possible new record with a terrif $28,000. It's also fine in Providence, Washington, Seattle and Denver. 'Johnny' still is racking up neat totals, being especially solid currently in K. C. and Denver, and nice on L. A. and Frisco second and third weeks.

'Phantom,' top new picture in Washington at great $17,000, looks brisk $15,000 in Balto, terrif on second Seattle week, still big at $60,000 in fourth N. Y. stanza and bright on Buffalo holdover. 'O'Rourke' looms smash $56,000 on first N. Y. week, powerful on second sesh in L. A. and Prov. and big $15,300 for fourth Philly week. Then, of course, 'Bell Tolls' continues its strong biz, being especially fine this week in Boston, Frisco, N. Y., and Philly, last mentioned being the sole big opening—sock $32,500.

'Top Man' (U) is showing surprising strength in three spots, being bright $32,000 to lead Detroit, hefty $10,500 in K. C. and fine $22,000, Brooklyn. 'Dood It' (M-G), which opens at N. Y. Paramount this week, looks solid $26,500 in Philly and is dandy in Cincy. 'Iron Major' (RKO) looms nice on holdover in three cities. 'Army' is rousing $25,000 in six days in Newark and solid $20,000, second Brooklyn week. 'Proudly We Hail' (Par) shapes strong on Brooklyn and Newark holdovers. Reissues still crop up as okay bets in several keys, 'Crime School' and 'Girls on Probation,' both Warners', and 'Souls at Sea' (Par), being best this sesh.

'Best Foot Forward' (M-G) is encountering some out-of-step biz, notably in L. A., where rated not so forte, and Minneapolis, which is only fair. It's pacing Montreal, however, and nice on Buffalo holdover. 'Hostages' (Par), classed as mild in Cincy, is sturdy $20,000 in Brooklyn and okay in Cleve. 'Lassie Come Home' (M-G), sturdy $18,000 in Cleve., is fairish in Balto. 'City That Stopped Hitler' (Par), while satisfactory in ouisville, Balto and Buffalo, is no dice in Seattle.

From 'Variety' correspondents: 'Salute to Marines' (M-G), great $21,000, Detroit; 'Paris After Dark' (20th), solid $28,000 with band, Boston; 'Canteen' (UA), trim $23,000, second Det. week; 'Sleepy Lagoon' sturdy $12,000, Prov.; 'Thank Lucky Stars' (WB), big $30,000, Det.; 'Man From Music Mountain' (Rep), big $11,000, K. C.; 'Holy Matrimony' (20th), big $25,000, Frisco, and 'Man From Down Under' (M-G), slow $14,500, Newark; and mild $16,000, Philly.

BETTE DAVIS • MIRIAM HOPKINS

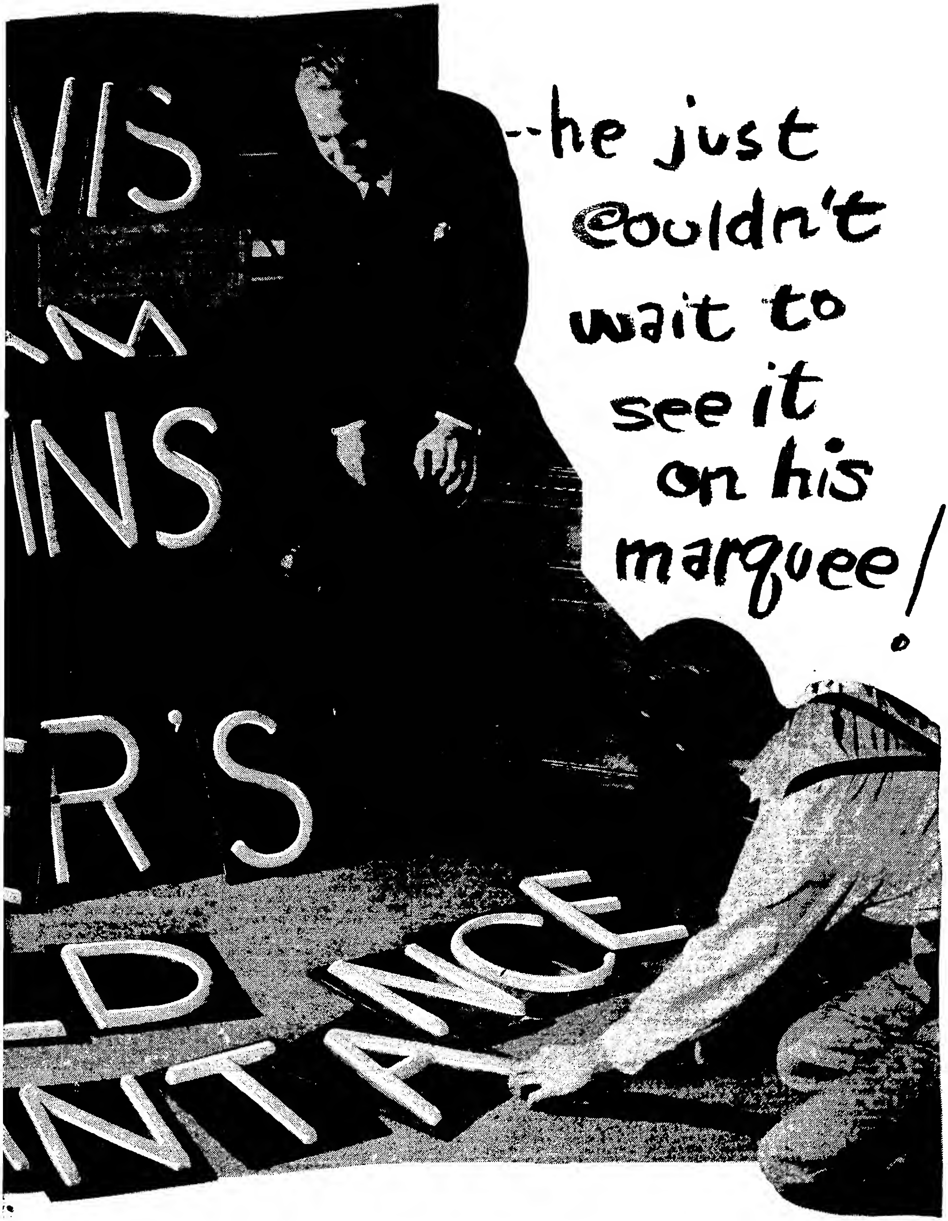
in 'OLD ACQUAINTANCE' with

GIG YOUNG • JOHN LODER • DOLORES MORAN • Directed by VINCENT SHERMAN

Screen Play by John Van Druten and Lenore Coffee • From the Stage Play by JOHN VAN DRUTEN, produced by Dwight Deere Wiman

Produced by HENRY BLANKE

All Give to the National War Fund —it gives to all!



First Report: IT'S UP ON THE MARQUEE AT THE NEW YORK HOLLYWOOD. WORLD PREMIERE LAST TUESDAY. *IS IT IN?*—SEE "VARIETY'S" OWN CHECK-UP!

Holmden, IA Official, Puts Finger On Chi Mobster As Bioff Associate

Like an old-time continued serial which left the hero hanging on the cliffs and then—'continued next week'—the extortion trial of the eight men on charges of forcing the film industry to pay millions reached a real climax yesterday (Tuesday) a few minutes before the session ended in the N. Y. Federal Court. For the first time in this trial, a Government witness literally 'put the finger' on a defendant and definitely linked him as being an associate of Willie Bioff. The Government witness was Harlan Holmden, first v.p. of IATSE. The defendant was Louis Compagana.

Boris Kostelanetz, special assistant U. S. attorney-general, had asked Holmden to identify one 'Cook' who came to the West Coast IATSE office with Bioff, and asked him to see if this man 'Cook' was present in the inclosure before the bar. Holmden, an elderly, bespectacled man, looked around and first pointed to Charlie Gioe as being 'Cook.' When Gioe arose, Holmden said, 'This gentleman is a little tall' and then deman is a little tall' and then said 'Cook' was 5 feet, 4 inches.

Asked to step down and ascertain whether 'Cook' was among the defendants—who were all seated—Holmden timidly took a few steps toward the row of defendants and then said 'Cook' might be seated at the other end, indicating Louis Compagana. When Compagana rose he proved to be about the height described. Gioe and Compagana have a facial resemblance.

For the prosecution, Holmden's identification of Compagana as being an associate of Bioff is highly important, for it is the first time that a witness, other than Browne or Bioff, has physically linked one of the Chicago 'outfit' with Bioff, who is already convicted of extortion. Holmden testifies again today.

Holmden's appearance climaxed a dramatic day during which Otto Christianson, one of the battery of defense attorneys, twice made motions for a mistrial and was denied.

Christianson acted after Austin C. Keough, general counsel for Paramount, had made statements the defense considered prejudicial to its side. The first time Keough had declared that the late Sidney R. Kent (20th-Fox prexy) gave in to Bioff's demands because he, Kent, was convinced that he and Schenck 'were dealing with desperate men' and that Bioff was 'a member of the Capone gang.'

Feared 'Vengeance'

The second time came when Keough delivered a long statement to the effect that he had not gone to the authorities in 1939 with what he knew about Browne's and Bioff's activities because 'Bioff was in some way connected' with people reputed to be 'gangsters,' that 'I thought it terribly dangerous for me and my company to volunteer as a witness,' and that 'I might have directed vengeance upon myself.'

The defendants in the present trial, now in its fifth week, are Charles Gioe, Paul DeLucia, Louis Compagna, Ralph Pierce, Phil D'Andrea and Francis Maritote, all alleged to be members of a Chicago underworld gang; John Roselli, alleged 'payoff-man' operating for the gang on the Coast; and Louis Kaufman, business agent of Local 244, IATSE, Newark, N. J. The trial is presided over by Federal Judge John C. Bright.

Most of Tuesday (9) was taken up with testimony by Keough, also a Government witness. Keough described how Bioff had approached him at the 1936 Basic Agreement meeting in New York and told him he wanted $50,000 from Paramount and instructed him to check with Nick Schenck, president of Loew's, Inc., and Kent. Keough testified he talked with Kent and learned that Kent and Schenck 'had made up their minds they were helpless and were going to give in' and that Kent 'couldn't see that Paramount was in any different position than his own company.' Keough outlined his arrangements to pay Bioff, first doing so himself and through his assistant, and then through Henry Herzbrun, v.p. of Paramount and resident Par attorney in Hollywood.

He described his state of mind in 1936 when the payments began as being one where 'the thinking I did about it was that if I did not make the payments Bioff had demanded, he and Browne could and would greatly injure if not destroy the Paramount company.' Asked why he continued the payments until 1938, Keough added that he further thought that 'perhaps in some personal way I would become involved. Having started, to do anything else but pay, Mr. Bioff and his associates, whoever they might be, might injure me physically or otherwise.'

Cagey Witness

On cross-examination by James D. C. Murray, Keough proved a cagey but frequently hair-splitting witness. He stated that he did not consider his conduct 'unethical as a lawyer' because he was forced to make the payments. He conceded that Sidney Kent was 'unfortunately' not alive to contradict him but added that Kent 'couldn't corroborate him, either. He contended that he did not, and even now does not know of any law in New York prohibiting bribery of union officials. He maintained that by paying he was not 'entering' a deal with Bioff and Browne' and that he was 'upholding the law.'

Keough admitted, 'I caused it,' when the question 'false entries' for 'corporate expenses' on the Paramount books came up, but insisted he was not 'responsible,' drawing a distinction between 'responsible' and 'cause.' He stated that 'I don't consider that a deception' while admitting that the 'corporate expense' entries were a 'concealment' from the Government and the stockholders.

He also maintained, rather persistently, that the payments to Bioff could be classed as 'corporate expenses' because they were 'production expenses' just like salaries, etc., since they 'kept production going.' Asked why he had not told of his personal fears in the Browne-Bioff trial, Keough answered, 'I didn't testify to it, and I didn't leave it out by deliberation.'

Keough ended his day on the stand in a state of white-hot anger when Murray asked him if he 'still has a license to practise' in New York. He replied he had, whereupon Kostelanetz jumped up and asked Keough whether he knew that Murray has a license to practise. Murray then interjected that he might as well ask if Kostelanetz had a license. Judge Bright rapped for order, amid laughter, and reminded the pair that they were both guilty of contempt of court.

In his early testimony, Holmden placed John Roselli as an associate of Bioff and told how Roselli was given a bunch of envelopes containing money. The envelopes came from one Daniel McCarthy and were mailed to Bioff.

He also outlined how a bunch of 'the boys' came to protect him, the West Coast IATSE office and hiring hall after an altercation in 1937 during which furniture was thrown out of windows.

Albert, Harry Warner Bare Bioff Shakedown

The most important witnesses to appear last week at the trial since Nick Schenck were the Warner brothers, Albert and Harry, who testified on Thursday (4) and Friday.

Harry Warner explained that he kicked-in because he 'felt that man had power and with his backing could destroy the business. Warner insisted that he did not sic the law onto Bioff because the enforcement agencies 'couldn't help me if I was dead.' Defense attorney Murray came back at him; 'You mean to say that all the law-enforcement agencies could not stop you from being killed?' Warner replied, 'Not after I was dead.'

Feared Bankruptcy

Major Albert Warner, the mornin readily admitted paying Bioff money because he was afraid his firm would be forced into bankruptcy by a strike. To suggestions that perhaps he was paying a bribe, Warner replied, 'Definitely not.'

Like his brother, later in the day, Albert denied having knowledge of a $26,000 payment to Tom Malloy, deceased business agent of Local 110, Chicago, to pull the second projectionist out of two-man booths.

'Plenty Scared'

The most ramatic witness the previous day was Major Warner. Queried as to his motives in agreeing to shakedowns, Warner candidly replied, 'I was plenty scared. Smarter guys than I would have been frightened.'

Asked if he would have 'kicked Bioff out of your office' if he had not heard about the shakedown from Nick Schenck first, Warner answered, 'I doubt it.'

On coming to his office for the first time, in 1936, Warner said, Bioff promptly opened the discussion by asking, 'You know why I am here?' and when Warner answered that he had spoken with Schenck, Bioff calmly added, 'I want $50,000.' Bioff got a first payment of $10,000 in May, 1936, but protested because, 'by the time I split it with the boys it will be peanuts.' Bioff cunningly refused a check for the remainder.

At the 1937 Basic Agreement meeting in New York, Bioff again put the arm on Major Warner, who had been 'under the impression that it (i. e., the previous payments) was the last of the money.' Bioff reassured him that 'You will have to pay and pay.'

Warner said he agreed to the payments because he 'knew the power of these people and the harm they could do.' He added they were people 'with a murder or two to their credit,' but this remark was stricken from the record.

Schenck's Revelations

Nick Schenck finished his sensational testimony on Wednesday (3). Before he left the stand, Schenck imprinted on the minds of the jury dramatic words like 'a man's life was in danger' and a statement of Bioff's, made to Louis B. Mayer, that 'there's no room for both of us in this world, and I'll be here.'

Despite these quotations, however, defense attorney Murray drew from Schenck the reluctant admission that he, Schenck, was unconvinced Bioff actually was threatening Mayer's life.

J. Wesley Smith, co-owner of Smith & Aller, followed Schenck and detailed how Louis B. Mayer and other Metro executives instructed him to hire Norman T. Nelson, and Harry Beatty, of Local 110, as 'salesmen' of raw film to Metro,' both drawing $125 weekly and 7% 'commission.' The 'commission' went to Bioff. Smith testified that neither Nelson nor Beatty rendered any actual sales service and often did not appear.

Defense Gains Point By Coston Testimony

The defense made its most important gain to date when James E. Coston, western zone manager of the Warner Theatre Circuit, took the stand Monday (8) and revealed, under cross-examination, that as early as 1932 Warners had an arrangement whereby it was paying 'someone' $1,060 for every second man taken out of a Warner projection booth in Chicago.

For Coston's testimony established the fact that Warner's was paying off in 1932 to keep labor costs down, two years before Browne became IATSE president and before the Chicago 'outfit' swung into action. The $26,000 paid by Warners in 1932, Coston admitted, was 'paid for taking the men out of the booths.'

Under a hammering cross-examination, Coston spent the day outlining his own role in the payments. He revealed that Warners began paying for 'eliminated' projectionists in January, 1932, through one Jack Miller, business manager of the Chicago Exhibitors' Assn.

Tells of Bernhard Meeting

Two-three weeks after the death of Tom Malloy, business agent of Local 110 projectionists), Chicago, Willie Bioff appeared on the scene, demanded $30,000, and told Coston, 'We're going to do business differently than the way Malloy did.' ioff insisted that Miller, the middleman, should be by-passed, and dealings should take place with film companies directly. Coston testified how he, Browne and Bioff flew to New York, where he introduced the pair of racketeers to Joseph Bernhard, v.p. of Warners.

Later Coston learned from Stewart McDonald, assistant Warner controller, that a $30,000 check would be issued. Said Coston on Monday 'I knew that the $30,000 was for the specific purpose of giving the money to Bioff.' According to Coston, Warners saved about $300,000 on wages to projectionists between 1932 and 1935, with these deals.

In both cases, the payments were disguised as 'legal expenses' paid to the Chicago law firm of Chapman and Cutler, attorneys for Warners. Coston also testified that Warners paid part of the income tax demanded from the Tom Malloy estate by the government.

Coston told further about Bioff's 1936 deal with the Warners, this time amounting to 5% of the Warner intake. The effect of this arrangement, Coston admitted, was that Bioff was paid while the Chicago projectionists went without the 20% pay cut restoration they were demanding.

Earlier in the day, Coston told of Bioff's agitation when, in 1940, it developed the racketeer would have to go to jail on his old pandering sentence. Bioff asked Coston to be a character witness, but Coston refused and told Bioff to go to jail. 'Not without Joe Schenck,' Coston said Bioff answered, 'Im too big of a shot, too important a man in the industry.'

Ungar, Roddy East

Hollywood, Nov. 9.

Arthur Ungar, editor of Daily Variety, and Ralph Roddy, labor reporter for the same paper, trained today (Tues.) for New York, where they have been subpoenaed as witnesses in the motion picture extortion trial in U. S. District Court.

Labor leaders going east at the same time for the same purpose were Herb Sorrell and Curly Davis.

BALLARD JOINS FEIST ON SPECIAL M-G BALLY

Harry Link, general prof. mgr. of Feist, has just put the finishing touches to a plan, long contemplated, to further exploit Metro picture songs in cooperation with the 39 field representatives associated with the film company.

Link's idea is to plan special promotion campaigns on each important song, furnishing the local Metro reps with a detailed scheme for local plugging to augment the advance promotion used by Feist. The local bands and singers will be contacted by Metro reps, with local radio stations, newspapers, theatre organists, etc., handled in much the manner used by Link's N. Y. staff and six field representatives.

Pat Ballard, former p.a. for Fred Waring and NBC, has been engaged by Link to handle this special promotion and Ballard will work closely with the various Metro local reps, also channeling press stories through the N. Y. Metro exploitation dept., working up special stunts, tieups, etc., to be used in each locality in advance of the picture.

First picture to be handled in this manner is 'Thousands Cheer,' soon to be released nationally.

Philly Cues 'Diary' Preem To Leathernecks' Anni

Philadelphia, Nov. 9.

The world premiere of 20th Century-Fox's 'Guadalcanal Diary' tomorrow (Wed.) will be the main feature of the city's celebration of the 168th anniversary of the founding of the U. S. Marine Corps.

In fact, the ballyhoo surrounding the film will be virtually the entire celebration in Philly, birthplace of the leathernecks.

Picture will be shown simultaneously at a banquet at the Bellevue-Stratford Hotel given by the city of Philadelphia and at the Fox, where the seats have been priced at $5 each, the proceeds of the showing to go to the Emergency Aid's service kit fund.

Preceding the showing of the film will be a tableau at which 125 Marines from the Navy Yard here present 'The Spirit of Guadalcanal.' Twenty-one men who were wounded at Guadalcanal will receive medals of valor on the Fox stage.

Celebs, including Preston Foster, Phil Regan, Lowell Thomas and Lucy Monroe, will 'bicycle' between the Bellevue banquet and the theatre. Also to be present will be Lt. Matthew Keogh, Marine Chaplain, who is the real life counterpart of the character played by Foster in the picture.

20th-Fox execs scheduled to attend are W. C. Kupper, general sales manager; W. C. Michel, executive v.p. and treasurer, and Hal Horne, director of advertising and publicity. In the absence of Spyros Skouras, prexy, Michel will receive the citation from the city of Philadelphia to 20th-Fox.

Omaha's Second B.O. Tilt But Nobody's Squawking

Omaha, Nov. 9.

Major house operators coming out of the bomb-proofs, following second upping of admissions, surprised at complete calm and freedom from squawks. Recently prices went from 40 to 50c top, and only a few days ago, they were shot to 55c. Public shelling out without howling.

Orpheum maintains its 65c top for stage shows but drops to 55c for its rare all-film programs, one of which comes in following current bill.

BRAND DUE IN N. Y.

Harry Brand, head of 20th-Fox publicity advertising at the studio, is due in New York from the Coast some time after Nov. 12.

He will huddle with 20th toppers in N. Y.

L.&J. Promotions; Exchange Briefs

Atlanta, Nov. 9.

As forecast, William K. Jenkins was named prez of Lucas & Jenkins circuit. His former post was v.p. and g.m. and he has been titular head of chain since death of Arthur B. Lucas, founder. Name of operating company he heads was changed from Geor Theatres Service Corp. to Georgia Theatre Co.

Mrs. Arthur Lucas, widow of circuit's founder, was named v.p.

Following meeting, which was attended by New York reps of Paramount Theatres Service Pictures, Inc., partners in Georgia-wide L. & J. chain, following promotions were announced.

Mrs. Alma King, former city mgr. at Brunswick, placed in charge of newly created post of district public relations mgr., and Harry Glenn, former Macon, theatre manager, named district maintenance boss.

District managers are John Cunningham, Savannah district; I. L. Shields, Columbus; and T. O. Tabor, Athens. Thomas H. Read is city mgr. and H. P. Rhodes booker for circuit.

L. & J. operates 43 houses in 14 cities throughout state, viz: Athens, Atlanta, Augusta, Brunswick, Buford, Barnesville, Columbus, Elberton, Gainesville, Macon, Moultrie, Savannah, St. Simons Island and Waycross.

It was announced following Jenkins' election that no changes in policy of house management or methods of operation are contemplated.

Other recent changes in L. & J. personnel brought in Stuart Moore, erstwhile mgr. of chain's Grand at Macon, as manager of Fox, circuit's ace 4,400-seater, here. Moore was with Sams Theatres in North Carolina before joining L. & J.

Dan Hill, formerly with Bamford Theatres in Asheville, N. C., as mgr. and public relationer, was made city mgr. for circuit at Athens, Ga., succeeding T. O. Tabor, who was promoted to district managership of L. & J. houses in Buford, Gainesville, Athens and Elberton. Hill was for 12 years mayor of Asheville, expres of Asheville B.B. club as well as Piedmont League and barely missed becoming prexy of Southern BB Association.

Schreiber's Heads Drive

Detroit, Nov. 9.

Alex Schreiber, president of Associated Theatres, has been named motion picture chairman of the Detroit War Chest drive. Also named to the committee for this month's drive are Frank Wetsman, circuit owner, as co-chairman; Joseph Lenahan, theatre insurance agent; Arthur Robinson, circuit owner; Arvid Kantor, National Screen Service manager; Morris Dudelson and Sydney Bowman, of UA; Irwin Pollard, manager for Republic; Jay Frankel, Universal; William Schuttenhelm, Globe theatre manager; Ben Holmes, Republic; and

(Continued on page 35)

U.S. Shorts Awards to Be Made at Luncheon (Fri.)

Judging of Universal's second featurette (shorts) exploitation contest will be held at a luncheon next Friday (12) at the Astor hotel. Affair will be unusual in that there will be one guest of honor and single speaker, Bob O'Donnell, of the Texas Interstate circuit.

Contest prizes total $3,000 plus a $500 silver trophy for best campaign on 'Roar, Navy, Roar.' Leading exhibitors and trade paper editors will pick the winners.

Arthur Jeffrey Upped

Paul N. Lazarus, Jr., director of advertising and publicity for United Artists, last week announced appointment of Arthur Jeffrey as UA publicity manager.

Lou Pollock, appointed to fill the vacancy occurring when Robin (Curly) Harris resigned to go into the Army, will handle both advertising and publicity matters in his post as assistant to Lazarus.

Jeffrey was publicity director for Warner Bros., N. Y. theatres before joining UA in 1937.

UGAST WITH COL.

Edward Ugast, formerly of Paramount's sales staff in N. Y., has joined Columbia Picture's exploitation department under Frank P. Rosenberg.

Ugast will work out of the homeoffice.

Let's All Give! National War Fund—Which Gives To All

Riding High
(Color)
(MUSICAL)

Paramount release of Fred Kohlmar production. Stars Dorothy Lamour, Victor Moore, Dick Powell; features Cass Daley, Gil Lamb, Milt Britton band. Directed by George Marshall. Screenplay by Walter DeLeon, Arthur Phillips and Art Arthur, based on play, 'Ready Money,' by James Montgomery; songs, Ralph Rainger & Leo Robin, also Johnny Mercer, Harold Arlen, Joseph J. Lilley; music, Victor Young; camera, Karl Struss, Harry Hallenberger; editor, LeRoy Stone; dances, Danny Dare; process photography, Farciot Edouart. Tradeshown N. Y., Nov. 1, '43. Running time, 89 MINS.

Ann Castle....Dorothy Lamour
Steve Baird....Dick Powell
Mortimer J. Slocum....Victor Moore
Bob 'Foggy' Day....Gil Lamb
Tess Connors....Cass Daley
Themselves....Milt Britton and Band
Chuck Stewart....Bill Goodwin
Sam Welch....Rod Cameron
Jack Holbrook....Glen Langan
Jean Holbrook....Louise La Planche
Blondie....Marie McDonald
P. D. Smith....Andrew Tombes
Brown....Douglas Fowley
Jones....Tim Ryan
Masters....Pierre Watkin
Train Conductor....Stanley Price
Cowboy....Dwight Butcher
Cowboy....Lane Chandler
Train Conductor....James Flavin
Porter....Charles H. Moore
Cowboy....William Edwards
Pete Brown....James Burke

With Dorothy Lamour, Victor Moore and Dick Powell for the marquee, exhibs have plenty to play with in this escapist musical. The comedy is packed around a western yarn with superb Technicolor an added asset. In toto, it represents plenty of wampum at the wickets—extended runs and high grosses.

Lots of ingredients for a b.o. musical are in this one, and George Marshall makes the most of a rather flimsy framework. An ex-burlesque principal (Dorothy Lamour) lands back at her father's ill-fated silver mine out in Arizona when her show folds. She finds that mining engineer Dick Powell is also back after trying unsuccessfully to sell stock in same mine. Miss Lamour takes a job at the elaborate Dude Ranch cabaret, run by Cass Daley, in order to help her dad. Victor Moore, slick counterfeiter wanted in many states, persuades Powell to merely flash the phoney lucre. Trick works, there's a rush to grab the mining stock at any price and usual payoff, when the mine actually comes in.

Miss Lamour gets more to do and displays more talent than in previous vehicles. Also, she dances, her terps in 'Secretary to the Sultan' clicking. She's also a bit revealing in 'Injun Gal Heap Hep,' one of elaborate production bits which permits Gil Lamb to do his eccentric dancing.

Victor Moore fits snugly into the counterfeiter role, his droll witticisms being solid throughout. Opening poker game sequence, an oldie, is given a new twist, but is topped by the series of succeeding gags. Cass Daley makes the grade in her rough-'n'-ready part of Dude Ranch owner, on the make for Moore. Her mugging is held to a minimum excepting in 'Willie, the Wolf of the West,' comedy song-dance number, played with all stops out. Containing many bits from her vaude act, it's a howl. Powell is Powell again, but managing to carry the romance with Miss Lamour nicely. Lamb, as the under-sheriff seeking the counterfeiter, plays it dumb right to the hilt for top returns. He also tees off the mad act of the Milt Britton band, as an amateur musician making his debut. This builds into the familiar roughhouse band routine. All done countless times before on the stage, but deft direction and cameraing take in every angle for strong results. It's one of funniest scenes in film. There's a chuck-wagon race, with the counterfeit coin figuring, as a climax that's high slapstick, but socko.

Of the several songs, 'You're the Rainbow,' ducted by Miss Lamour and Powell, 'Whistling in the Light' and 'Secretary to the Sultan' appear most likely. 'Get Your Man,' with the femmes in 'mountie' garb, is given a nice buildup, with the chorus doing a trimly executed drill.

Picture has been given strong mounting by producer Fred Kohlmar. Karl Struss and Harry Hallenberger contribute A-1 camera work with the uniformly fine photography helped by excellent color supervision of Natalie Kalmus. *Wear.*

Cry Havoc

Hollywood, Nov. 6.

Metro release of Edwin Knopf production. Stars Margaret Sullavan, Ann Sothern, Joan Blondell; features Fay Bainter, Marsha Hunt, Ella Raines, Frances Gifford, Diana Lewis, Heather Angel, Dorothy Morris. Directed by Richard Thorpe. Screenplay by Paul Osborn, based on play by Allan R. Kenward; camera, Karl Freund; editor, Ralph E. Winters. Tradeshown in L. A. Nov. 5, '43. Running time, 96 MINS.

Lieut. Smith....Margaret Sullavan
Pat....Ann Sothern
Grace....Joan Blondell
Capt. Marsh....Fay Bainter
Flo Norris....Marsha Hunt
Connie....Ella Raines
Helen....Frances Gifford
Nydia....Diana Lewis
Andra....Heather Angel
Sue....Dorothy Morris
Sadie....Connie Gilchrist
Steve....Gloria Grafton
Luisita....Fely Franquelli

Film version of the over-theatric play which was originally presented at a Hollywood little theatre under 'Cry Havoc' and taken to New York under title of 'Proof Thro' the Night,' is a decidedly staged piece which is far removed from present film entertainment requirements. Only starring trio of Margaret Sullavan, Ann Sothern and Joan Blondell gives sufficient marquee voltage for billtopping position in key bookings.

Plot sets up all-femme cast tossed into a bomb shelter at Bataan, with nine girls rounded up from evacuation of Manila to function as volunteers at an outland field hospital. Each of the nine are from various fields of endeavor, including waitress Ann Sothern, and former burlesque performer Joan Blondell. Girls are assigned auxiliary spots around the camp, but practically all of the footage centers in the bomb shelter for lengthy dialog and mental reactions of the individuals as the going gets tougher. Miss Sullavan, as Army nurse in charge of the contingent, keeps moving despite severe suffering from malignant malaria. At the finish, with the Japs closing in, the girls bravely march out of the shelter to surrender to the Nips.

Best thing about the film is the capable cast tossed in for group of generally fine performances, despite the inadequacies of the plot in both suspense and movement. Miss Sullavan delivers strong portrayal of the Army nurse, with Misses Sothern and Blondell clicking solidly in respective roles. Others of the dozen girls do okay, although at times it is hard to distinguish individual personalities due to khaki uniforms and generally smudged faces. Richard Thorpe is restricted on direction to following too stagey a script, with no chance of generating more than nominal suspense at points where it should reach peaks. *Walt.*

Happy Land

20th-Fox release of Kenneth Macgowan production. Stars Don Ameche, Frances Dee, Harry Carey; features Ann Rutherford, Richard Crane, Larry Olsen, Henry Morgan. Directed by Irving Pichel. Screenplay by Kathryn Scola and Julien Josephson from MacKinlay Kantor's novel; camera, Joseph La Shelle; editor, Dorothy Spencer; special effects, Fred Sersen; music, Emil Newman. Tradeshown in N. Y. Nov. 9, '43. Running time, 75 MINS.

Lew Marsh....Don Ameche
Agnes....Frances Dee
Gramp....Harry Carey
Lenore Prentiss....Ann Rutherford
Gretchen Barry....Cara Williams
Rusty....Richard Crane
Tony Cavrek....Henry Morgan
Judge Colvin....Minor Watson
Peter Orcutt....Dickie Moore
Bill Beecher....William Weber
Father Case....Oscar O'Shea
Mrs. Schneider....Adeline De Walt Reynolds
Velma....Roseanne Murray
Rusty (age 12-15)....James West
Rusty (age 5)....Larry Olsen
Sam Kendall....Bernard Thomas
Arch....Terry Masengale
Bud....Edwin Mills
Everett Moore....James J. Smith
Emmy....Mary Wickes
Jake Hibbs....Walter Baldwin
Mr. MacMurray....Tom Stevenson
Mrs. Prentiss....Aileen Pringle
Mr. Prentiss....Matt Moore
Lenore Prentiss (age 12)....Darla Hood
Reverend Wood....Richard Abbott
Mattie Dyer....Lillian Bronson
Mayor....Ferris Taylor
Andy....Larry Thompson
Pop Schmidt....Paul Weigel
Jackie....Ned Dobson, Jr.
Ted....Jackie Averill
Clerk....Joe Bernard
Sam Watson....Housley Stevens
Joe....Elvin Field
Sally Pierce....Juanita Quigley
Shep Wayne....Milton Kibbee
Charles Clayton....John Dilson
Old Ben....Leigh Whipper
Teacher....Marjorie Cooley
Old Man Bowers....Robert Dudley
Dr. Hammond....Ross Le Noir

MacKinlay Kantor's novel, which appeared in serial form in the Saturday Evening Post and Reader's Digest, has been turned into a strong tear-jerker mainly through the keen production given by Kenneth Macgowan and directorial skill of Irving Pichel. Combined efforts of this pair, plus a trim writing job, sets off a string of performances topped by Don Ameche, Frances Dee, Harry Carey and Richard Crane. Story is particularly applicable to times, dealing with a father whose son is killed in action.

On sheer dramatic values and superb performances, 'Happy Land' looms as a highly profitable grosser, with holdovers likely in most spots. Picture has an extensive ready-made audience if readers of the original story can be sold.

Kathryn Scola and Julian Josephson's scripting has successfully spotlighted the situation for those who have lost sons in the present war. 'Happy Land' is the story of a typical Iowa country town and a typical family (the Marshes), their joys, disappointments and sorrows. Plot has drugstore operator Ameche bereaved over the loss of his son killed in naval action. Return of Gramp, his father, dead for some 25 years, in the form of an apparition, is the device used to unfold the principal story up until Richard Crane is killed in service. Explanation of this visionary appearance is that Gramp has returned to set Ameche right, since the grief-stricken father claims that Crane never really lived—never had a home of his own, had not married, etc.

Flashback method then traces the life of the youngster from birth, through Boy Scout days, high school, vacations at home, work in the drugstore and finally to university—then volunteering for the Navy. It shows Ameche as he came back from the First World War, his happy marriage—and devotion to his young son. The homey, down-to-earth touches in this story of the Marsh family are the real meat of the picture. One is told that Lew Marsh imagines all this, with the vision introduced to lend realism [illegible] the screen.

Climax is when one of the boy's pals in the navy visits the Marsh family and gives them the first-hand account of how their son gave his life attempting to save others.

Don Ameche, usually in lighter roles, makes the character of Lew Marsh a vivid profile. It is a role that might easily be overdone, but isn't. Frances Dee, as his wife, is outstanding as the understanding mate. Harry Carey turns in his usual strong performance as Gramp, the Civil War veteran, who sets Marsh straight. Ann Rutherford is topnotch as Rusty's sweetheart, while Richard Crane does yeoman work as the Rusty of high school and Navy age. Larry Olsen is clever as the Rusty of five years. Henry Morgan, cast as Tony, pal of Rusty in the Navy, does well with a dramatic bit. Unusually big and well-picked supporting cast is headed by Minor Watson, Cara Williams, Dickie Moore, Oscar O'Shea, Richard Abbott and Roseanne Murray.

Besides his intelligent direction, Irving Pichel has made smart use of patriotic tunes and musical score to accentuate the yarn. Joseph La Shelle contributes a uniformly excellent camera job, while Dorothy Spencer's editing is topflight. *Wear.*

Miniature Reviews

'[illegible]iding High' (Musical; Color) (Par). Fast-moving musical spells plenty of b.o. wampum.

'Cry Havoc' (M-G). Drama with all-femme cast tossed into Bataan bomb shelter. Stars will carry it.

'Happy Land' (20th). Stout boxoffice with holdovers in most spots.

'His [illegible]utler's [illegible] top attraction [illegible] Durbin series.

'[illegible] [illegible]ime for Love' (Par). Claudette Colbert, Fred MacMurray starred in laugh-provoking comedy. Okay b.o.

'The Cross of Lorraine' (M-G). Well made, but heavy drama, unfolding in a German military prison camp.

'Footlight Glamour' (Col). Fourteenth in 'Blondie' series saved by plenty of slapstick. Okay as lower dualer.

'Government [illegible]' (RKO). Synthetic tale of overcrowded Washington will catch moderate attention in regular runs.

'Henry Aldrich Haunts a House' (Par). Satisfactory chiller for the duals.

'The Falcon and the Co-Eds' Good entry in the Falcon whodunit series.

'Yellow Canary' (Brit.). Anna Neagle and Richard Greene spy meller should do okay on both hemispheres.

'Drums of Fu Manchu' (Rep). So-so thriller adapted from serial; passable kid audiences and nabes.

'Minesweeper' (Par). Deals with Navy's attempt to clear U.S. sea lanes of mines. OK dualer.

'Man From the Rio Grande' (Rep). Don 'Red' Barry has Twinkle Watts as support in this standard 'B' western dualer.

'Deerslayer' (Rep). Mediocre Indian drama of nickleodeon-day period. For filler dates at kid matinees.

'The Lamp Still Burns' (Brit.). Rates as one of top English films of year. Produced by late Leslie Howard.

His Butler's Sister
(SONGS)

Hollywood, Nov. 9.

Universal release of Felix Jackson production. Directed by Frank Borzage. Stars Deanna Durbin, Pat O'Brien and Franchot Tone; features Evelyn Ankers, Akim Tamiroff, Alan Mowbray, Frank Jenks, Walter Catlett and Elsa Janssen. Screenplay, Samuel Hoffenstein and Betty Reinhardt; editor, Ted Kent; camera, Woody Bredell. Previewed Nov. 8, '43, at Egyptian. Running time, 92 MINS.

Ann Carter....Deanna Durbin
Martin Carter....Pat O'Brien
Charles Gerard....Franchot Tone
Liz Campbell....Evelyn Ankers
Severina....Elsa Janssen
Mortimer Kalb....Walter Catlett
Popoff....Akim Tamiroff
Buzz....Alan Mowbray
Emmet....Frank Jenks
Moreno....Sig Arno
Reeves....Franklin Pangborn
Brophy....Andrew Tombes

Universal swings strictly to the Cinderella formula for plot of Deanna Durbin's 13th starrer, 'His Butler's Sister.' Neatly contrived situations, consistently good pace, excellent cast and four songs by Miss Durbin combine to make this a top attraction of the Durbin series.

Familiar plot is embellished with fine performances and entertaining situations. Miss Durbin hits New York from her Indiana town to embark on a singing career through visit to older brother, Pat O'Brien, whom she figures wealthy but who's in reality the butler to composer Franchot Tone. She's inducted as maid in the bachelor penthouse but fired two days on insistence of O'Brien, afraid of losing his job if she sings to catch Tone's attention. Of course the composer becomes interested in girl, they fall in love, O'Brien separates them, but the pair are finally reunited for the fadeout clinch.

Despite tale's fragility, picture is brimful of light and amusing situations to attune it perfectly to present audience requirements for escapist fare. Miss Durbin is spotlighted with fine performance as the young and ambitious singer, getting sensitive direction under Frank Borzage. Four songs, all in top voice, include the aria, 'Turnadot,' the 'Victor Herbert-Henry Blossom 'When You're Away,' a 'Russian Medley,' arrangement by Max [illegible]abinowitch, and a new tune by [illegible]ernie Grossman and Walter Jurman, 'In the Spirit of the Moment,' which has a chance for pop attention.

O'Brien clicks solidly as the butling older brother, while Tone effectively carries romantic responsibilities. Akim Tamiroff, Alan Mowbray, Frank Jenks and Sig Arno comprise a semi-comedy combo; Walter Catlett is a wacky stage producer, and Elsa Janssen stands out as the kindly cook. Borzage's direction is consistent throughout and smacks over numerous attention-arresting episodes for maximum attention. Original screenplay by Sam Hoffenstein and Betty Reinhardt displays fine craftsmanship, while producer Felix Jackson demonstrates innate knowledge of cinematic story requirements for best display of Miss Durbin's talents. Production is topgrade [illegible] all technical departments. *Walt.*

No Time for Love

Paramount release of Mitchell Leisen (Fred Kohlmar) production. Directed by Leisen. Stars Claudette Colbert and Fred MacMurray; features Ilka Chase, Richard Haydn, Paul McGrath, June Havoc. Screenplay, Claude Binyon; adaptation, Warren Duff; from story by Robert Lees and Fred Rinaldo; camera, Charles Lang, Jr.; music, Victor Young; editor, Alma Macrorie. Tradeshown in N. Y., Nov. 5, '43. Running time, 83 MINS.

Katherine Grant....Claudette Colbert
Jim Ryan....Fred MacMurray
Hoppy Grant....Ilka Chase
Roger....Richard Haydn
Henry Fulton....Paul McGrath
Darlene....June Havoc
Sophie....Marjorie Gateson
Christley....Bill Goodwin
Kent....Robert Herrick
Dunbar....Morton Lowry
Clancy....Rhys Williams
Moran....Murray Alper
Moriarty....John Kelly
Leon Brice....Jerome DeNuccio
Pete Hanagan....Grant Withers
Taylor....Rod Cameron
Company President....Willard Robertson

Escapist is the word, and 'No Time for Love' is just that, in spades. Starring Claudette Colbert and Fred MacMurray in a Claude Binyon screenplay that's heavily loaded for laughs, this Paramount pie is rather obviously contrived in some of its situations, but there's no denying a sufficiency of crack dialog—and the laughs that go with it—to make for strong boxoffice.

Mitchell Leisen has handled both the production and direction reins, giving 'No Time' both barrels on each count. There's a nifty set of characters, and some of them should be provocatively topical in their apparent copy—at least partially—from several real-life personalities of the New York and Hollywood literati set.

Story concerns a famous femme photographer for a national picture magazine (Miss Colbert), and the complications that evolve when, on an assignment to lens a tunnel construction project, she meets up with a sandhog (MacMurray).

From there on the basic story is pretty much pretense, but the laughs come fast, and the performances by Miss Colbert and MacMurray are capital. There's one riotous sequence, in particular, when MacMurray jealously eyes one of those body beauts posing for Miss Colbert and seeks to show him up. It's scathing satire aimed at the so-called 'strong' men, and Miss Colbert at times also contributes a caricature of the profession she characterizes.

Miss Colbert emphasizes her flair for comedy and doesn't spare herself either in relegating her usual sartorial elegance for the sake of serious story values, as indicated in the climactic scene when she gets spilled into a lake of spewing mud from a tunnel cave-in. The scene is played straight, and it might ordinarily have seemed dangerous for an actress of Miss Colbert's always superbly coutouriered manner to have become involved in such an undignified situation, but there should be scarcely a thought in that direction since Leisen's direction has caught the scene as intended.

Cast of supporting players is headed by Ilka Chase, Richard Haydn, Paul McGrath and June Havoc, and all give nifty performances, though their parts are limited in scope because the story is so pertinently directed at the starred pair. Miss Chase is in one of her usual sophisticated roles, that of Miss Colbert's sister. The character could have been given greater substance. Haydn is okay as the somewhat parasitic composer, McGrath is the magazine publisher and boss of Miss Colbert, with whom she's affianced until she meets Mr. Muscles, while June Havoc is the tough chorine who makes a play for MacMurray.

The story itself could have been more plausible in spots, namely the pat final scenes in which MacMurray is suddenly revealed as somewhat of an engineer—a guy with brains—instead of just another sandhog. It's a switch belied by the dese-dose-dem characterization MacMurray gives during the entire pic. But then, the 'smart' Miss Colbert couldn't very well team up with just another sandhog, could she? *Kahn.*

The Cross of Lorraine

Hollywood, Nov. 10.

Metro release of Edwin Knopf production. Features Jean Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke, Richard Whorf, Joseph Calleia, Peter Lorre, Hume Cronyn. Directed by Tay Garnett. Screenplay by Michael Kanin and Ring Lardner, Jr., Alexander Esway, Robert D. Andrews; based on story by Lilo Damert and Robert Aisner, and 'A Thousand Shall Fall,' by Hans Habe; camera, Sidney Wagner; editor, Dan Milner. Tradeshown in L. A. Nov. 9, '43. Running time, 89 MINS.

Paul....Jean Pierre Aumont
Victor....Gene Kelly
Father Sebastian....Sir Cedric Hardwicke
Francois....Richard Whorf
Rodriguez....Joseph Calleia
Sergt. Berger....Peter Lorre
Duval....Hume Cronyn
Louis....Billy Roy
Major Bruhl....Tonio Selwart
Jacques....Jack Lambert
Pierre....Wallace Ford
Marcel....Donald Curtis
Rene....Jack Edwards, Jr.
Lieut. Schmidt....Richard Ryen
Corporal Daxer....Frederick Giermann

Detailing the graphic adventures of French war prisoners who submitted to Nazi armistice promises and were carted off to German military camps, with subsequent tortures, cruelties and starvation by their captors in an attempt to bend them to the new order, 'The Cross of Lorraine' is heavy drama. Its boxoffice appeal will depend a lot on its selling.

As a cinematic reenactment of various factual information on treatment of former French soldiers in German military encampments, picture provides a vivid display of barbaric tortures by the Nazis. It's too stolid and gruesome, without any semblance of lightness.

Story unfolds slowly, with much footage given over to individual characterizations and the effect of the Nazi double-crossing of the French soldiers. The camp living conditions, the cruelties and ruthlessness of the German officers, and gradual starvation of the prisoners are vividly sketched [illegible]isodic fashion.

Opening picks up at the Franco-German armistice, with French soldiers surrendering on promises of being returned to their homes and families. One group is herded into a boxcar and dumped off at camp in occupied France. Gene Kelly is tortured without submitting to German demands to cooperate; Jean Pierre Aumont unwillingly keeps in line until time arrives to get his friends out to freedom, and across the line into unoccupied France where they can sneak off to join the Free French forces.

All-male cast is adequately set up, with entire troupe providing excellent individual characterizations under deft direction by Tay Garnett, who was not wholly able to overcome the heaviness of the script. Picture is adequately mounted in all production departments. *Walt.*

Footlight Glamour

Columbia release of Frank Strayer production. Features Penny Singleton, Arthur Lake and Larry Simms. Directed by Frank Strayer. Screenplay, Karen DeWolfe and Connie Lee, based on comic strip, 'Blondie,' by Chic Young; camera, Philip Tannura; editor, Richard Fantl. At Fox, Brooklyn, dual, week of Nov. 5, '43. Running time, 68 MINS.

Blondie....Penny Singleton
Dagwood....Arthur Lake
Alexander....Larry Simms
Vicki Wheeler....Ann Savage
J. C. Dithers....Jonathan Hale
Mr. Crum....Irving Bacon
Cookie....Marjorie Ann Mutchie
Alvin Fuddle....Danny Mummert
Randolph Wheeler....Thurston Hall
Mrs. Dithers....Grace Hayle
Jerry Grant....Rafael Storm
Daisy....Himself

This 14th in the 'Blondie' series is a routine job, but manages to net laughs in last few reels via a slapstick play-within-a-play. Thanks to this angle, it makes the b.o. grade as a dualer.

Story concerns efforts of a real estate promoter, Jonathan Hale, to induce a tool manufacturer (Thurston Hall) to set up a war plant near former's new apartment houses. Hale enlists aid of his employee, Arthur Lake. But plans are nearly gummed up when Lake's wife, Penny Singleton, helps produce a play written by Hall's daughter, Ann Savage. Hall has been opposing daughter's stage career.

Situations built around efforts to keep Hall from seeing the play, and hoked-up production of the play itself, provide the laughs. Usual slapstick devices such as wrong sound effects, trapdoors that open when they shouldn't, and fumbled lines go over big. Performances of Lake, Miss Singleton, Larry Simms and Daisy, the dog, are delivered in standard 'Bumstead' manner. Supporting players turn in workmanlike jobs.

Good pace prevents otherwise weak script from bogging down film.

Government Girl

Hollywood, Nov. 4.

RKO release of Dudley Nichols production. Stars Olivia de Havilland and Sonny Tufts; features Anne Shirley. Directed by Nichols. Screenplay, Nichols. Adapted by Budd Schulberg from story by Adela Rogers St. John; camera, Frank Redman; editor, Roland Gross. Tradeshown in L. A., Nov. 3, '43. Running time, **91 MINS.**

Smokey .... Olivia de Havilland
Browne .... Sonny Tufts
May .... Anne Shirley
Dana .... Jess Barker
Sergeant Joe .... James Dunn
Branch .... Paul Stewart
Mrs. Wright .... Agnes Moorehead
Senator MacVickers .... Harry Davenport
Mrs. Harris .... Una O'Connor
His Excellency .... Sig Ruman
Miss Trask .... Jane Darwell
Count Bodinski .... George Givot

'Government Girl' satirically endeavors to picture the confusion surrounding the girls living and working in overcrowded Washington. The idea is good, but the results are not up to expectations. Picture strains to generate spontaneity, but only partially accomplishes that aim. With marquee voltage of Olivia de Havilland and newcomer Sonny Tufts, picture will roll through regular runs as a billtopper for moderately profitable biz.

Dudley Nichols debuts as a director here, but hardly measures up on that end. He overplays situations and characters, and never quite gets the tale into an effervescing groove. Miss de Havilland is forced to hit broad slapsticks and mugging in handling the title spot, and delivers a synthetic portrayal that never rings true.

Miss de Havilland plays an office worker in War Construction Board offices. Tufts is a brilliant young production engineer brought in as a dollar-a-year man to speed up the plane output. Pair's introduction is coupled with a wild and broadly Sennettized motorcycle chase around Washington, and they team up as boss and secretary in the wild confusion of the capital. Tufts breaks bottlenecks with disregard of red tape, while the girl is continually bewildered by his actions in filching priorities of other divisions in order to speed plane production. There's skullduggery, with promotion for a Senate committee investigation, with Miss de Havilland strangely appearing to make a rousing speech in Tuft's behalf to squelch the proceedings.

Running gag, which starts at opening with marriage of Anne Shirley to Army sergeant James Dunn in a crowded hotel lobby, has the couple trying to find a room for their honeymoon night, which they finally tab right at the finish. It's overdone with too frequent footage, but serves purpose for mild laughs at times.

Tufts clicks as the engineer, and again shows that he is of definite starring timber. In addition to Miss Shirley and Dunn, Jess Barker, Paul Stewart and Agnes Moorehead are most prominent in support. *Walt.*

Henry Aldrich Haunts a House

Paramount release of Michel Kraike production. Features Jimmy Lydon, Charles Smith, John Litel, Olive Blakeney, Joan Mortimer, Vaughan Glaser. Directed by Hugh Bennett. Screenplay, Val Burton, Muriel Roy Bolton; camera, Daniel L. Fapp; editor, Everett Douglas. Tradeshown in New York, Nov. 5, '43. Running time, **73 MINS.**

Henry Aldrich .... Jimmy Lydon
Dizzy Stevens .... Charles Smith
Mr. Aldrich .... John Litel
Mrs. Aldrich .... Olive Blakeney
Elise Towers .... Joan Mortimer
Mr. Bradley .... Vaughan Glaser
Whit Bidecker .... Jackie Moran
Mr. Quid .... Lucien Littlefield
Olin Bidecker .... George Anderson
Shadow .... Mike Mazurki
Chief of Police Beedy .... Edgar Dearing
Clanahan .... Charles Cane
Clanahan's Assistant .... Kernan Cripps
Charlie .... Jack Gardner
Kid .... William Inman
The Mayor .... Ferris Taylor
Mrs. Norris .... Anita Bolster
Dr. Danford .... George M. Carleton
Police Officer .... Dick Rush
Beamish .... Roy Walker
Mr. Wright .... George Sherwood
Mr. Bellows .... Paul McVey
Sykes .... Paul Phillips

Spook programmer, fashioned along familiar lines, will serve as an adequate dualer.

Latest in the 'Henry Aldrich' series plants the title character (Jimmy Lydon) in an old mansion filled with stuffed animals, skeletons and the usual assortment of trapdoors, creaking wall panels and miscellaneous sound effects.

Youngster swallows a new chemical, supposedly with properties designed to develop three times the normal strength. The school principal is believed murdered and the youngster at first is under the delusion that he committed the crime while under the influence of the drug.

Picture is lacking in comedy relief. Casting is okay, camera work standard and production values satisfactory. *Mori.*

Indie Shooting in N. Y.

E. H. Kleiner, indie producer, is preparing a picture to be made at the Fox Movietone studios in New York. Film starts shooting on Jan. 15 with the Fredericks Bros. agency handling the casting.

Kleiner is angling for Monogram or Republic release.

Falcon and the Co-Eds

(ONE SONG)

Hollywood, Nov. 5.

RKO release of Maurice Geraghty production. Stars Tom Conway. Directed by William Clemens. Screenplay, Ardel Wray and Gerald Geraghty; original story by Ardel Wray. Based on character created by Michael Arlen; camera, Roy Hunt; editor, Theron Warth. Tradeshown in L. A., Nov. 4, '43. Running time, 67 **MINS.**

Falcon .... Tom Conway
Vicky .... Jean Brooks
Marguerita .... Rita Corday
Jane .... Amelita Ward
Mary .... Isabel Jewell
Goodwillie .... George Givot
Donovan .... Cliff Clark
Bates .... Ed Gargan
Miss Keyes .... Barbara Brown
The .... Juanita Alvarez / Ruth Alvarez / Nancy McCollum
Beanie .... Patti Brill
Goodwillie .... Dale Hewlett
Harley .... Ian Wolfe

The Falcon continues his cinematic super-sleuthing in this lively and neatly-concocted whodunit that will groove nicely as supporting fare in the regular dual houses.

Tom Conway is called to an exclusive girls' school to investigate the strange death of the professor-owner. Running into tangle of conflicting clues and situations, he finally tabs it as murder, and then wends through series of episodes to eventually clear things up and point to the real culprit.

Despite its obvious whodunit formula, picture gets benefit of good pace on the script and directing ends to make it a good entry in the series. Conway capably handles the title spot, getting good support from Jean Brooks, Rita Corday, Amelita Ward, Isabel Jewell, George Givot, Cliff Clark, Ed Gargan and Barbara Brown. Patti Brill sings one inconsequential song. *Walt.*

Yellow Canary

(BRITISH-MADE)

London, Oct. 19.

RKO release of Herbert Wilcox production. Stars Anna Neagle, Richard Greene. Directed by Herbert Wilcox. Screenplay by Miles Malleson, Dewitt Bodeen, from story by D. M. Bower; camera, Max Greene. At Cambridge theatre, London, Oct. 19. Running time, **95 MINS.**

Sally Maitland .... Anna Neagle
Jim Garrick .... Richard Greene
Betty Maitland .... Nova Pilbeam
Jan Orlock .... Albert Lieven
Madame Orlock .... Lucie Mannheim
Mrs. Towcester .... Margaret Rutherford
Sir W. Maitland .... Patric Curwen
Lady Maitland .... Marjorie Fielding
German Commander .... Valentine Dyall
Admiral .... David Horne
Major Fothergill .... Claude Bailey

Direction, cast, production and camera work are so good, it is a pity the suspensive story is not on the same plane of excellence. There is smart comedy dialog and plenty of action throughout. It has a 'mystery' start with red herring trails that lead up blind alleys, necessitating the return each time to a new start. The result is an overplus of the aforesaid 'mystery' and one or more of these trails, all of them good in themselves, might be sacrificed to quicken the progression of its ultimate ending. RKO departed from the usual practice of furnishing the story accompanying the cast on the synopsis. The idea was not to reveal the denouement. To trained reviewers, this 'secret' came as no surprise.

Anna Neagle plays Sally Maitland, daughter of an aristocratic British family. She has achieved notoriety for her pre-war association with the Nazis. Public antagonism to her is so violent that she is practically forced to leave Britain. It is a role altogether different from her previous film appearances. Her co-star is Richard Greene, and principal support comes from Nova Pilbeam, Lucie Mannheim and Albert Lieven.

Stellar reputations of Anna Neagle and Richard Greene should go a considerable way toward attracting audiences on both hemispheres. *Jolo.*

Drums of Fu Manchu

Republic release of Hiram S. Brown, Jr., production. Features Henry Brandon, William Royle, Robert Kellard and Gloria Franklin. Directed by William Witney and John English. Screenplay, Franklyn Adreon, Morgan B. Cox, Ronald Davidson, Norman S. Hall, Barney A. Sarecky, Sol Shor; based on novel by Sax Rohmer; camera, William Nobles; editors, Edward Todd and William Thompson; music, Cy Feuer. Previewed in projection room, Nov. 5, '43. Running time, **68 MINS.**

Fu Manchu .... Henry Brandon
Sir Nayland Smith .... William Royle
Allan Parker .... Robert Kellard
Fah-Lo-Suee .... Gloria Franklin
Dr. Petrie .... Olaf Hytten
Professor Randolph .... Tom Chatterton
Mary Randolph .... Luana Walters
Sirdar Prahni .... Lal Chand Mehra
Professor Parker .... George Cleveland
Howard .... John Dilson
Loki .... John Merton
Anderson .... Dwight Frye
Dr. Humphrey .... Wheaton Chambers
Crawford .... George Pembroke
Ranah .... Guy D'Ennery

Rehashed from a serial bearing the same name, 'Drums of Fu Manchu' is passable for kid audiences and as a dual in nabes.

Story revolves around efforts of Fu Manchu to obtain a fabled sceptre, possession of which would give him a hold on the emotions of wild tribesmen in India, and would facilitate his plan to conquer all Asia. Opposing him is an agent of the British Foreign Office plus sundry scientists and others. The sceptre is found, the tribesmen revolt but in the end the British agent triumphs and Fu Manchu goes to his presumable death.

With a good ma

Brandon is properly menacing as Manchu. William Royle is sufficiently heroic as the Briton, and the others are okay for their needs. Direction is tolerable for a kid picture. The film is peculiarly distending at times, arising from the fact that it is made up of serial reels spliced together; climaxes are frequent and unresolved.

Minesweepe

Paramount release of William Pine-William Thomas production. Features Richard Arlen, Jean Parker, Russel Hayden. Directed by William Berke. Screenplay, Edward T. Lowe and Maxwell Shane; camera, Fred Jackman, Jr.; editor, William Ziegler. Tradeshown in N. Y., Nov. 5, '43. Running time, 67 **MINS.**

Jim Smith .... Richard Arlen
Mary Smith .... Jean Parker
Elliot .... Russel Hayden
'Fish' .... Guinn Williams
Moms .... Emma Dunn
Commander .... Charles D. Brown
Lt. Gilpin .... Frank Fenton
Coney Welch .... Chick Chandler
Lt. Wells .... Douglas Fowley
Cox .... Ralph Sanford
Boatswain Helms .... Billy Nelson

Since these are times when Hollywood is filming practically all branches of the various services, it seemed inevitable that the Navy's minesweepers, those inveterate diehards who clear the lanes for Uncle Sam's shipping, should find themselves the subject of celluloiding. 'Minesweeper' is the result, and it's another in the series of Pine-Thomas action films. It should do well enough on the duals.

This one is about the Annapolis graduate who has long since been broken because of his penchant for gambling. When the U. S. enters the war, patriotism grips him and he rejoins the Navy under an alias, ultimately giving his life in ferreting out a new type of Jap mine endangering American ships.

The screenplay is the notable weak spot in 'Minesweeper,' though the idea is certainly commendable. There's never any doubt as to the story's ultimate windup.

Richard Arlen is the ex-Middie, and he gives one of his standard performances, while Jean Parker hasn't much to do as the romance, with Russel Hayden as the third party in the romantic triangle. Guinn Williams contributes some mild lighter interest, while rest of the cast is mostly in for atmosphere. Direction by William Berke is as satisfactory as the script would permit. *Kahn.*

Man from Rio Grande

Republic release of Eddy White production. Stars Donald 'Red' Barry; features Wally Vernon and Twinkle Watts. Directed by Howard Bretherton. Screenplay, Norman S. Hall; camera, John MacBurnie; editor, Ralph Dixon; music, Mort Glickman. At New York, N. Y., week Nov. 3, '43, dual. Running time, **55 MINS.**

Lee Grant .... 'Red' Barry
Jimpson Simpson .... Wally Vernon
Herself .... Twinkle Watts
John King .... Harry Cording
Doris King .... Nancy Gay
Tom Traynor .... Kirk Alyn
Two-Way Dunbar .... Paul Scardon
Ace Holden .... Roy Barcroft
Chick Benton .... Kenne Duncan
Curly Wells .... Jack Kirk
Art Thomas .... Kansas Moehring

Donald 'Red' Barry can still ride and handle a six-shooter, and blonde Twinkle Watts, eight-year-old Republic newcomer, is sensational on ice skates. To combine these talents in this dualled western a plot has been devised making the little girl an heiress to a million-dollar ranch which the cowboy star rescues from a scheming rancher. An adequate dualer.

There's a nifty ice-show sequence featuring little Miss Watts. Wally Vernon is an okay comic aide. Barry gives one of his standard performances. Harry Cording is a convincing heavy and Nancy Gay has looks but not much chance to emote.

There are occasional complications in the story, but for diehard western fans it'll escape much notice.

Deerslayer

Hollywood, Nov. 3.

Republic release of P. S. Harrison-E. B. Derr production. Stars Bruce Kellogg; features Jean Parker, Larry Parks, Warren Ashe and Wanda McKay. Directed by Lew Landers. Story and screenplay, Harrison and Derr; adaptation, John W. Krafft; camera, Arthur Martinelli; editor, George McGuire. Previewed in projection room, Nov. 2, '43. Running time, **67 MINS.**

Deerslayer .... Bruce Kellogg
Judith .... Jean Parker
Jingo-Good .... Larry Parks
Harry March .... Warren Ashe
Hetty .... Wanda McKay
Wah-Tah .... Yvonne de Carlo
Mr. Hutter .... Addison Richards
Briarthorn .... Johnny Michaels
Le Loup Cervier .... Phil Van Zandt
Chief Rivenoak .... Trevor Bardette
Chief Uncas .... Robert Warwick
Chief Brave Eagle .... Many Treaties
Mr. Barlow .... Chief Thundercloud
Indian .... Princess Whynemah
A-Hanah .... William Edmund

This is an amateurish, synthetic drama of early Colonial days when the Indians periodically went on the warpath. It's strictly for kid matinees where the youngsters can whoop at the wild and woolly theatrics.

Picture is the first production venture for P. S. 'Pete' Harrison, who's been reviewing films for at least a quarter century. Harrison draws a complete blank as a producer-scenarist, and the general illogical tenor of the feature is hard to understand in view of his experience in diagnosing what others have been turning out.

Plot is a disjointed display of Indian warfare that might have passed inspection in the early nickelodeon days—but hardly in these modern times. Deerslayer is a super-hero, who continuously eludes the Indians, and, when he's captured, easily escapes at the most convenient spots for script purposes. There's a peaceful tribe; also the settlers who gather inside the stockade to repel attacks; and a riverboat family that provides target for the warring braves. After sufficient footage of amateurish jumble, the battling tribe is dispersed to bring peace to the district.

Jean Parker is the most important film name in the cast, which is unimpressive throughout. Direction by Lew Landers is sophomoric. *Walt.*

The Lamp Still Burns

(BRITISH-MADE)

London, Oct. 20.

General Film Distributors' release of Two Cities Film. Stars Godfrey Tearle, Rosamund John, Stewart Granger. Directed by Maurice Elvey. Produced by Leslie Howard. Screenplay by Elizabeth Baron from Monica Dickens' novel, 'One Pair of Feet.' Camera, Jack Hildyard. At Leicester Square theatre, London, Oct. 8. Running time, 9[illegible] **MINS.**

Hilary Clarke .... Rosamund John
Sir Marshall Frayne .... Godfrey Tearle
Larry Rains .... Stewart Granger
Christine Morris .... Sophie Stewart
Pamela Siddell .... Margaret Vyner
Mr. Hervey .... John Laurie
Dr. Trevor .... Eric Micklewood
Dr. Barrat .... Joyce Grenfell
Sister Catley .... Joan Maude
Medical Student .... John Howard
Matron .... Cathleen Nesbitt

If any English outfit followed the Hollywood custom of awarding Oscars for films, it's a cinch 'The Lamp Still Burns' would bring such posthumous honor to Leslie Howard. Here is definitely a producer's picture in the sense the trade speaks of a Lubitsch as a directors flick. From start to finish Howard's fine appreciation of the difference between sentiment and sentimentality marks every sequence, and for all the inherent grimness of the subject there are frequent touches of Howardesque humor.

Undoubtedly British audiences will view this offering through misty eyes, for it is generally known in this country what a staggering loss the native film industry suffered when the plane in which Howard was returning from Lisbon was shot down in the Bay of Biscay last June. Not as an actor, high as he stood in the esteem of film and theatregoers, but as a director-producer, Howard had proved himself to be in a class by himself in this country. 'The Lamp Still Burns,' viewed unemotionally as a producer's triumph, abundantly sets the seal on his greatness.

Basically the picture is a plea for the bettering of conditions under which hospital nurses work. It is also an unequivocal damning of the system which makes British hospitals dependent on charity for their continued existence. Inasmuch as the film was made with the cooperation of the Ministry of Health, it is fair to assume there must be governmental sympathy with the argument favoring state subsidy for hospitals.

How tough life is for a hospital nurse is graphically portrayed in the experiences of a young woman architect, Hilary Clarke, who chucks up her job to dedicate her life to a nursing career. As Hilary, a relative unknown, Rosamund John walks away with the acting honors. A more intelligent, sensitive performance than this sober-visaged, self-restrained girl turns in, in a long and difficult role, has never been captured by a British camera. Up against superb competition by Godfrey Tearle, Cathleen Nesbitt and John Laurie this new star gives promise of becoming England's first lady of the screen.

Direction by Maurice Elvey is first class. Also, all too rare in English films, this one has been cut with Hollywood slickness. It would be difficult to find 10 superfluous feet from fade in to fade out. Production values, especially in the hospital sequences, are rich in detail and patently authentic. Topicality is introduced by an air raid during which 'walking cases' are seen to leave the wards for the shelters while the nurses and bed-ridden patients have to stick it out where they are.

Considerable advance publicity has been given to Stewart Granger, another newcomer to English stardom, as a wartime discovery of the first order. In the role of a factory owner, injured in an explosion in his works and nursed back to health by the probationer nurse, he gives an adequate performance. But it is triumphantly Miss John's picture so far as acting honors are concerned.

It is an even greater triumph for Howard, a fitting monument for a great artist.

Day After Day

(DOCUMENTARY)

Artkino release of production by Central Newsreel Studios, Moscow. Directed by Michael Slutzky. Scenario, Alexei Kapler; English commentary written and narrated by William S. Gailmor; additional commentary and narration, Philip Sterling and Hilda K. Simms; music, Daniel Pokrass. At Stanley, N. Y., week Nov. 5, '43. Running time, **60 MINS.**

This broadscale filming of Soviet Russia on June 13, 1942, the 356th day of the war against the Nazi aggressors, may be a little too much blood-and-guts to take at one sitting for the average filmgoer, but followers of modern military tactics and life in the Soviet should find it much to their liking. It's strictly for those houses showing Russe pix.

Source material for the 'March of Time' two-reeler released earlier this year, 'Day After Day' contains much attention to detail in 'revealing' the Soviet-Nazi war as actually fought. Casualties behind the lines are apparently filmed insensitively.

Sequences of the Soviet industrial front also are included. In short, a Soviet day on the battle and home fronts. However, the short by M. of T., prepared primarily for U. S. audiences, told the same story in less time and with just as much punch.

Exchanges

Continued from page 32

L. C. Becker, manager Seating.

Aaron Lanowsky of the Amo.

Marian Yeager upped to manage the Annex.

Mrs. Arvid Kantor, wife of the local National Screen Service manager, chosen president of the Barkerettes, auxiliary of the Michigan Variety Club. Other officers are Mrs. David Newman, v.p.; Mrs. Michael Chargot, treas.; Mrs I. J. Katzman, sec., and Mrs. Chas. Resnick in charge of USO activities.

Warners' Sales Confabs

Roy Haines, western-southern division sales manager for Warner Bros., and Norman H. Moray, short subject sales manager, left over the weekend for Chicago, Memphis, Kansas City, Los Angeles and San Francisco where they will hold meetings of sales staffs to discuss the company's 21-week sales drive starting next month.

Wolfe Cohen, Canadian district manager for Warners, presided at a general sales conference held Monday (8) in Toronto and attended by WB branch managers and others.

Telenews Leases Cinema

Lease for the Cinema theatre, Detroit, has been pacted by Telenews Theatres of New York, operators of a string of newsreel theatres.

Lippert's Takeovers

San Francisco, Nov.

Robert L. Lippert Co. has purchased the Egyptian theatre on Market street and the six-story office building above at a cost of $250,000 from the Goldberg estate. Lippert will take possession of the property Dec. 13.

Same outfit has taken over the City Club theatre, capacity 900, in downtown Oakland. House policy will be arty pix with a 65c. admish.

Rock Nixes Curfew

Little Rock, Nov. 9.

Proposed curfew ordinance, prohibiting persons under 18 from being out after 11 p.m., was rejected by the Little Rock City Council by a vote of 12 to 5.

Officials of the Youth Advisory Association, Boy's Club and Parent-Teachers Assn. appeared at the meeting to express opposition to the ordinance, which had been under discussion for the past two months.

Kalmenson's New Berth

Pittsburgh, Nov. 9.

Jack Kalmenson, brother of Ben Kalmenson, general sales manager for Warner Brothers, has been transferred from WB's Cleveland to Pittsburgh office, where he becomes salesman covering the West Virginia territory.

Betty Flaherty has been added to the staff of National Screen Service.

Lyda Rodenok, daughter of the Steve Rodenoks, Oakmont exhibs, has returned to night club work, although still continuing as advertising representative for her parents' houses. Formerly organist at the Club 51 before that spot folded, she is now at the console of Eddie Hess' Grant's Hill Tavern in downtown Pittsburgh.

Louie (Red) Weiner, former Pittsburgher who used to do exploitation for UA and Par here, now with Col in Indianapolis after receiving honorable discharge from the army.

Bridges' House

Dallas, Nov. 9.

O. B. Bridges named manager of the recently opened Joy; owned and operated by Joy Houck, of New Orleans.

Dunlap Reopens House

Wortham, Texas, Nov. 9.

The Avon, shuttered here for several weeks, reopened this time by Forrest Dunlap. House has been operated by Joe Vaughn, who has taken a post in a nearby defense plant. Dunlap owns two other houses in Texas and one in Forth Smith, Ark.

J. S. Walker Reopens

Grand Prairie, Texas, No. 9.

J. S. Walker has opened the Texas theatre here following its complete destruction by a fire several months ago. It's fourth house here. Sale of the house is being contemplated by Walker. Deal is under way with Claude Ezell and Ben Ferguson, both of Dallas.

Everybody loves Deanna Durbin
TONE LOVED HER LIKE A... LOVER!
O'BRIEN LOVED HER LIKE A... BROTHER!
Everybody will
His
MOWBRAY LOVED HER LIKE A... FATHER!
TAMIROFF LOVED HER LIKE A... TAMIRO
UNIVERSAL PICTURES
Let's All Give! National War Fund—Which Gives To All!

Deanna DURBIN
Franchot TONE
Pat O'BRIEN

love

Butler's Sister

A FRANK BORZAGE PRODUCTION

with

AKIM TAMIROFF • EVELYN ANKERS • ALAN MOWBRAY • FRANK JENKS
WALTER CATLETT • ELSA JANSSEN • Original Screen Play, Samuel Hoffenstein • Betty Reinhardt
Directed by FRANK BORZAGE Produced by FELIX JACKSON • Associate Producer FRANK SHAW

F!

Notorious Argentine Anti-Semite Creates Fears for Local Film Biz

Montevideo, Nov. .

Appointment by the Ramirez government of Dr. Martinez Zuviria, better known under the pen name of Hugo Wast, as Argentina's new Minister of Justice and Public Education, has aroused fears in the Argentine film industry that control of national pro uction is likely to be intervened as completely as the now thoroughly straitjacketed radio broadcasting field.

Although alleged to be a notorious anti-Semite, Zuviria's writings in this direction haven't become known outside Argentina. His 'Jew-baiting' efforts include 'El Kahal,' 'Oro' and 'El Sexto Sello.' Noteworthy that Zuviria has long been favorite son of 'Clarinada,' leading so-called anti-Semitic publication in Latin America, and that he served as governor of the anti-Semitic Argentine province of Catamarca under pro-Axis former President Ramon S. Castillo. In much of his writings Zuviria has stressed what he claims to be the 'Jewish - Communist-internationalist threat,' which he says threatens Argentina and the civilized world.

Zuviria has had three of his most popular books, 'Casa de las Cuervos' ('House of the Cross'), 'Valle Negro' and 'Flor de Durazno' produced as pix, former two under their original book titles and latter as 'Cuando Florezca el Naranjo.' 'Casa' was produced by Argentina Sono Film. 'Valle Negro' has just been released this season by Sono and 'Cuando Florezca' was produced by San Miguel and released by Distribuidora Panamericana.

In his new position, those in the Argentine trade say, he has the power to impose these ideas on the film industry. Those in the trade, aware of steps already taken by the Ramirez administration in the radio field, are fearful that they will be next in the 'cleanup or close up' campaign.

Reports that Argentine industry, which now holds a dominant position in the Latin American market with six major studios, a dozen indies and more than 60 features a year, may be faced with an interventor or government board to tell producers what they should and not do.

As usual, move would probably be accompanied by an explanation that it was done to 'raise the cultural and artistic level' and, as with radio, 'necessary because any media which reaches so many people must be subjected to strictest governmental control.'

Zuviria has long held intensely individualist ideas on need for regimentation and has long been close to the powerful reactionary clerical groups. He's said to have told friends that he hopes to improve the 'literary' quality of pix scripts, in line with the Ramirez administration's point of view. This, in opinion of producers, would amount, as it has in radio, to a strict toeing of the line under threat of suspension.

To date control of U. S. films has remained in the hands of the Ministry of Interior and of the Foreign Affairs Ministry, both of which are headed by General Alberto Gilbert. Zuviria has been, however, a member of the B. A. censorship board and as such has been one of those most responsible for the increasingly stiff measures being taken to control pro-democratic and anti-Axis content of Hollywood pictures shown here.

'Kings Row' Disregards Crix in England

ings Row' is experiencing the same boxoffice trend in London as in the domestic market, according to word received in N. Y. Picture was panned almost unanimously by the critics, but is doing great business.

Same was true of 'Kings Row' in U. S.

Noy, Knust Back Home

Allen Noy, 20th-Fox manager in Colombia, and K. B. Knust, company's manager in Ecuador, are scheduled to leave for their home posts sometime this week. Both have been in N. Y. for homeoffice confabs for about a month. Knust has been stationed in Ecuador for ore than three years.

Elliott McManus set to become a salesman in Panama, also is leaving shortly for his new post at Panama City. He formerly was on the domestic sales staff in New Jersey.

Swedes Set Pic Council As Guide on Exports

Washington, Nov. 9.

Swede, set up a new Film Export Council last Wednesday (3) which, with the voluntary cooperation of the country's film producers, is to control Swedish-made pix in the export field from a cultural point of view.

'The activity,' Swedes explained, 'is based on voluntary cooperation between the film producers and the general public, and the task of the board will be to prevent films from being distributed outside of Sweden, which give a misguided picture of Sweden and Swedish conditions, or which in other ways are designed to contribute to the rise of an unfavorable opinion of Sweden.'

French Now Turn Cold Shoulder to Nazi Film, Press, Radio Rantings

Washington, Nov. 9.

Nazi propaganda has lost its sting and is no longer effective in France, according to neutral opinion as expressed in the Swiss press.

'The only official propaganda in France,' comments Tribune de Lausanne, 'is Axis-collaborationist propaganda. It is made not only via radio —in fact the French radio is not much liked by the French, who prefer Ankara, Algiers, London, Tunis or neutral broadcasts—but also via the press, lectures, cinema and posters.

'As regards the cinema, newsreels are received with complete indifference, especially since rooms are half-lit during projection. However, when a neutral (sports) champion wins over a German adversary, applause breaks out. Applause does not come only from people who are fond of sports; it does not pay tribute merely to performance only.

'The press in both the northern and southern zones is controlled. In the northern zone it is easy to imagine who controls it. Undoubtedly, the press enjoys a certain liberty there. For instance, it is entitled to criticize the government order, put pressure upon it and bring to light administrative abuses, errors or scandals of the food supply.

'As regards lectures, the official speakers chosen are talented men but not listened to by the masses.'

'PANAMA HATTIE' BIG CLICK IN LONDON BOW

London, Nov. 9.

'Panama Hattie,' which bowed in Nov. 4 at the Piccadilly, is the West End's newest smash.

Opening night audience gave it an enthusiastic reception. Production is particularly notable for its well-selected aggregation of atmospheric specialties.

Show will undoubtedly repeat its Broadway click, in which Ethel Merman starred a couple seasons back in the Buddy DeSylva production.

A. B. Marcus Revue Set for Mexico City

Mexico City, Nov. 9.

Pablo Prida, local showman, announces he has arranged to bring the A. B. Marcus show from the U. S. to Mexico City for a probable three-month run at the Iris theatre.

First showing is billed for Dec. 15.

Rydge Honored

Sydney, Oct. 26.

Stockholders of Greater Union Theatres, Ltd., luncheoned Norman Rydge, chairman of the company, recently.

Forty-five of the largest shareholders held the luncheon at Ushers hotel here because of Rydge's guidance of Greater Union from a losing proposition to a money-making corporation which this year declared a dividend to its stockholders.

Calderon In Venezuela Buy

Mexico City, Nov. 2.

Casting about for pic-making equipment has led Jose Calderon, one of the top Mexican producers, to Venezuela.

He has flown there to buy the equipment of a Venezuelan company

Delfont Takes Over

London, Oct. 15.

After two years of booking the Wimbledon theatre, one of the ace suburban spots in London, for Tom Arnold, Bernard Delfont has purchased the eight-year lease of the house and takes possession first week in December.

Associated with him in the deal is Archie Shanburn, comparative newcomer to the business who's operating several vaudeville houses in London and the provinces.

'Eileen' Legit Up to $11,200 In London

London, Oct. 14.

After having built up 'Magic Carpet,' at the Princes from a near flop into a big hit, Firth Shephard has decided to take it off now that biz has slumped slightly. Show comes off end of October and, although nothing has been announced to follow, understood it's being replaced by 'Here Comes Mr. Jordan,' with Bobby Howes in lead.

Meanwhile, his other American show, 'My Sister Eileen,' recently opened at the Savoy, replacing 'The Man Who Came to Dinner,' has topped the latter's grosses. Top grosses for 'Dinner' was $9,600 per week, while 'Eileen' has done as high as $11,200.

After successful revival lasting nearly 10 months, Jack Hylton's 'The Merry Widow' is due to fold at His Majesty's Oct. 23, being replaced by another revival, 'The Admirable Crichton,' which Bernard Delfont has touring the sticks. Show opens there Oct. 28 for eight weeks, after which theatre reverts to Jack Hylton for pantomime 'Cinderella.'

'The Merry Widow' is set for four weeks' tour for ENSA, after which it goes on extensive tour in the sticks, playing fortnightly stands, and four weeks in some spots.

Arthur Riscoe has decided to revive 'Jill, Darling,' musical which was big hit at the Saville some years ago. He'll appear in his original role, with original Frances Day role to be played by Barbara Blain. Show will be done in conjunction with Zeitlin & Murray and starts tour in the sticks, opening in Edinburgh for the Christmas season.

FINDLAY SEEN JOINING ALEX KORDA IN LONDON

London, Nov. 9.

Hugh Findlay, for several years press agent for Michael Balcon's Ealing Productions, has tendered his resignation.

Although he refuses to reveal his future plans, it's likely he'll join Sir Alexander Korda here.

ONLY A LADY TO ADULTS

Mexico City, Oct. 19.

Censors ruled that 'Lady of Burlesque,' starring Barbara Stanwyck, can be shown in Mexico City to adults only.

Current London Shows

London, Nov. 9.

'Acacia Avenue,' Vaudeville.
'Admirable Crichton,' His Maj.
'Arsenic and Old Lace,' Strand.
'Blow Own Trumpet,' Playhouse.
,' St. Martin's.
'Dancing Years,' Adelphi.
'Dark River,' Whitehall.
'Flare Path,' Apollo.
'Flying Colors,' Lyric.
'Hi-De-Hi,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Lottie Dundass,' Cambridge.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Playhouse.
'My Sister Eileen,' Savoy.
'Panama Hattie,' Piccadilly.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'She Follows Me About,' Garrick
'Something in the Air,' Palace.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Love Racket,' Victoria Palace.
'They Came to a City,' Globe.
'War and Peace,' Phoenix.
'Watch on the Rhine,' Aldwych

359 Theatres Blasted in Germany, 333 Performers Are Casualties

Washington, Nov. 9.

Theatres in German cities have taken a terrific pounding from British and American aerial bombs, cording to reports just reaching here from that country. These are theatres located in industrial centers which are heavy

goods for the Nazis—or were heavy producers until the blockbusters flattened them.

No better example of the morale-building value of films and live shows could be given than the frantic efforts of the Nazis to restore the entertainments for the civilian populations of those centers.

As of Aug. 1 last, Nazi sources said that 237 film houses had been damaged by bombs, 111 of them completely demolished. Of these 29 were in Hamburg, hardest-hit of the German industrial cities. In addition, 109 concert and lecture halls were entirely destroyed or badly damaged in Germany, 11 vaudeville houses were damaged, and 34 niteries and two minor concert houses were smashed.

This does not take into account legit and opera houses in various cities which have been so badly bashed that they will up no more Nazi morale this war.

Among the individual casualties reported by the Nazis have been 79 actors, 43 singers, 67 vaudeville artists and 144 musicians.

On Sept. 18, Nazi press announced that as a result of the air raids, which have resulted in wiping out theatres, 'the Ministry for Propaganda has arranged the transfer of actors to other districts of the Reich.' One switch ordered by propaganda boss Joe Goebbels was movement of the Slate Opera at Duisberg to Prague.

Among the big houses which the Germans claim have been destroyed are the large theatre in Nurnburg; the opera and Kammerspiele, Hamburg; the Schumann, Frankfurt; the New theatre, Frankfurt, City theatre; Mannheim; Little theatre, Dusseldorf; Operetta theatre, Cologne, the City, Mainz.

In Berlin, incendiary bombs are reported to have destroyed the Admiral Palace; while the City in Wiener-Neustadt, built in 1940, got a direct hit from a blockbuster. Two-thirds of Hamburg's amusement district is said to be wiped out.

Nazi Crackdown

Nazis have cracked down on a number of show people within the past month, according to reports reaching here.

Biggest batch are actors who refuse to give shows in German industrial towns likely to be bombed by British and Americans. In one period, about two weeks ago, Reich Theatrical Chamber banned from all stages in countries under German domination two Hungarians, two Danes and all members of a Russian ballet for refusal to play target towns. Standard punishment now set up by the Reich Chamber includes ban of foreigners from the stage, and exclusion of German players from the Theatrical Chamber — which means they can't work.

In Oslo, last month Nazis arrested Per Aabel, Harald Schwenzen and Jorn Ording in connection with a fire which severely damaged the stage and dome of the National theatre of that city. The three actors are now blamed for the blaze, which was originally described acci-dental. They were in the company rehearsing 'Last Cry,' which had won first prize as the best dramatic composition in a Nazi competition, and was to have been preemed at the house about two weeks ago. It will take several months to repair the National.

Now under 'house arrest' in Rumania is Victor Eftimiu, one of the best-known Rumanian playwrights, who made the mistake of publicly expressing his opinion of the political and domestic situation in his country. About 40 other men, mostly journalists, are also under 'house arrest' in that country.

Shops in H'wood For Mexico Film Outfit

Hollywood, Nov. 9.

Dudley Murphy in town from Mexico City looking for technicians and equipment for his newly formed Artistes Associados, S. A., which will produce a number of features starting with 'The Belle of Tarchova,' originally written by Budd Schulberg for the Satevepost (S. A. in Mexico means the same as Inc. in the U. S.).

New corporation is financed partially by Elizabeth Jenkins Higgins, owner of a chain of film theatres in Mexico. Murphy is shoving off for New York to arrange a worldwide distribution deal with a major company.

Disney's 'Snow White' And Doug, Sr.'s Oldie SRO in Chungking

Washington, Nov. 9.

Playing to SRO in Chungking are Walt Disney's 'Snow White' and 'Don Juan,' starring the late Douglas Fairban . . ., according to a broadcast from the Chinese capital.

'The only reason that Mary Pickford numbers of 30 years ago are not bein ,' commented Chungking 'is that they are not available.' Broadcast emphasized the age of the films being offered and said that 'almost all pictures are popular, even those in English in which there is little action and patrons don't object even if a reel gets on the screen now and then in the wrong order.

'Some American films are not well received, as audiences have discovered that the Chinese portrayed by Americans may look Chinese to Americans, but they don't to a Chinese.'

Three government-sponsored companies are striving to make pix in China for the entertainment starved population, but are experiencing numerous ifficulties. Recent productions of these companies include 'Secret Agent of Japan' and 'Light from East Asia.'

STAGG & RUSSELL SOLD TO LONDON SYNDICATE

London, Nov. 9.

Stagg & Russell, one of oldest drapery emporiums in Leicester Square, has been sold to a Lancashire syndicate headed by Price and Orton, prominent sports, ballroom and vaude operators. Understood that the deal involves $3,000,-000, and that the promoters will spend a like amount in reconstruction of the spot.

Would convert the place into a huge sports arena, with massive auditorium, as soon as the war ends. Giant ballroom would be part of the operation, with a policy of name bands likely. The auditorium would be used for big boxing matches and vaude.

Yanks Flock to Mex Turf, Boost Show Biz

Mexico City, Nov. 9.

pening of horserace season brought an influx of Americans to boost local show biz plenty. Nightclubs and theatres are jammed nightly, with turnaway biz on weekends. Hotels are crowded, and some need reservations a month ahead, and even then there aren't any promises as to how the reservation will stand up.

Vaude and burley, which run only nights, are doing best biz of season. Nightclubs doing approximately 30% more than a month ago.

Nazi France's New Levies

Washington, Nov. 9.

France has placed new 10% luxury tax on the retail sale of a number of items including radio apparatus, phonographs, motion picture equipment and billiards equipment.

An 18% tax has been levied on admissions tickets, niteries, checks, sales at bars, etc.

Yank Sextet in Sweden

Washington, Nov. 9.

Six American films were released recently in Sweden, according to the Swedish Information Service.

They are: 'Orchestra Wives,' 'Footlight Serenade,' 'Black Swan,' 'Street of Chance,' 'A Lady Takes a Chance' and 'Across the Atlantic.'

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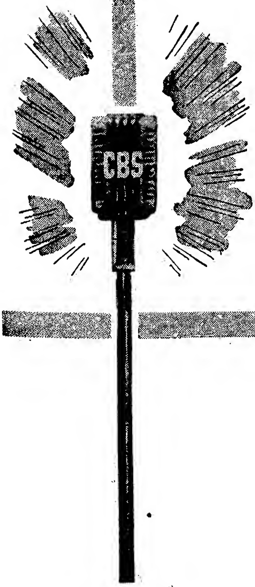


RKO RADIO PICTURES

LET'S ALL GIVE TO THE NATIONAL WAR FUND, WHICH GIVES TO ALL

Music Hall, N. Y.

Lucienne & Ashour, Walkmirs (2), James Carroll, Bettina Rosay, Louise Fornaca, Bettina Dearborn, Rudolph Kroeller, Glee Club, Rockettes, Corps de Ballet, Symphony Orch; 'Claudia' (20th), reviewed in 'Variety' Aug. 18, '43.

Leon Leonidoff's current production, labelled 'American Beauties,' is a pretentious show glorifying the American gal from the Police Gazette cover era through the speakeasy-prohibition days of the '20's and the Ziegfeld Girl. In characteristic style, it's a blending of riotous color, smart showmanship and good individual turns, adding up to enjoyable entertainment. Costuming, settings and lighting effects maintain the Music Hall's usual high standard, with Florence Rogge's choreography for the production's ballet sequence particularly standing out.

The glee club, spotting James Carroll as soloist, sets the motif with its femme-titled medley that's highlighted by a humorous 'Pistol Packin' Mama' chorus, with a switch as it might sound as a Sextet from 'Lucia.' The Walkmirs, aerialists, with the diminutive gal trapezist signifying the Police Gazette cover gal, score a neat click. Unusual lighting effect is achieved with a succession of silhouettes of the twirling girl thrown against the backdrop.

Two top production numbers are titled 'Lady-Sew-and-Sew' and 'The Ziegfeld Girl,' with the former an unusually impressive ballet devised by Miss Rogge, with an effective 'story' continuity that interprets scissors, wool, pin-cushions, etc., and spotting Rudolph Kroeller, Louise Fornaca, Bettina Rosay, Bettina Dearborn and the Ballet Corps in individual dance routines. The 'Ziegfeld Girl' sequence brings on lavishly gowned showgirls representing 'Showboat,' 'Sally,' etc., onto a runway circling the orchestra pit, with the final 'Rio Rita' intro setting the stage for a colorful below-the-border number featuring the precision dancing of the Rockettes. Lucienne and Ashour, with the former typifying the flapper of the mid-twenties, register with their comic Apache number.

Symph orchestra, under Erno Rapee's direction, plays Ponchielli's 'Dance of the Hours' from 'La Gioconda.' *Rose.*

Hipp, Balto

Baltimore, Nov. 6.

Cy Reeves, Reynolds & White; Pat & Sylvia, 3 Faludys, Allen & Kent with Emma Francis; Felice Iula House Orch (12); 'Sahara' (Col).

Layout of straight vaude interlarded with a brace of standards plays well and clicks from the tee-off. Cy Reeves is a pleasing emcee and holds down a good spot of his own near close of show.

Punchy opener is supplied by the Three Faludys, trio of male teeter board workers who splice some comedy in their catches and make for well paced getaway. Pat & Sylvia, youthful boy and girl vocal duo boasting some radio background, whack out legit chirping which takes hold from the first medley of 'gay 90s' selections and builds solidly with succeeding rep. Solos of 'People Will Say' by femme and 'Donkey Serenade' sold stridently by the male, set things for a bell ringing bit of Irish titled 'The Same Old Shillelah,' which earns a round of bends and a beg-off. Act packs a load of appeal and talent.

Reynolds and White follow with a page out of the old days of vaude dipping down into the hoke bucket for exploding musical instruments, tramp makeups and similar slapstick and manage to punch out a very funny interlude that registers.

Cy Reeves, is the typical nitery emcee but uses fresher material and a pleasing delivery for good results. Handles gags well and warbles parodies to maximum returns. Allen & Kent follow. Formerly a foursome made up of two mixed dancing duos, one youthful and one a.k., act now consists of the original youngsters with Emma Francis brought in for the switch. Youngsters open with tango tap and introduce Emma, who wows with her remarkable cartwheels and sprightly hoofery. Former closing bit of contrasting styles of dancing of yesterday and today is again employed for a potent clincher and a swell chaser for this layout.

Biz very good. *Burm.*

National, L'ville

Louisville, Nov.

Sonny Dunham Orch (14), Dorothy Claire, Don D'Arcy, Little Tough Guys, Barr & Estes; Earle Keller's Orch; 'Shantytown' (Rep).

New to this town is the Sonny Dunham Orch (14), and they have already been made to feel at home. Dunham is a modest, good looking chap, who has his band under control, and gives the customers a lively assortment of tunes. The lads give out with plenty of zip, his strong brass and sax sections standing out in great style. Maestro does more actual playing than most leaders, alternating between the trumpet and trombone.

Vocalists who alternate before the band stand are Don D'Arey, baritone crooner, doing a good singing job with 'All or Nothing at All' and 'It You Please,' and Dorothy Claire, blonde songstress, with an abundance of personality and vivacity. She has quite a few cute mannerisms, and pleased the crowd with a couple pops. She registers with a jitterbug takeoff on 'Pistol Packin' Mama,' teaming up with Sonny Berman, rotund trumpeter, which had the crowd yelling for more.

Hally Chester and Joey Allen 'Little Tough Guys,' next on for some pushing around, and general horseplay. Lads look a little older than the adolescents they are supposed to represent. The less boisterous of the pair does okay with vocals on 'Heard You Cried Last Night' and 'You're Blase.' Bowed off to a good hand.

Barr and Estes, male eccentric dancer, who essays a little dumb guy stuff, and his femme partner, pleased 'em. Act is nothing out of the ordinary, but patrons here are pushovers for any act that has the least suggestion of comedy in it's routine. On that score, this team rated okay.

Business was good at first show Saturday (5). *Hold.*

Academy of Music, N.Y.

Mildred Bailey, Pops & Louie, Gaudsmith Bros. (2), Juggling Jewels (4); Hank Sylvern (11); 'Behind Rising Sun' (RKO), 'Girls, Inc.' (U).

Skouras house, which for last three years has been showing double films, years ago operating a regular vaude policy, went into the bargain basement three weeks ago. In addition to two films, house now does a split week, two-a-day vaude being shown first three days of the week. John Kirby opened, with Molly Picon following last week. Located on 14th St., on New York's lower East Side, current bill, which lasts a little over an hour, costs the house circa $2,500 and offers a sure fire layout for the nabe trade, listing such faves as Mildred Bailey, Jan Murray, Pops and Louie, Gaudsmith Bros. and Juggling Jewels.

Miss Bailey, who is doubling from a stint at Cafe Society Uptown, is spotted No. 3 attraction in a five-act bill, and romps home with the gravy. Audience loves her, her appearance being greeted with salvos. She does 'Lover Come Back To Me,' 'You'll Never Know,' 'Scrap Your Fat,' and encores with 'Rockin' Chair' and 'Honeysuckle Rose,' all good for hefty returns. Jan Murray emcees, and his material, although enlisting ancient gags, is strong enough for the house. His rendition of 'Digit Twister Gadget,' take off on gals working in defense plant, is high spot in routine that makes use of the tried and true borscht circuit mannerisms.

Pops & Louie, dancers, go over, but pair are guilty of giving a languid performance, seemingly because it is a nabe house. Juggling Jewels, four femmes who toss everything in sight at each other, recently appeared at Leon and Eddie's, and seem more at ease on a large stage. Gaudsmith Bros., long standard act, prove a sockeroo clincher, with two comics, dressed in typical vaude garb, romping with dogs that have a will of their own.

House is large, seating around 3,600, but mike is fine, and picks up slightest sound on the huge stage. Management backs bill with fancy backdrop, giving whole an appearance of very pro setting.

Keith's, Indpls.

Indianapolis, Nov. 6.

Lenny Gale, 5 Cordovas, the Carltons (2), Hammonds Pets, Billy Samuels & Lawrence, Julie Ballew, Ed Resener House Orch; 'Terror House' (PRC).

Keith's went on with its show short opening day, due to failure of one act to arrive, but closed ranks to present entertaining front. A pleasing variety of comedy, musical and acrobatic novelties registered well with customers.

The spectacular teeterboard act of the Five Cordovas is an interest clincher in the closing spot. Some of their routines are extremely intricate and look dangerous, but they reel them off like clock-work to the somewhat breathless surprise of the audience.

Lenny Gale, the emcee, is a glib talker. In his own act, he scores with apt imitations of popular entertainers and public figures, with Fred Allen, Wallace Berry, Charlie McCarthy, Rochester, Charles Boyer, Wendell Willkie and Mrs. Roosevelt his best efforts. Julie Ballew gets a hand for the kind of songs she sings as much as for the way she sings them. She gives out with 'They're Either Too Young or Too Old,' 'Nobody Makes a Pass At Me,' and 'Bless Them All,' for good results.

Billy Samuels and Lawrence get some laughs with their gags and dances. His specialty is two complete revolutions—a back somersault and turn-around—in midair at once and the same time. The Carltons, man and midget combination, open bill with some nifty acrobatics, lifting operations taking full advantage of the mite's light weight. Hammonds Pets, delayed on the road by a traffic accident didn't joint the show until the second day.

Biz was fair when caught. *Corb.*

Strand, N. Y.

Shep Fields' Orch with Meredith Blake; Merry Macs (4), Sybil Bowan, Paul Sydell & Spotty; 'Princess O'Rourke' (WB), reviewed in 'Variety' Sept. 22, 1943.

No complaints about this show, an altogether satisfactory supplement to strong screen fare. Shep Fields' non-brass band, the Merry Macs, Sybil Bowan and Paul Sydell and Spotty all deliver in professional, clicko style.

Fields' music style and tempo combine, for adult entertainment, yet he doesn't entirely brush off the pantywaists. There's no blaring and no bombardments, still he steams up to knock out two jump arrangements like 'American Patrol' at the opening and '3 O'Clock Jump' at the finale. For good measure, he also includes a sample of his former 'rippling rhythm,' after first announcing that he discorded that music theme a couple of years ago. Aside from a five-rhythm section, which includes bass, drums, guitar and two pianos, his band is all-reed (sax and clarinet) for a total of 14 pieces.

Plus his own excellent music, Fields is a straightforward m.c. and has a fine vocalist in pretty Meredith Blake, singing 'Stormy Weather' and 'Too Young or Too Old,' but she could find a more becoming gown than the large-print affair she wore at this catching. Other band specialties include a classical piece hinging on the electric guitarist, and a fine rendition of 'The Lost Chord,' musically by the band and vocally by one of the musicians.

The Merry Macs have two new faces since they originally started, the girl and one of the three boys being replacements. This hasn't affected the quartet vocally, however, and they whammed at this viewing, finally being forced into 'Pass the Biscuits, Mirandy,' one of their record clicks, for an encore.

Sybil Bowan and her imitations was likewise a high-scorer, though she permits three stage waits while she's switching makeup. It might be better if she walked on in the costume of her opening takeoff, a Norwegian opera singer, instead of making the change on stage after walking on straight. Especially in view of the fact that her walk-on gown is nothing to rave about. Otherwise, she's doing essentially the same act as always, except for a new special about a nurse's aide, which is primarily funny because of the broad hint about bed-pans. Per usual, she's closing with Mrs. F.D.R., but takes the onus off the bit by asking the audience to choose between Mrs. Roosevelt and Gracie Fields.

Paul Sydell, working balancing routines first with a large terrier and then a miniature pooch, is still one of the better dog acts around. He's virtually opening the show and an immediate applause-getter. *Scho.*

Adams, Newark

Newark, Nov. 5.

Hal McIntyre Orch (14) with Gloria Van, Five Grays, Jackie Green, Borrah Minevitch's Harmonica Rascals (8); 'Tornado' (Par).

Layout this week is loosely constructed, with the vaude segment veering to the weakish side and putting the entertainment burden on the band. McIntyre's group projects a clean line of rhythm and plugs the gap neatly, but doesn't quite make enough headway to save the show.

Orch is sectionally potent and an improvement over the crew he broke in here last year on his brief band tour. Leader has come up with a brace of sidemen hep to swing breaks and kindred instrumental curlicues, and the unit thereby appears to have cut loose from its former treacle shackles. Although the sax department still holds full sway, with the maestro taking the lead, there's still plenty of work cut out for the trams, horns and rhythm division. Result is a smooth welding of sweet and solid that keeps the customers' feet tapping throughout the 60-minute drill.

Orch hits the high spots with 'Sheep's in the Meadow,' with the pianist turning in a neat 88 job, and touches the heights again with a Kern-Porter-Gershwin medley of 'Night and Day,' 'All the Things You Are' and 'Rhapsody in Blue.' Arrangement is a three-ply sock.

Al Nobel handles the male vocals with finesse but on the femme side Gloria Van is a letdown. Former Gene Krupa warbler is new to the band and is filling in for Helen Ward, who pulled out several weeks ago. Miss Van dabbles with 'Either Too Young' and 'Embraceable You,' floundering in both numbers. Makes a good appearance, but her sight value hardly atones for her vocal pretensions.

Working downfront, the Five Grays, all femmes, hold the spot with their precision dancing but engender only minor audience reaction.

Jackie Green, on next, comes up with a threadbare routine, including the usual take-offs of Cantor, Jolson, Durante, et al. At that, his burlesque stuff is better than his gags, which are out of the trunk variety.

Closing, the Harmonica Rascals manage to snare chortles, but combo only serves to point up, by contrast, the beguiling comedy approach and crack musicianship of Minevitch's original group. Current unit has a fat boy stooging for the standard half pint, with the remainder of the gang acting as nonentities. Short guy rolls up a good personal tally via mugging and pratfalls, but antics are repetitious and could well be cut. *Jona.*

Central, Passaic

Passaic, Nov. 6.

Clyde Lucas Orch (13) featuring Teenie Reilly, Paul Lewis and Patricia Ross, Berry Bros. (2), Cliff Edwards, Hal Sherman; 'Sherlock Holmes Faces Death' (U).

Shuttered since last spring, this former indie showcase, now under the aegis of Warner Bros., has set a good getaway show whipped up only five days before the house unveiled Friday (5). Operating policy calls for a presentation layout supplemented by occasional name bands, a setup that gets under way next week, with Buddy Page handling the m.c. job and a pit band furnishing the background for Connee Boswell, et al.

Show had one mishap opening day when John Masters (and Rollins) sprained his ankle and act had to be canceled. Turn wasn't replaced inasmuch as the three additional supporting acts were considered sufficient to back the band.

Lucas combo, which divides into five saxes, five brasses and three rhythm, gives a good account of itself although weakly manned in some positions. Orch dispenses well in the straight idiom but goes over board on flossy arrangements, viz, 'Night and Day,' an elaborate build-up of the Cole Porter tune that suffers because of its pretentiousness. Crew is heard to better advantage in 'When the Circus Comes to Town,' a good novelty bit, and 'Two Forty-Five Hop,' a hepcat holiday.

Orch is vocally fortified on the male end, but Patty Ross, who warbles 'Knock Me a Kiss,' is strictly a minor leaguer.

Berry Bros. sock across their eccentric hoofology for a sure click with the supper show crowd. Boys are better known here because of their film work.

Cliff Edwards, on next, parlays his vocals and uke strumming to garner excellent returns. Turns in four numbers, including such stand-bys as 'Fascinatin' Rhythm,' 'What a Night for Spoonin',' 'When You Wish Upon a Star' (his 'Pinocchio' smash) and 'Paddlin' Madeline Home,' long a Ukelele Ike staple. Could have stayed much longer, but it's wise showmanship to leave 'em hungry and yelling for more rather than surfeited.

Closing, Hal Sherman clicks all the way and wows 'em from start to curtain. Comic's glib banter, and slick legwork are top-notch, and guy proves, too, that he's no slouch in the ad lib department. His references to Passaic night spots and other localisms go over particularly big. Digging this type of material, especially in the smaller towns, always pays off.

Biz tepid at supper show Saturday night. *Jona.*

Apollo, N. Y.

Al Sears Orch (13) with Kenneth Preston; Ethel Waters; LeRoy Carrington; Velma & Middleton, Tim Moore, Vivian Harris & George Wiltshire, Heckle & Jive; 'Ne Escape' (Mono).

Ethel Waters, fresh out of 'Laugh Time' downtown, bows in here at start of presentation-house tour which will take her to Philly, Baltimore and elsewhere. When caught, Friday, (5), she worked with material out of her picture, 'Cabin in the Sky' and a medley of tunes introduced by herself in the past, including 'Dinah,' 'Heatwave,' 'Am I Blue' and 'Stormy Weather.' Audience responded equally well to both sets, but of all numbers sung only 'Stormy Weather' seemed to have her customary sock.

Supporting bill features Al Sears Orch, an all-colored aggregation with three trumpets, four sax, two trombones, three rhythm. Sears himself works the bass sax without notable results. The group as a whole seemed ragged and overly brassy in a repertoire that runs to jump tunes. Kenneth Preston, vocalist, is nice-looking enough, but shows strong Sinatra influence even in his clothes. His rendition of 'It Can't Be Wrong' is right out of Sinatra's bag of tricks. But second number, 'Wham,' done what was apparently Preston's own style, went over very well.

Heckle and Jive are likeable comedy dance team, working on the tall-guy-versus-the-little-guy angle. Pair do comedy tap routines and interweave patter of a mediocre nature and stage shenanigans. The smaller of the pair does a knockout tap dance using a chair.

Bill also features another dancer, LeRoy Carrington, in the number two slot. Kid is personable and young. Works a little too hard at his tapping, but shows promise.

The bill is rounded out with a comedy act for strictly home consumption. Tim Moore, Vivian Harris and George Wiltshire presented a honky-tonk sketch involving lost money. The customers seemed to like it.

State, N. Y.

Benny Fields, Jean Parker & Ralph Sanford, Sharkey, Ruth & Billy Ambrose, Gaynor & Ross, Shaw & Lee, Ruby Zwerling orch; 'So Proudly We Hail' (Par); reviewed in 'Variety' June 23, '43.

With Benny Fields in the No. 1 spot, the current Loew's State session is for the most part solid vaude entertainment, with a nice balance of comedy, singing and terpsing. Only weak spot on the bill, for that matter, is Jean Parker, the film colony fugitive who's doing a vaude p.a. with Ralph Sanford in support. The red-topped pic actress, who is reviewed more extensively under New Acts, has little more to offer than her name, resorting to a few cutups with the inevitable posing of the query: 'And what pictures do you appear in?' for a build up. When caught, the act created an almost embarrassing lull in the otherwise swift-paced layout.

Fields, in the closing spot, scores a neat click as he sells such tunes as 'Victory Polka,' 'Melancholy Baby,' which is given a paint job as it segues into 'Heard That Song Before,' and a bangup arrangement of a war-tempoed novelty tune, 'We Got the Lord on Our Side.' He finales with a streamlined 'Lullaby of Broadway,' which was given a last-minute lyric switch and intro to tie in with the main stem's brownout. He won a deserved begoff.

Shaw and Lee, the vet vaude team, more recently identified with radio, register strongly with some new patter. They're still doing some of their oldtime panto business, which is still sock material and garners them some of the evening's top plaudits.

Gaynor and Ross open with sensational twirls and twists on rollers that rate them a big hand, while Sharkey, the high school seal, in the No. 2 spot, is still spieling a la Hitler, playing tunes on bells, etc., as one of the top animal acts in the business. Ruth and Billy Ambrose, mixed duo of ballroomologists, blend a nice mixture of humor with their classy terpsing for another solid turn.

Biz was capacity last show day (4).

Orpheum, L. A.

Los Angeles, Nov.

D'Artega's all-girl orch (20), with Gloria Faye, Florence & Lois Marie, Noel Toy, Miller & Lee, Irene Vermillion & Co.; 'Nearly Eighteen' (Mono).

After some six months of camp dates, D'Artega has worked his all-girl orchestra into a solid groove, able to dish cut the notes to pleas either the icky or hep-cat. Opening here is second West Coast theatre date, band having just completed two-week stay at the Golden Gate, San Francisco. Name doesn't mean too much at the ticket window locally as yet, but idea of comely gals hitting the hot notes, plus Noel Toy's Oriental fan-dancing, will aid Orpheum's draw this week.

Opener for band is labeled 'tribute to service men' and runs through a medley of 'Johnny Got a Zero,' 'Cassions Go Rolling' etc., with sound and lighting effects that get over. Next is D'Artega's own composition, 'In the Blue of the Evening,' with Gloria Faye vocalling. Miss Faye is then back for 'Put Your Arms Around Me' and 'Embraceable You' medley, winding up with 'Sunday, Monday or Always,' aided by the Symphonettes.

Noel Toy furnishes break in the music to have the house whistling at her fan-terping. Working in a blue light and with a pair of white fans, Chinese gal is adept at teasing with glimpses of flesh that went over big with ogling audience.

D'Artega's drummer, Florence, whose rhythmic beat holds the band together solidly, also adds vocals to the low-down blues tune, 'Knock Me Out' for a solo spot before orchestra goes into 'symphonic swing' arrangement of 'Dark Eyes.' Leader's arranging ability stands out in this number, same as in the others, and showmanly spotting of different instrument solos makes for excellent musical effect. Lois Marin, featured accordionist, works over 'Begin the Beguine' in solo spot.

Expert specialty was imitations of name bands and musicians by orchestra, starting with Xavier Cugat, going to Hazel Scott, with Betty Lou, D'Artega's pianist, polishing the ivories solidly in swinging 'Hungarian Rhapsody.' Phil Spitalny's all-girl crew, with Nina handling the violin; Horace Heidt, with Jane whistling; Jimmy Dorsey, with Barbara noodling the alto sax in th best Dorsey manner; and finishing with Harry James with Shirley on the trumpet. Finale is 'One O'Clock Jump,' going over well but demonstrating that D'Artega's wind section, while okay on the lungs, hasn't quite enough huff-and-puff to lend proper strength to the brass notes for loud tooting.

Miller and Lee, Negro comics, are funny with their line of tomfoolery, but seemed out of place in what was otherwise an entirely femme show. Next-to-closing spot was filled by Irene Vermillion and Company.

(Continued on page 42)

HOLLYWOOD REPORTER, OCT. 29, 1943

TRADEVIEWS
by W. R. WILKERSON

• BILL RODGERS, sales head of MGM, is in town on one of his frequent visits to the studio to look at new product. Rodgers' visit at this time is of interest to this column, due to the fact that, during the past ten days, eleven letters from that many exhibitors scattered throughout the country have reached this desk, applauding MGM's distribution methods and the "absolutely fair deal" they have always gotten from that company.

In addition to the letters referred to above, Pete Wood, Secretary of the Independent Theatre Owners of Ohio sets up the Bill Rodgers crowd for their "ethical business methods" in the handling of MGM pictures.

The letters and Pete Woods' comments are nothing new. We have been told by many, many exhibitors over a period of years that it's pretty tough to finally make a deal with MGM, but once you do, you can sit back in the protection of the contract and bank on every promise made by that company.

All of which makes MGM what it is and wins it an exhibitor confidence that is not shared by many releasing organizations. It's a big feather in MGM's cap and in the hat of Bill Rodgers.

"Gosh, Mister Wilkerson!"

Let's all give to National War Fund—which gives to all!

House Reviews

Continued from page 40

Orpheum, L. A.

Backed by good production, Miss Vermillion put on a sock show, working her tumbles and twists from piano, etc., with an agility that is still as able as when she first started. Back-dropped behind orch are four girl harpists, who both accompany dancing and take on two swing bits. Strings get some added fullness from pert bass in the D'Artega crew and drums.

D'Artega and his orchestra should nd plenty of film-vaude house bookings, having what is necessary to stage a show that sells both for sight and musically. Band uses four trumpets, two slides, five sax, this section also doubling on clarinets, flute and accordian; three violins, cello, harp, accordian, piano, bass and drums. Only jarring note at opening mat was unfortunate clash between gals' pink evening gowns and huge purple flowers and bright green colors in stage settings.

Earle, Philly

Philadelphia, Nov. 6.

Jan Garber Orch (17) with Bob Davis, Liz Tilton; Bill Klebb; Guy Kibbee, Bob Dupre & Charlo, Buster West, Lucille Page & Co.; 'Hi Diddle, Diddle' (UA).

First appearance for Jan Garber and his outfit since he reorganized it, and it's clicko to the ears and sets your feet to tapping with excellent arrangement of current top tunes. The vocalists are also top drawer material, particularly baritone Bob Davis' romantic ballading which brought sighs from the femme pewholders when caught.

Davis, a tall, good-looking youth, has a clear melodic voice with which he wraps up 'All or Nothing at All,' 'Make My Dreams Come True,' 'You'll Never Know' and 'When the Lights Go On Again.' He could have stayed on indef but smartly bowed off to big hand.

Liz Tilton, likewise registers nicely with her stint in which she shows her versatility with 'Paper Doll' and the zingy 'Mama Ucero.' Both Davis and Miss Tilton also team up with three bandsmen for several tune chores as a harmonic quintet.

Band numbers include 'Dispatch from Dog Patch,' 'Put Your Arms Around Me,' 'Stormy Weather' and 'Boogie Woogie,' featuring Hugo DePaul at the piano.

Jan Garber does an excellent job of batoning, pointing up each act with able emceeing.

Guy Kibbee does a much better in-person job than most of the touring Hollywood folk. His stanza is short but punchy with a flock of nifties in his monolog.

Buster West, Lucille Page and an unbilled guy in a Navy CPO uniform provide a flock of laughs with their clowning and eccentric dancing. Act moves swiftly winding up to terriffic salvos.

Dance team of Bob Dupre and Charlo are likewise in the okay groove with their effortless and smooth hootology.

House was capacity when reviewed (Saturday night). *Shal.*

Tower, K. C.

Kansas City, Nov. 5.

Larry Blake, The Saxons (2), Ray Vaughn, Lucille Wyatt, Carroll Allen & Glenna Richards, Tower Orch (9) with Jack Parks & Marilyn Ballinger; 'Man from Music Mountain' (Rep) and 'Here Comes Elmer' (Rep).

Reflecting the western theme of one of the dual screen features, the stage show this week is a 40-minute variety bill in a dude ranch setting, with the house orch in cowboy getup. Four standard acts and a 'Discovery Night' winner are worked into the offering.

House orch opens with a medley of western and hillbilly tunes. Ray Hughes, pianist, sings a chorus of 'Goodbye, Little Darling,' and then Marilyn Ballinger, featured warbler, takes the vocal of 'I'm Thinking Tonight of My Blue Eyes.' Both go over nicely.

Larry Blake, mimic on latter in his own act, is m.c. First on is Lucille Wyatt, who swings out in a Hawaiian tap dance. Deuce spot goes to The Saxons, two men with a routine of balancing and lifting stunts using special equipment of their own design. Register for good returns.

Carroll Allen and Glenna Richards, 'Discovery Night' winners, are eight-year-old moppets who present a hoedown specialty which nearly tied things up at show caught. After a vocal chorus they give out with some hoedown steps in the old-fashioned way. Off after three bows, with the house wanting more.

On next-to-closing, Larry Blake mimics Lionel Barrymore, Edward G. Robinson, Charles Laughton, Wallace Beery, George Jessel and Paul Lukas. He works deftly, without any props, suggesting his different characterizations largely by voice changes. Off to a big hand.

Closing spot has Ray Vaughn, xylophonist, who opens with a medley of the familiar service tunes. For finale he wheels out a two-tier rack of bottles and taps out 'Pistol Packin' Mama' and 'Jingle Bells' to plenty of applause.

S.R.O. at first night show. *Earl.*

Capitol, Wash.

Washington, Nov. 5.

Tommy Riggs & Betty Lou, Patti Pickens & Bob Simmons, Hector & Pals, Richards-Adair dancers, Winter Sisters (3), Sam Jack Kaufman's House Orch, Lynn Allison; 'Young Ideas' (M-G).

Show gets off to a fast start with the rousing hit tunes from 'Oklahoma' thumped out by the Kaufman band. Lynn Allison, all done up in blue sequins, handles the vocals nicely.

Blonde Winters sisters have no starting routine but what they have they sell with speed and flash, cartwheels and some pyramiding, nicely presented.

Hector and pals is a collection of canines who are the essence of lassitude. Their principal occupation is to hear their master all for a trick then forget about. A cute assistant, Marian, shows that the pups have been trained for they perform nicely under her orders.

Patti Pickens and Bob Simmons blend their voices in pop tunes. For an encores they rock the house with a southern folk tune.

Tommy Riggs and his mythical Betty Lou exchange some lively patter, with the comedy quips coming fast and furious. Enthusiastically received by the opening day audience.

One of the loveliest dance numbers seen here is done by Richards-Adair dancers to familiar music, and nicely blended costumes. *rkc.*

RKO, Boston

Boston, Nov. 4.

Mal Hallett Orch (13), Ann Corio, Ella Mae Morse, Frances Willis, Bob Williams & Red Dust, Charles Stuart; 'Paris After Dark' (RKO).

The Mal Hallett band is topping the RKO's current layout and doing okay. While there's little if any of the band's former act left, five specialties are in with it to result in a well-balanced sesh.

Band leads off with jive stuff on 'The Business,' 'Boston Tea Party,' etc., and presents Terry Russell to warble 'I Heard You Cried Last Night' and 'They're Either Too Young or Too Old' for a moderate click. 'Pistol Packin' Mama' follows, band trio failing to give it the right lift, and Don Scott, late in the day, does a drum specialty that's solid with the customers. Band's style a little indecisive, but it's okay enough, and the finale involving Ella Mae Morse, 'Cow-Boogie' gal, in hot vocal licks goes over big.

Frances Wills starts specialties with a tepid acrobatic routine. Bob Williams follows with his dog, Red Dust, to catch big hand, and stays on to stooge for Ann Corio's first routine, a broad burley turn on 'How to Kiss.' Charles Stuart, who later does okay in a chatter slot, also helps.

Corio's standard 'How to Undress With Finesse' act was withdrawn following first show, so stripper substituted straight mild tease routine. Show seems to have all the material, but doesn't add up to audience's expectations. Biz was off at opener. *Elie.*

Stanley, Pitt

Pittsburgh, Nov. 5.

Glen Gray Orch (15), Rufe Davis, Ruthie Barnes, Russ Miller & Arline, Eugenie Baird, Tommy Morgan; 'Adventures of Tartu' (M-G).

Flesh returns to WB deluxer again after three weeks of straight pix, and top-flight show ushers back resumption of house's regular policy. Personnel of Glen Gray and his Casa Loma band has been altered sharply since last time around, but the quality's still there and orch remains among the first-stringers.

Gray himself is probably as good a symbol as any of the organization's aged-in-woodedness. He still looks more like a handsome banker than a band leader, and conducts himself with commensurate dignity. He hasn't loosened up any through the years and he hasn't permitted the outfit itself to deteriorate. Made up presently of four saxes, four trombones, three trumpets, drums, guitar, bass and piano, band comes up with a musical mood to satisfy every appetite, and never wears out its welcome, giving out with just enough.

Vocalists are Eugenie Baird and Tommy Morgan. Gal's a local product who has gone far and improved plenty since she left town a few years ago, and has a voice and a face that can soothe an ear or grace a magazine cover with equal credit. She takes 'Either Too Young' 'Too Old' and 'My Heart Tells Me' in stride, and slams them both across smartly with the proper appreciation for the lyrics, too. Morgan's a baritone of reasonable Sinatraccuracy, which, of course, gave him a head start with this afternoon's hep crowd, and they wanted more than his allotment of three—'If You Please,' 'I Heard You Cried' and 'How Sweet You Are.'

Russ Miller and Arline (New Acts) get show off to a fast start with their sock act; the guy's a versatile comic and the gal's an acrobatic young lady who would be a candidate for first place in any pin-up collection. Miss Baird comes between the team and Ruthie Barnes, a crack hoofer who has given some thought to her work, and as a result rates several notches above the run-of-mill tapsters. Over big.

Next-to-closing, Rufe Davis stops the show cold, and with exactly the same turn he first brought around here years ago. Only added bit is an amusing muddle of an announcer's description of a fight. Otherwise, it's word for word, gesture for gesture, etc., and the enthusiasm of the cash customers who howled throughout and wouldn't let him get away, is sufficient answer to those who may wonder why he doesn't spend some time and dough getting a new act.

Length of picture, 'Adventures of Tartu,' eliminates an overture from Maurice Spitalny's house crew this week, and keeps Stanley down to a brief newsreel and the trailer. *Cohen.*

Embassy, N. Y.
(NEWSREELS)

Plenty of action on tap in current layout with the Fifth Army crossing of Volturno (Pathe) and sea battle between U.S.S. Savannah and Jap fleet and zeros highlighting the war news clips (Par). Former depicted routing of the Nazis and takeover by the invaders. Closeups and far shots give graphic views of damage by Allied bombers, with fleeing Nazis adding to the destruction in an attempt to destroy strategic posts, bridges and other places of value to the victorious invaders. Sea battle shows valiant struggle the Savannah and crew put up when greatly outnumbered in aerial bombardment and after being struck managed to escape with light damage to own base. Both takes make for plenty of thrills.

Other combat scenes show the valiant offensive of the Russians against the Nazis, with eventual Russian victory (Par). Plenty on the gory side with battlefield littered with German dead and thousands of prisoners taken in the putsch. The combat scenes again accentuate the dogged courage of the Russe warriors. Sports fans have their inning with shots of the Notre Dame-Army, Penn-Army and Notre Dame-Illinois contests (Pathe, Universal and Fox).

On the topical side there's a clip of Nancy de Marigny, the Count and other principals in the Bahamas murder trial, consensus being that the Countess will stick to the accused murderer of her father through it all. Nazi bombers ravaging of Naples (Pathe) shows chaotic state after the Luftwaffe. Another Fox clip shows the salvaged Normandie again afloat and on its way to Navy drydock for further repairs.

News Forum has Quincy Howe, news commentator, interviewing John Roy Carlson, author of 'Under Cover,' wherein the latter gives resume of what prompted him to write book and touching on contents therein. Carlson takes his usual back-to-the-camera stance and it all adds up to a good plug for the book albeit interesting.

'India the Golden,' Fox-Magic Carpet scenic conversion of racoon furs to simulate mink as wartime economy, also Fox. 'These Are the Men' (M-G), an English documentary pointing up the ruthlessness of our enemies, are among other items of interest.

Harry Burns

Continued from page 2

ing Musso and waiting for his telephone to ring, but every casting director had forgotten his number, excepting when it came to gangster, Indian and Mexican characters. He read Dale Carnegie's 'How to Win Friends,' but even that didn't help. Finally tired of sitting, Burns went on a USO tour of Army camps and then hooked up with Chico Marx for some midwest dates.

They boarded the Super-Chief and were just pulling out of the Coast station when the loudspeakers in the terminal blared a flash: 'Italy has declared war on the Nazis.'

Now Burns thinks that Musso deliberately double-crossed him, first by making Italians unpopular just when Burns got to Hollywood; then by losing his toga and making them popular again just when Burns was leaving. Now Burns is back in New York, balloons and all, for vaudeville appearances and worryin whether his 'timing' will be better when he returns to the Coast.

Goldbeck O.O.s the Doc

Hollywood, Nov. 9.

Metro has assigned Willis Goldbeck to write and direct 'Three Men in White,' next of the Dr. Gillespie medical mysteries.

It will be Goldbeck's third directorial job on the Gillespie series and the 12th on which he has scripted.

Service Shows For Civies

Continued from page 4

priation from Congress, just how vital is the need for swelling the fund? And does it justify the switching of several hundred men into a Broadway production?

Lts. Tim Holt, Ill Holden

Vigorously refuting reports that Lt. Tim Holt and Lt. William Holden had been lined up for the production but withdrew because of fear of public criticism on the part of the general public, the Air Force officials stated that both actors, along with a number of others who had been considered for roles, were rejected immediately after it was determined that they were eligible for combat duty. 'That, it's asserted, went for anybody even remotely identified with the show in the beginning. Equal emphasis is put on the fact that the majority of the men are appearing on the stage professionally for the first time.

It's known that in a number of cases prominent names from show biz have deliberately steered clear of berths either in shows or in special services for fear of a public reaction, while others have switched over to combat duty (it's reported many have done so in recent months) to escape any possible criticism which they felt might leave a lasting stigma when they return to civilian life.

'As for reported criticism of the expenses entailed in keeping the men in uniform on Broadway and sending them on the road, here's the true picture,' say the Air Force officials, in relation to ' ictory':

Get Subsistent Pay

In addition to their ase pay, the men receive an allowance of $2.75 a day as living expenses. In N. Y. they'll be quartered in a barracks room at the New York A. C., where it costs them but 75c. a night to bunk. Through a deal en inecred by Maj. John W. Masner, of the Army Air Corps, the Hotel Assn. of Boston, where 'Victory' began a two-week tryout engagement last night (2) prior to opening in N. Y., the cast is being provided with hotel accommodations at a cost of $1.25 a night.

It's further emphasized that while Congress does appropriate funds for Army Emergency Relief, all of the Fund's medical expenses, into which the proceeds of such shows as 'This Is the Army' and 'Victory' are channeled, are dependent solely on public fund-raising, with the Congressional appropriation making no provision for the medical end of Army Emergency Relief.

'This Is the Army' cast returns to regular combat duty after the show plays overseas for 16 weeks. During its engagement it'll play at regular houses for both civilians and soldiers, with the admission proceeds from the civvies earmarked for British charities.

Meanwhile, the feeling still prevails among many in show business that the War Dept.'s purposes could best be served if Washington subscribed to the principle followed by Russia—i.e., that an actor via his morale contribution can play as vital a role in the overall war effort as the man on the firing line.

Screen Actors Guild Criticizes Jimmy Fidler

The Screen Actors Guild, through its official publication, Screen Actor, published last week an editorial criticizing Jimmy Fidler for his recent broadcast attacking the use of actors in uniform in Irving Berlin's 'This Is the Army' legit show and film. It concludes with a hinted threat, 'The industry could justifiably insist that he handle this material (film news) in a responsible manner under penalty of having cooperation withheld from him.'

The editorial declares that the columnist-broadcaster 'was actually directing criticism against military authorities rather than the motion picture industry. . . But it's safe to assume that nine out of 10 persons who heard the broadcast directed censure, not against the Army, but against the entertainment world. And, judging from his record in the past, that is how Fidler intended it to be.'

'Actors have adequately demonstrated that they willingly and capably accept combat assignments. They make no special bid for duty in the morale field. But they feel that the Army is in better position to know how to allocate its personnel than is Fidler. For Fidler to belittle the contribution of soldier-actors who are assigned to entertainment duty is to do an injustice men.'

Absolves Blue Networ

No criticism of the Blue network for carrying the Fidler attack is expressed by the editorial. In fact, it specifically exempts the Blue with the statement, 'Their attitude (and a valid one) is that they want to impose a minimum of censorship their commentators.'

Fidler's broadcast condemned by the War Department, those associated with 'This Is the Army,' and by various others in and out of show business. Several other Fidler programs containing statements and attacks on different individuals, have brought severe criticism and reprisal and, in certain cases, retraction in recent months.

However, the occasion on which the columnist-spieler attracted the maximum attention was some months before Pearl Harbor, when he appeared as a witness at a Senate committee hearing and made charges that Hollywood was engaged in making 'warmongering' pictures.

Radio, Pix Wooing

Continued from page 1

have taught the people to do without, those same commodities which industry and big business spent millions in the pre-war era to sell to the public. Realizing that while the 'duration' strategy of good will advertising is helping to keep their name still fresh in the public eye and mind, nevertheless it's realized that the time is fast approaching when the trademarked product must again be translated into terms of dollars and cents and that the great job lying ahead in the post-war period will be to re-educate Mr. and Mrs. John Q. Public to the use of luxuries.

The National Assn. of Manufacturers, which last night (Tuesday) concluded a 70-week series, 'This Nation At War,' via the Blue Network, which portrayed industry's conversion to the all-out war production effort, is now laying plans for a new series designed to illustrate how its big-business membership will fit into the post-war pattern of reconstruction and economic readjustment. According to present plans, the program will probably be ready to tee off about the first of the year.

Pix Ballyhoo

imilarly, the NAM, through its subsid Modern Talking Pictures Service, which over the past few years has made a number of shorts and through an agreement with various exchanges has set up a nation-wide commercial theatre distribution setup, plans an expansion of its film activities. Already it has projected itself into the post-war picture through a new two-reeler made for NAM by Paramount and scheduled for release soon. itled 'Postmarked, U. S. A.' it dramatizes a letter from a father to a son in which the boy expresses the hopes of the fighting soldiers that with the return to peace will also come the comforts, stability and security for which they are fighting.

Also figuring prominently in program is the Committee for Economic development, the grassroots movement which has enlisted the support of thousands of trade bodies most of the communities throughout the country and whose purpose is to stimulate biz for high levels of employment and production in the post-war era. As such the decentralized project aimed at giving the small business man as well as the national corporations a firm peacetime footing has set plans for unprecedented use of local radio stations, and from sources close to the movement come reports that the radio coin outlay will far exceed that of the past. The CED, headed by Paul Hoffman, president of Studebaker, also contemplates use of films in developing its program, with details currently being worked out.

TITLE CHANGES

Hollywood, Nov.

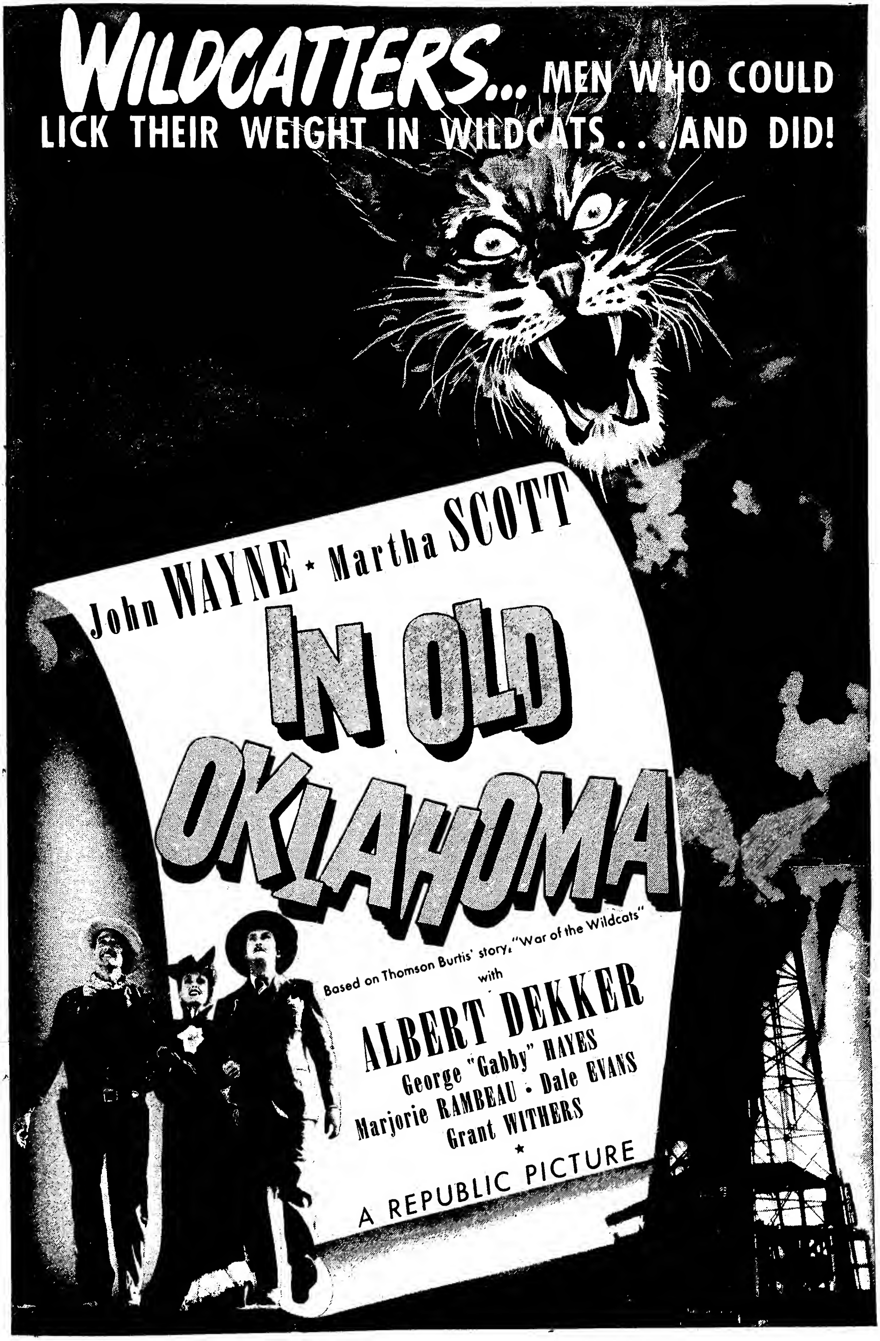
'Buffalo Bill' is release tag on Harry Sherman's 'The Life of Buffalo Bill' at 20th-Fox.

'Right About Face,' Kay ser starrer at Metro, became 'wing Fever.'

'I Love a Soldier' is new handle on 'When I Come Back' at Paramount.

Republic switched from 'Rhythm Revelry' to 'My Best Gal.'

'Al Schmidt, War Hero,' to be filmed at Warners as 'Al Schmidt, Marine.'


WILDCATTERS... MEN WHO COULD LICK THEIR WEIGHT IN WILDCATS... AND DID!
John WAYNE • Martha SCOTT
IN OLD OKLAHOMA
Based on Thomson Burtis' story, "War of the Wildcats"
with
ALBERT DEKKER
George "Gabby" HAYES
Marjorie RAMBEAU • Dale EVANS
Grant WITHERS
A REPUBLIC PICTURE

Hoodlums Send False Fire Alarms, Start Paper Blaze, Panic Exhibs

Rochester, N. Y., Nov. 9.

Hoodlums hit a new high in endangering lives here by simultaneous calls to fire headquarters from the RKO Palace and Loew's theatres when both were filled by evening crowds.

Streets quickly packed with fire apparatus and firemen barging into the lobbies gave managers some bad moments, fearing someone leaving the show would rush back yelling 'fire' and start a panic. The firemen were dismissed as speedily as possible.

Another night, with five policemen on guard, hoodlums varied their upholstery slashing by starting a paper blaze in an upstairs rest room and then smashed all the lights. Quick discovery lessened the danger.

A city court conviction of Ephraim Robbins, 18, discharged soldier, for assaulting an usher at the RKO Palace was regarded by theatre men as a help in controlling the troublemakers, but on Friday and Sunday evenings they have to hire special police to throw out hoodlums when seen at their antics.

Two Schine managers resigned because fed up with the strain, and three downtown execs have been on sick leave from the same cause.

Detroit on Spot

Detroit, Nov. 9.

Juvenile delinquency, a red-hot issue here, continues to put theatres over the barrel. With the houses here making an earnest effort to cope with the situation, events keep cropping up which involve them innocently. The result is that the public keeps writing letters to the press calling for stricter supervision of theatres—already carefully policed—and also strike out against the type of pictures Hollywood is producing.

Jimmy Fidler in a recent column from the Coast struck off on a similar tangent when he questioned the value of studios in putting out special pix on juvenile delinquency which he feared would cause as much harm as the former gangster pictures did in giving kids the wrong ideas.

Houses here keep getting involved with the current crusade against kid crime through unforseen 'accidents.' A few weeks ago a girl in a loop house was seriously injured by a bottle thrown by a hoodlum in the balcony. The most recent was the discovery of a 15-year-old boy dead drunk in the aisle of a North End nabe. The kid was blotto and police found paper cups and a bottle which had contained wine under his seat.

The press here spared the latter house by name although running its address in recognition of the fact that theatres are being innocently involved by the wild kids and the agitated public is looking for goats.

Mpls. Worried

Minneapolis, Nov. 9.

Minneapolis exhibitors are wondering about the boxoffice effect of a new curfew law forbidding children under 16 from being on the streets or in public gathering places after 9:30 p. m., unless accompanied by parents or with their consent. Exhibitors are held responsible under the measure if they 'knowingly' permit children in their theatres after the curfew hour. Penalties also are provided against parents of offending children, they being subject to a maximum $100 fine or imprisonment.

The former curfew hour was 9 p. m., but the measure was not enforced. Now, in a campaign against juvenile delinquency and vandalism, there'll be strict enforcement by the police department, it's announced. Two days after the council enacted the new ordinance, the police arrested four 15-year-olds, three of them girls, on the street.

Colmes Pix Thru Rep

Hollywood, Nov. 9.

Republic closed a deal to release pictures to be produced independently by Walter Colmes within the next year and a half.

First will be a musical with three name bands, titled 'Trocadero' and slated to roll Nov. 20.

Murphy for Tuttle

Hollywood, Nov. 9.

Paramount assigned Ralph Murphy to take over the director chore on its Dorothy Lamour South Seas story, 'Rainbow Island.'

Frank Tuttle, directing the picture since it started Oct. 4, withdrew because of illness.

LeRoy Directs Tokio Bombing Pic at M-G

Hollywood, Nov. 9.

Director chore on 'Thirty Seconds Over Tokio' goes to Mervyn LeRoy, with Sam Zimbalist producing, at Metro.

Picture is based on Jimmy Doolittle's historic bombing expedition against Japan.

Goldman-WB-Distrib Tiff Tees Off Mon. (15); Philly Interest Keen

Philadelphia, Nov. 9.

The courtroom 'battle of a century' between William Goldman, prominent Philly indie, vs. the Warner interests and the major distribs, opens next Monday (15) in U. S. District Court here.

Goldman is suing for $1,350,000 triple damages in behalf of his Erlanger, midtown deluxer, which he claims is being deprived of product because of 'a conspiracy' between the defendants. The house, once a legiter, has been under lease to Goldman for the past couple years. Outside of use by the Mask and Wig Club of the University of Pennsylvania for its annual productions and the recent lease to Billy Rose for 'Carmen Jones,' the Erlanger has been dark.

Goldman will be represented by William Gray, one of the leading criminal attorneys in Philadelphia. A high-powered battery of counsel will oppose him.

Interest in the case is high here. Goldman, who at one time was zone manager for Warners, has since broken into the midtown deluxer situation, which was once entirely dominated by Warners, by the purchase of the Karlton and the Keith's, two houses under lease to Warners as 'subsequent run' theatres.

Goldman also operates the News, a downtown small seater which features newsreels and revival pix. In addition he operates a string of nabes here and in upstate towns.

6 PA. COUNTIES OK SUNDAY PICTURES

Harrisburg, Pa., Nov. 9.

Sunday films were legalized in six new Pennsylvania municipalities and retained in another at local option voting in last week's general election. Two other communities turned the proposal down.

New municipalities voting to permit Sunday films include Laureldale, Berks County; Monroe Township, Cumberland County; Boswell, Somerset County; Carmichaels, Greene County, and Wyalusing and Athens, Bradford County. Port Carbon, Schuylkill County, had permitted Sunday movies previous to the referendum.

Greenville, Mercer County, and Ellwood City, Lawrence County, rejected the proposals.

N. H. OK's Sunday Shows

Manchester, N. H., Nov. 9.

Manchester, Concord and Somersworth voters overwhelmingly favored Sunday afternoon films, lectures and shows in referendums at their municipal elections Tuesday (2).

Extras Nix SAG Plans

Hollywood, Nov. 9.

Extras overwhelmingly rejected Screen Actors Guild autonomy proposals and voted 1,672 to 103 against separation from SAG. Now supes have petitioned National Labor Relations Board to order election for bargaining rep.

At Monday (8) night's Guild board meeting, it also announced reaffiliation with Central Labor Council. Withdrawal had been occasioned by differences with the J. W. Buzzell regime, ousted in the last election.

Delinquency Angle in 20% Tax

Washington, Nov.

Ways and Means committee new tax bill will be brought in with a rule limiting debates, and with only committee amendments eligible. This means that while Congressmen Will Rogers, Jr., and John Costello from California will fight for a reduction in the 20% admissions tax, the best hope for exhibitors is with the Senate. Opposition voiced at hearings has little effect. Congress has the impression that the motion picture industry is swollen with profits, and the most effective voice must come from the small exhibitors in the neighborhood areas, where juvenile admissions will be affected. One western exhibitor is believed to have influenced the reduction from 30 to 20%.

He sent mimeographed copies of a Gallup poll, showing the average moviegoer comes from the 16-18 age group. His argument was that these youths should be protected against delinquency by having their entertainment made possible by moderate admissions. He included a price scale showing how admissions would have to be lifted. One member of the committee said there was more substance in his presentation than in all the words he heard voiced at hearings.

Opposition of the Georgia congressmen is almost certain to kill the proposed tax hike on soft drinks. This is Coca-Cola country and the voice of Jim Farley still carries influence on Capitol hill.

Consolidated Nets 220G In 3 Mos. Ending Sept. 30

Consolidated Film Industries, Inc., showed a net profit of $221,524 for the three months ending last Sept. 30 as compared with $104,450 for corresponding period of 1942. This represents earnings of 50c on the preferred and 4c on the common as against only 26c on preferred in the 1942 quarter and none on common in that quarter.

Consolidated, which holds a substantial stake in Republic, showed profit of $381,938 for the September quarter this year before providing $160,414 for Federal normal and surtax taxes. Company noted that all earnings are subject to renegotiation provision of the National Defense Appropriation act.

TEXAS VARIETY CLUB ADDS TO ITS KID FARM

Fort Worth, Nov. 9.

The Variety Club of Texas has purchased a 400-acre farm near Belton, Texas, from R. E. Griffith, who three years ago donated an adjoining 30-acre tract for the organization's summer camp for underprivileged boys.

Announcement of the purchase was made by R. J. O'Donnell, past chief barker of the club and now national chief barker, at a meeting of the club in Dallas. Since the free summer camp project was adopted, the organization has provided summer camp for 1,000 boys each year.

With the plot expanded, the plan calls for an all-year program for the under-privileged youths.

N. Central Allied Claims Raw Deal for Guttman

Minneapolis, Nov. 9.

'Putative action' against Donald Guttman, president of North Central Allied Exhibitors, comprising for the most part Twin City indies, has been called to the attention of certain sales managers whose companies are charged with directing the action because of Guttman's activities in behalf of the organization he heads.

In a statement issued by North Central Allied it was charged that 'from evidence conclusively adduced it has been proved' that Guttman has been a target of the certain companies and has 'been spanked for his organization activities.' The statement further declared that 'the entire membership has voiced resentment to general sales managers of companies involved and is asking for immediate termination of such policy' and if the companies do not cease this sort of recrimination the organization proposes to take drastic action in Mr. Guttman's behalf.'

The companies allegedly 'involved' were not named nor was any detailed explanation of the 'putative action' given but organization 'biggies' asserted this information would be 'revealed in due time.'

Ration Books Cue Pop. Shifts in NW

Minneapolis, Nov. 9.

Northwest small-town exhibitors now are confronting distributors here with federal census bureau figures just issued to back up their laments about population losses which, they declare, should entitle them to film rental cuts.

The war has cost the northwest, especially its rural sections, heavier population losses than for the U. S. as a whole, according to the census bureau.

The census bureau report based on analysis and refinement of registration data for ration book two and covers changes in population between April 1, 1940, and March 1, 1943.

Regional total loss was 7.9%, while for Minnesota the loss percentage was 8.9 and for North Dakota 15.6, compared with national figures of 2.4%.

The Minnesota population drop was 247,956 persons, for North Dakota 100,297, and for the entire region 1,068,533. However, the Minneapolis-St. Paul metropolitan community showed a lighter loss than the national average, with a drop of 14,128 persons for 1.5%.

BILL RODGERS' TOUR

Metro Sales Chief to O.O. Local Conditions, Adjustments, Etc.

William F. Rodgers, v.p. over sales for Metro, is making a tour of various key points to consult on local conditions, necessity for adjustments where occurring and sales policy, in addition to conferring with exhibitors.

Recently on the Coast for studio conferences on new product, Rodgers met with San Francisco exhibitors at a mass session Monday (8) and next Monday (15) will be in Milwaukee to look in on the National Caravan Committee of Allied States Assn.

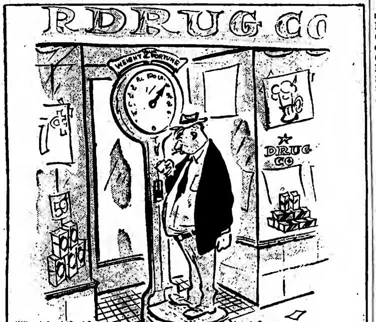
Rodgers is due back in N. Y. Nov. 21, and Nov. 29-Dec. 2 a Metro district managers meeting will be held in Chicago, attended by Rodgers and various other homeoffice executives. Subsequently, the Metro sales chieftain will probably cover other exchange points to personally discuss conditions, sales, etc.

Berke Caught Between Pix

Hollywood, Nov. 9.

William Berke pulled out of his director chore on 'Sailor's Holiday' at Columbia as a result of a conflicting commitment as pilot of 'Tenderloin' for Pine-Thomas, at Paramount, starting Dec. 1.

Conflict was caused by the postponement of the Columbia picture to the last week in November.



'Wheaties' and 'Breakfast of Champions' are registered trade marks of General Mills, Inc.

"You are ugly, dumb and possess a mean disposition—you have few, if any, friends—why don't you start eating Wheaties?"

Reversing the completely stinko personality is not a routine Wheaties accomplishment. However, Wheaties do work consistent wonders with the Early Morning Hamlet. Wheaties have turned countless ayem depressives into creatures of sunlight and song.

THE GREATEST NAME IN SHOW BUSINESS

EARL CARROLL VANITIES

Riverside, Milwaukee, This Week | AMERICA'S GREATEST REVUE | Shubert, Cincinnati, Next Week

A split second's delay often means disaster...if you're engaged in some enterprise that depends upon precise punctuality of delivery...For years we have been building up a fine "REP" for fool-proof, no-alibi, on-the-dot delivery...Along came the war and away went the "REP"...for you can't hold up a troop train that theatrical advertising may go through...no matter how urgently it's needed...So if we're a little late now and then... have a heart...and if we ask you to relay a trailer to another theatre...be a good sport and help out...Some day when the war is over... everything will be jake again...until then...let's you and I give every fellow-American...an even break.

Let every American GIVE to the National War Fund may LIVE!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

STANDARD ACCESSORIES · TRAILERS · SPECIALTY ACCESSORIES

Weed Out Theatre Fascists

Continued from page 1

and Allied-Occupied Italy. The stepped up activity of the division has permitted the showing of 249 feature pix and 213 shorts since last May, with the majority of the films dubbed in either French or Italian.

Meanwhile, the OWI is holding in readiness the 40 selected American pix that have been dubbed in Norwegian, Dutch, Danish and French languages, waiting the moment that the western European continent is invaded by the Allies and the people liberated.

iski . the $5,-

House Okays Coin For Overseas Pix, Radio

Washington, Nov. 9.

As predicted 'Variety' two weeks ago, House has approved the $5,000,000 supplemental appropriation for OWI, primarily because of the endorsement given the agency's overseas work by Generals George C. Marshall, Chief of Staff, and Dwight Eisenhower and others.

The House okay eked through on Friday afternoon after a day and a half debate in which two public enemies of OWI—Rep. John Taber, N. Y. Republican, and Rep. Richard B. Wigglesworth, Mass. Republican—sought to spike that portion of an omnibus deficiency appropriations bill. The last effort was by Taber, who sought to cut the appropriation to $1,000,000. Administration supporters hammered away at the endorsement letters from the generals and finally carried the issue.

Testimony before the Appropriations Committee, which was released last Thursday (4), referred to motion picture operations by OWI in Sicily. Philip C. Hamblett, assistant director of overseas operations, said before the committee:

'We were able to find motion picture theatres which had not been completely demolished. In Palermo, we found three which were not bombed out, but because the power station had been seriously damaged, there was a problem of rationing electric power. By working with Army officials and AMG, we worked out a system of available priorities. We had to have electric power for transportation, for the radio station, and then there was just enough power left to run one of these theatres three shows a day.

"That theatre was the largest one in town, and it had tremendous lines of people—queued up outside, waiting to get in, numbering as much as 3,500 for each show. The films that were shown were compilations from our OWI United Newsreels, prepared by the Overseas Motion Picture Bureau in this country. These films of ours gave a true story of the war to date.'

Portion of the $5,000,000, if and when the Senate approves the appropriation, will be used for a special motion picture project. The explanation of this as given in the budget request:

'There will be an ever-increasing demand for foreign language versions of motion pictures whenever additional foreign countries are reoccupied. This program is based on the completion of the original number of reels allowed in our budget, but with an increase in the number of foreign language versions. Pictures are now being dubbed in 22 languages, eight of which are normally used, and 14 new ones for new areas. Motion pictures are of tremendous value and program is far too modest'.

Largest part of the money will go for radio work, setting up new stations, monitoring broadcasts, broadcasting to Axis countries, etc.

Shorts to Portugal

Washington, Nov.

Following group of American shorts have been shipped to Portugal for screenings throughout that country:

'Art Discovers America' (Willard Pictures); 'Colleges at War' (OWI); 'Evander Childs High School' (Willard Pictures); 'Henry Brown, Farmer' (U. S. Dept. of Agriculture); 'FBI Front' (March of Time); 'Know for Sure' (U. S. Public Health Service); 'North African Front' (CIAA); 'In the Farm' (Harmon Foundation); 'Planes of the U. S. Navy' (MOT); 'Ships of the Navy' (MOT); 'This Amazing America' (Greyhound Bus Line); 'Training Police Horses' (20th); 'U. S. Coast Guard Academy' (Coast Guard); 'Victory for the Americas' (Par).

Pix Inventories

Continued from page 3

budget product, involving greater negative investment, the tight playdate situation due to extended runs in key situations has appreciably slowed recovery of negative coin. In addition, preparation of larger stocks of pictures as a reserve to meet future contingencies, regarded as a necessary protective measure, has further increased already bulging inventories.

Distribution execs in some cases are understood calling for a modification of abnormally high cost, top budget films. There is a tendency to weigh negative costs not only against market potentials, which are admittedly satisfactory, but also in relation to the length of time during which big capital is to be tied up.

Inventories of pictures at seven major studios, including literary properties on hand, had risen to approximately $165,000,000 during 1942 and part of 1943, representing an increase of around 20% over the previous year. However, inventories at the end of 1943 are likely to top $180,000,000 from current indications.

Columbia, incidentally, where inventories have gone up from $11,857,233 as of June 24, 1942 to $14,558,488 as of June 30, 1943 is reported negotiating new banking arrangements to take care of higher inventories.

Meantime, while inventories have gone up around 20% on the average, in some individual instances figures are 25% to 50% higher than for the previous year and for a smaller number of pictures than in previous years.

To some extent the move to reexamine production approach relating to the unusually high number of record cost pictures is fostered by distribution as well as financial film men who are inclined to favor somewhat lower priced negatives. These execs are obviously estimating a saturation point in both rentals and boxoffice grosses beyond which recovery becomes difficult.

Aside from higher labor and material costs the marked increase in production of Technicolor films has added considerably to inventory totals. Shooting of color films is slower than for black and white due to necessity for perfect weather conditions in order to obtain best results. The slower process automatically increases production costs by a terrific margin. Further, cost of prints alone for an 'A' picture in color is around $160,000 for 325 prints of 10,000 feet each as compared with around $40,000 for a similar number of black and white prints.

Big 5 Oppose Chain Freeze

Continued from page 5

posals which were last week turned down by Tom C. Clark, U. S. assistant attorney general.

Understood that some industry execs felt that the decree companies should offer the Department the maximum possible in the way of concessions, while others felt constrained to offer a minimum and leave room for further trading later on.

Clark last Wednesday (3), in Washington, stated that the Department and the decree companies were so far apart that court action appeared inevitable unless far greater concessions are offered.

Possibility remains that some ground may be given up by the Big Five on both arbitration of run and selling methods during continuing inter-company deliberations in New York.

Drastic Revision

Drastic revision of the so-called some-run provision of the decree and elimination from the consenting agreement of the section which relates to franchises are reported as probable, important deciding factors in the negotiation of a new decree to supplant the one, under a three-year trial, which expires Nov. 20, only 10 days hence.

Tom C. Clark, assistant attorney-general of the Department of Justice, who is dissatisfied with the extent to which distribs have indicated they will go thus far, and exhibitors far and wide who have complained of various experiences under the decree, are said to be pressing for vital changes under Section 10 of the decree which relates to some-run.

With respect to Section 15, which concerns franchises, reported that the distributors are willing to have this removed entirely from a new decree. This section states that the provisions of the decree shall not apply to any franchise which was signed prior to June 6, 1940, or to any license entered into pursuant to such a franchise.

Under the some-run provisions of the decree, as it now stands, no independent exhibitor may seek a run never before provided, or a run ahead of another theatre if such an independent has more than five theatres. This provision identifies an indie as one who has no more than this number of houses. Also, no award may be made under the provision as it stands where the distribs have sold pictures to a competing account unless the latter has a circuit of not less than 15 theatres. The section has come in for considerable complaint ever since the decree started, not only because of the limitations with regard to number of theatres but also because the decree does not empower arbitrators to designate what the run must be and what the terms, conditions, clearance, etc., should be. Arbitrators have openly criticised it for this reason.

Before the decree, certain distribs refused to sell pictures on any run, even last, to various theatres. Since then, where some-run cases have come up, arbitrators have been unable to go much further than to make demands upon the distributors involved that they sell the theatre upon terms and conditions not calculated to defeat the purposes of the decree. What are fair terms and conditions, however, have never been defined.

Since Clark and the decree distribs are still apart on an agreement, it is probable that the present decree will be extended temporarily until an agreement can be reached and, in this connection, attorneys have agreed that cases now pending before arbitration boards will be binding though decided upon after Nov. 20.

Getting Tough

Washington, Nov. 9.

With the Nov. 20 deadline on the motion picture consent decree drawing close and the Big Five companies still not meeting at least two major demands of the Justice Department, Assistant Attorney General Tom C. Clark indicated last week that the time has come to get tough.

Two concessions which the Justice Department says must be made by the Big Five producer-exhibitors in any amended consent decree are:

1. Provision that the Big Five must obtain specific consent from the federal courts before they can add to their theatre chains, except in the case of a replacement. At present, the chains still acquire houses and then Justice has to fight to make the firms relinquish the theatres where they are felt to be monopolistic.

2. All new independent theatres are to be covered automatically by provisions of the decree. At present, the only indies protected under the decree are those which were in operation on Nov. 20, 1940.

Clark is meeting all this week and next with reps of the indies from various parts of the country. He intends to lay before them the offer of the Big Five in order to obtain their reactions. Meantime, he has made it clear that school is out so far as soft words are concerned and that, unless the Big Five meets him half way, the government will be forced to do what it had no intention of doing a couple of months back—press for divorcement in court.

'We want every theatre,' said Clark, 'to get the benefit of the arbitration provisions of the decree. Otherwise the decree is a static one which would leave owners of new theatres at the mercy of the large companies.

'We also feel that, except for replacement theatres, the companies in the decree should be required to put the matter up to court every time they want to buy or build new theatres. Under present conditions, a chain can buy or build directly across the street from an independent. Then the burden is on the Department of Justice to prove that there is a violation of the decree. After a chain has spent the money and acquired a new theatre, it is difficult to make a court find against the chain. As a result, the independent little fellows suffer.'

Lou Costello

Continued from page 2

sad news and offered to take over for Lou. Rooney was handed Costello's script and told to standby.

The tradition of the theatre, 'the show must go on,' deeply ingrained in Costello through his long years in show business, must have been running through his mind. Less than an hour before the Camel sign-in, Abbott was called to the phone. It was Costello telling him that he'd be there to go through with the show. He got to the studio a half-hour later and went through a final reading of his script. When Ken Niles signed in the show, Costello was in front of the mike, smoking a cigar and fidgeting with his script to contain his heartbreak.

None in the audience that overflowed on to the stage was aware of the torment Costello was going through. He gave no outward evidence of his great loss, ad libbing quips and carrying on in the old Costello way. The crowd howled at his gags, but as he read his last line and tossed his script to a WAVE in the front row, Abbott brought a hush to what had been a bedlam. He brought the show to a close with the following 'speech':

'I would like to take a moment to pay tribute to my best friend and to a man who has more courage than I have ever seen displayed in the theatre. Tonight the old expression, 'The show must go on,' was brought home to all of us on this program more clearly than ever before. Just a short time before our broadcast started, Lou Costello was told that his baby—one year old tomorrow—had died. In the face of the greatest tragedy which can come to any man, Lou Costello went on tonight so that you, the radio audience, would not be disappointed. There is nothing more that I can say except that I know you all join me in expressing our deepest sympathy to a great trouper. Good night.'

Sobs were audible through the audience as they left the auditorium following a three-minute silent tribute. Asked if Costello at any time had shown signs of cracking, Gosch replied, 'It was the greatest display of courage I've ever seen. Lou took it like the trouper that he is.' At one point in the script where Costello read, 'I feel sad today,' there were dewy eyes on stage. He closed it quickly with, 'I broke up with my girl today.' A less stoic performer would have asked for other lines.

It was the second misfortune to overtake the show. Day before the broadcast, Veronica Lake, who had been booked as guest star, had to cancel on account of illness. Lana Turner was substituted. In the audience were 25 convalescents from rheumatic fever with their nurses, brought here from the naval hospital at Corona as special guests of Costello.

New York Theatres

2ND WEEK
Olivia De HAVILLAND • Robert CUMMINGS
Jack CARSON
In Warner Bros. Hit
"PRINCESS O'ROURKE"
In Person
SHEP FIELDS and His Orch.
Special Attraction
THE MERRY MACS
B'way & 47th St. STRAND

BETTY GRABLE · ROBERT YOUNG · ADOLPHE MENJOU
Sweet Rosie O'Grady
in TECHNICOLOR!
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

LOEW'S State TIMES SQ.
Thurs., Nov. 11
ON SCREEN
Mary MARTIN
Franchot TONE
"TRUE TO LIFE"
IN PERSON
Tommy RIGGS and BETTY LOU
Milt BRITTON and ORCH

'ENTERTAINMENT GALORE'—Brown, Sun.
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center
CO. 5-5474. Eves. 8:40. Sun. 8:15. Mats. Wed., Sat., 2:40; Sun. 3. No Monday Perf.
Mail Orders Filled.

SAMUEL GOLDWYN'S
THE NORTH STAR
NEW VICTORIA • RKO PALACE
B'WAY & 46th — Daily, 2:45, 8:45 Mats. (except Sat., Suns., Hols.) 75¢. $1.10 Eves. $1.10-$2.20. Extra shows Sats., Suns., Hols.—CI 6-7429
B'WAY & 47th. Continuous performances Popular prices. Doors open 9 a.m.

NOW PLAYING
BETTE DAVIS • MIRIAM HOPKINS
"OLD ACQUAINTANCE"
HOLLYWOOD THEATRE
At 51st St. and Broadway
Opens 10 A.M. Late Feature 1:30 P.M.

MGM's STARIFFIC TECHNICOLOR HIT!
THOUSANDS CHEER
30 STARS...3 BANDS
ASTOR B'way & 45th St.
POPULAR PRICES
Continuous from 10 A. M.

MICHAEL TODD PRODUCTIONS
A New Comedy by GYPSY ROSE LEE
The NAKED GENIUS
Staged by GEO. S. KAUFMAN
with JOAN BLONDELL
PLYMOUTH, West 45th St. Mats. Wed. & Sat.

ETHEL MERMAN in
SOMETHING FOR THE BOYS
Staged by HASSARD SHORT · Book by Herbert & Dorothy Fields
COLE PORTER SONGS
ALVIN, West 52nd St. Mats. Wed. & Sat.

THAT ROBUST INSTITUTION
STAR AND GARTER
Staged by HASSARD SHORT
with Prof. LAMBERTI
and the Famous Star and Garter Girls
MUSIC BOX, W. 45th St. Mats. Thur. & Sat.

ON SCREEN
HUMPHREY BOGART
Starring in
SAHARA
Capitol BROADWAY AT 51st STREET
IN PERSON
LAWRENCE WELK and His ORCH
YVETTE
TRUTH OR CONSEQUENCE

RADIO CITY MUSIC HALL
'CLAUDIA'
Spectacular Stage Productions

EXTRA!
WHAT IS HAPPENING TO OUR CHILDREN TODAY?
YOUTH IN CRISIS
LATEST MARCH OF TIME
RADIO CITY MUSIC HALL

"FOR WHOM THE BELL TOLLS"
Continuous Performances from 10 a.m.
RIVOLI

"I DOOD IT"
A Metro-Goldwyn-Mayer Picture
Red SKELTON
Eleanor POWELL
In Person
Woody HERMAN and His Band
PARAMOUNT Times Square

SOAP OPERAS ON DECLINE

Allies' European Diplomatic Moves Sets in Motion Nets' News Plans

Announcement Monday (1) that Allied diplomats meeting at Moscow had reached a definite accord in war and peace moves is expected to set in motion carefully prepared plans by major networks for more complete coverage of battle areas, occupied countries and territories soon to be added to the latter category if military tactics succeed according to plan. News bureaus in the Pacific and Asiatic zones will receive the major share of attention. NBC recently added to its London staff and is expected to send more m n to Europe as developments demand.

Max Hill, veteran AP Tokyo correspondent, who was imprisoned by the Japs for suspected espionage before Pearl Harbor, reportedly is lined up for an important post in the new NBC Pacific setup. Hill currently is working with Press Association, the AP's radio news bureau.

Roy Porter, former European correspondent for the AP and at present with the Blue network on the Ford show, also is understood to be headed for an NBC battlefront assignment, to be on hand when Lord Mountbatten's Indo-Burmese campaign gets rolling.

H. V. Kaltenborn, also NBC, who confines himself for the most part to major developments, has received official credentials from Washington for foreign travel, thus making himself available to hop off at a moment's notice if and when a news 'break' presents itself. The chain also is said to be thinking of its coverage in Hawaii, Australia and other distant points and has blueprinted a long-range plan.

CBS, the Blue network and MBS also are looking ahead to impending climaxes, possible armistices and peace, but their plans for added coverage still are in the formative stage.

SPONSOR MOVING 'OPEN DOOR' OFF NBC TO CBS

Effective with the end of the current 13-week cycle, Dec. 31, Standard Brands will probably move the Sandra Michael serial, 'The Open Door,' from its present 10:15-10:30 a.m. spot across the board on WEAF-NBC to the 3:15-3:30 p.m. niche on WABC-CBS, pushing the Elizabeth Bemis sustaining news stanza to another time. That would give the account a solid half-hour block in the afternoon on CBS, as it already sponsors 'Mary Marlin' in the 3-3:15 p.m. slot.

If 'Open Door' is shifted to the CBS period, Standard Brands will probably not relinquish the 10:15-10:30 a.m. spot on NBC, but hopes to buy another serial to fill the time. Ted Bates is the agency on the account.

Station Goes on Air For Femme Engineers

Philadelphia, Nov. 9.

KYW's 'help wanted' campaign for femme apprentice engineers has produced results. The 'SOS' for help, flashed via spot announcements on the early morning 'Musical Clock' show, brought a heavy response. Of the applicants, six girls were selected and they began training yesterday as studio control operators.

The embryo fishbowlers will be used as replacements in the technical staff, which is being shot full of holes by the draft.

Ferry's New OWI Post

Washington, Nov. 9.

Robert . : Ferry, chief of the Office of Program Coordination of OWI, has been moved up to assistant director of the domestic branch, filling the vacancy left when Stephen E. Fitzgerald moved on to Buffalo to head public relations for Bell Aircraft.

Ferry was former chief of campaigns in the Information Branch of WPB. Before entering the Government service he was an account executive with Young & Rubicam and with Geyer, Cornell & Newell.

Walton in Combs' Spot As WHN News Director

Sidney Walton has succeeded George Hamilton Combs, Jr., as news director of WHN, N. Y. Combs stays on for his nightly news commentary, he gave up the executive job so that he could go back to the practice of law.

Paul Sullivan has just joined the WHN staff for a nightly newscast, and Aimee Gauvin has been switched from the evening to morning schedule to handle the newscasts formerly done by Walton.

Colman Okay With Autolite

Hollywood, Nov. 9.

Ruthrauff & Ryan has received an okay from Autolite on the sponsorship of a dramatic series starring Ronald Colman and the agency's top radio execs, Don Stauffer and Heagan Bayles, were today (Tuesday) seeking to close a contract with the actor.

The N. W. Ayer and J. Walter Thompson agencies had been recently pitching for the Autolite account.

Amer. Tobacco Denies Joan Davis Unit May Replace A. K. Hit Parade

American Tobacco Co. yesterday (Tuesday) discounted the report that it was dickering for Joan Davis as part of a package program as a replacement for the 'All Time Hit Parade' (Lucky Strike) on NBC Friday nights. According to the report, Don Belding, Hollywood head of the Foote, Cone & Belding agency, had brought the Joan Davis proposition east with him last week for submission to the cig manufacturer.

Another agency which was said to have the Joan Davis offer on the fire was Biow, in behalf of Philip Morris cigarets. Miss Davis' contract with the Sealtest show expires at the end of this year.

The understanding among agencies is that Sealtest, which is agented by McKee & Albright, holds the privilege of first refusal on the Joan Davis package, which is $12,000.

GF WON'T LET BENNY DO THANKSGIVING SHOW

General Foods has refused to grant Jack Benny permission to appear on Elgin Watch's two-hour Thanksgiving Day show over CBS. As the result of this snag, the J. Walter Thompson agency has switched Ed Gardner from Elgin's Christmas Day lineup to the Nov. 25 event.

Another change due to the Benny turndown is that of the Thanksgiving Day announcer. Don Wilson has been replaced by Ken Carpenter.

Advertisers to Huddle

ssociation of National Advertisers will hold a special wartime conference next Thursday (18) at the Commodore hotel, N. Y.

The meeting will include symposiums on war theme advertising, long range effects of the war on advertising, what the public, and the farmer specifically, are thinking about business and advertising, and the part that brand advertising plays in the growth and development of America.

Gordon to Coast

John Gordon, assistant radio director of the Compton agency, has gone to the Coast for confabs on the agency's two shows originating there, 'I Love a Mystery' and 'Breakfast at Sardi's.'

WAR EXPEDITING POLICY SWITCH

agencies and agency executives that played no small part in the early development of the daytime serial seem to be coming around to the viewpoint that the soap opera is on the way to losing its dominant position on the daytime network schedules. The war appears to have expedited the tipping of the daytime program scales; and in a rather oblique way.

Unlike normal times, point out these agency execs, many advertisers do not have to worry about direct selling effectiveness in selecting their program fare. The prime problem in such cases is to keep the name or trademark before the consumer. Under such circumstances, a sponsor is more inclined to gamble on new types of daytime programs for the first time in over 10 years.

Carl Stanton, director of radio at Blackett-Sample-Hummert, long the leaders in producing and selling 'package' daytime shows of the soap opera type, says that a new trend is developing. 'A change is long overdue,' he said. 'I think that the new Procter & Gamble 'Hollywood Theatre of the Air' is a definitely new treatment for a daytime program. We know that many sponsors and agency men are keeping a close watch on its progress.'

'Breakfast at Sardi's' and the 'Breakfast Club' are shows of another type that will take their place in the new daytime format. Shows such as the 'Aldrich Family' and 'Brewster Boy' will probably go on a 15-minute basis five times a week instead of using the 30 minutes once a week type of show. The big problem, with this type of program, Stanton continued, is the writing talent necessary to sustain one and a half hours of programing each week.

Watching Variety Daytimers

Paul Keenan, vice-president of the same agency, said that they were testing and watching the daytime variety shows in case the trend develops in that direction. Keenan recently made a trip to the Coast to check up on the talent situation.

J. Scott, of Schwimmer & Scott, felt that an entirely new format is the order of the day in the immediate future. He said, 'I think that big daytime variety shows will take a commanding position in radio as soon as talent is available, but that will not be until the war is over. In the meantime, new comedy-dramas and the smaller variety shows will undoubtedly take over many of the daytime spots.'

Ben Green, radio director of H. W. Kastor, thinks that comedy-drama, variety shows and whodunit's will take over from the soap operas, although he feels that the best of the daytime serials will be on the air a long time.

Many of the . . ., rogram managers and agency executives are keeping a close watch on the 15-minute 'Perry Mason' whodunit to see what ratings it earns.

Opposite Viewpoint

Carl Wester, on the other hand, who handles all the Irna Phillips shows, pointed out that many potential and actual advertisers want proven shows that carry the least possible gamble. 'The only answer to their problem is the time-tried soap opera formula,' said Wester, 'and on that basis the present type shows will hold their places for years to come. 'I think, though,' he said, 'that there will be a trend toward variety and other types of shows [illegible] here on.'

[illegible] national sales director of one [illegible] major networks, who asked that his name not be used, pointed out that the present trend away from [illegible] is one of the healthiest [illegible] in radio in many [illegible] diversification in daytime [illegible] will help radio sales, de[illegible] new audiences and should [illegible] help the ratings of all daytime [illegible],' he said.

Don Belding to Head F-C-B on Coast; 1st Such Move By Major Agcy. Partner

While on a visit to New York last week, Don Belding, chairman of the board of the Foote, Cone & Belding agency, disclosed that he personally has taken over the direction of the firm's Hollywood office and that he would devote the major portion of his time to radio production, [illegible] elding is equal partner with Fairfax M. Cone and Emerson Foote in the ownership of the agency, and Belding's establishment of his office and home in Hollywood makes the first move of the sort by a partner of a major agency. The Hollywood offices will be enlarged and personnel considerably expanded.

Belding said that the F-C-B agency's Hollywood office now handles $4,500,000 in radio time and talent billings, making it the largest setup of its classification on the Coast. Besides the Bob Hope, Kay Kyser, Jack Carson and Lockheed (CBS) shows, this office is responsible for the production of two regional network programs for Union Oil; namely, 'Point Sublime' and Gen. David Prescott Barrows. Also the Sunkist spot advertising.

The agency official complained about the difficulty west coast [illegible]gional advertisers were having in maintaining their locations on some of the major networks. Belding declared that no sooner does a Coast network client get himself set in a good spot than a cross-country sponsor puts in an order with the network preempting the time.

He cited one case of a regional show being moved five times within the space of a few months, and another where a commercial program, after being nudged off a network schedule altogether, found a spot on a competitive regional link, but dropped from a rating of 17 to 10 in the process.

Busy Cocktail Shaking

Westinghouse and Goodyear [p]icked the same day and the same hours to toss a cocktail party in N. Y. for the press, and it's now a question of whether one of them will change the date or whether the guests will shuttle between the two spots for their elbow-bending. The tim in either case is Friday (11), from 5 to 7 p. m.

The Westinghouse event at Ambassador hotel is in honor of John Charles Thomas and John Nesbitt, while Goodyear, at 21 Club, is celebrating its following morning's (Saturday) premiere of its hillbilly show on NBC.

'Judy' Replaces Heidt for Tums

'Date With Judy' is replacing Horace Heidt for Tums (Lewis-Howe) in the Tuesday, 8:30-9 p.m. slot on NBC Jan. 18. It's the second sponsor for 'Judy,' the scripter being previously used by Pepsodent as a summer filler.

Heidt has had the account for almost five years.

'Soldiers in Greasepaint' Airer on Turkey Day Adds Many Big Names

Al Jolson, Jane Froman, Judith Anderson, Ray Bolger, Little Jack Little, Jascha Heifetz, Pat O'Brien, Adolphe Menjou, John Garfield and Jinx Falkenburg have been added to the special 'Soldiers in Greasepaint' 45-minute program to be broadcast domestically and shortwaved by NBC Thanksgiving Day (25) as tribute to performers who have toured U. S. bases. Jack Benny and Bob Hope had been previously set as m.c.s of the show, sponsored jointly by NBC and USO Camp Shows, Inc.

Plus the originations from Hollywood, New York and Washington, program will pick up such overseas points as London, Honolulu, North Africa and Panama, where American performers will be entertaining U.S. servicemen on that date.

Others scheduled to broadcast are Andy Devine, Jim Burke, Kay Francis, Carole Landis, Martha Raye and Frances Langford.

Y&R WANTS A SLICE OF GOODYEAR ACCT.

Young & Rubicam is making a pitch for a piece of the Goodyear Tire & Rubber business, offering a variety show as part of its presentation. A delegation from the agency left yesterday (Tuesday) for a call upon the account's home offices in Akron.

Goodyear is now represented on NBC Tuesday nights with the Raymond Paige-Quentin Reynolds show through the Arthur Kudner agency, and starts a hillbilly program, 'Hook 'n' Ladder Follies,' on the same network this Saturday morning (13).

Freddie Martin Free

Freddie Martin is being offered to advertising agencies, with availability given as six weeks hence. Martin is currently on the Wednesday night edition of the 'Fitch Bandwagon' on the Blue network.

Series started on that web in September and the run will have been a single 13 week cycle.

Deutsch Turns to Grey

Herschel Deutsch, formerly with Joseph Katz, has joined the Grey agency as supervisor of radio.

Maria J. White is the Grey agency's time buyer.

Philco-'Variety' Program to Air From Ritz, N. Y.

The Ritz theatre, N. Y., becomes the site of the Philco 'Radio Hall of Fame,' which is sponsoring 'Variety' coast-to-coast over the Blue Network starting Dec. 5 in a full hour show, 6-7 p.m. After Philco and Blue engineers experimented with the Waldorf-Astoria's . rand ballroom, in an effort to improve it acoustically for a permanent Philco-'Variety' broadcast central, it was decided as impractical.

The sponsor, which will tee off its debut broadcast with a gala banquet for Philco distributors, the press and theatrical personalities, instead will transfer its festive scene to the Hotel Plaza, N. Y., directly after the opening show.

Paul Whiteman's orchestra of 40 will be the permanent musical background, with a 'best bet' selection of stars from all branches of show business selected by the editors and correspondents of 'Variety' for the 'Hall of Fame.' A permanent emcee will be decided upon within this week, one negotiation concerning a name radio personality who must adjust his schedule somewhat if to qualify for Philco. George Faulkner is scripting and Dee Engelbach is the producer.

Socony Testing $5,000 Show on CBS Pacific Net; May Go National

Socony Vacuum Oil has bought half-hour on the CBS Pacific lin for a weekly variety show with a $5,000 talent payroll. If the series clicks within 13 to 26 weeks it will be given a cross-country hookup over CBS.

The period is Thursday, 9-9:30 p.m. PWT, with either Dec. 30 or Jan. 16 as the starting date.

Fly and FCC Engineer Jett Visualize Post-War Nat'l and Intl. Tele Networks

Washington, Nov. .

National and even international television networks were pictured Thursday (4) at a joint press conference by FCC chairman James L. Fly and E. K. Jett, chief engineer of the Commission.

Session, devoted to radio in the post-war era, featured an announcement by Fly that, on Nov. 17, FCC will conduct a conference on the 'technical future' of the industry and a study of post-war allocations of frequencies. Representatives have been invited from the Radio Technical Planning Board of the industry, the Interdepartmental Radio Advisory Committee of the Board of War Communications and a number of other Government officials.

Coming meeting is expected to rove a highlight in this country's preparation for the future in the field of radio, including television and FM. Also brought out at last Thursday's press conference:

1. War research has developed equipment to properly exploit ultra-highreaches of the radio spectrum, which will open the way for countless new wavelengths in television and FM.

2. The industry is working hand-in-glove with the Government in the new developments which will all be made available for commercial exploitation.

3. Frequencies in the higher reaches will first be allocated locally. Where these are necessary for international broadcasts, agreements worked out with other countries will probably come into the picture.

4. Television may be moved up higher in the spectrum, and the day will come when television webs compete on a nationwide basis just as standard wave nets compete for business today.

International Tele in Sight

'Some of these days,' Fly said, 'we may well have international television service.' He foresaw a struggle for the new frequencies between aviation, Government, hams, FM, television, etc., and indicated that coaxial cable may be substituted for automatic relays in sending television across the nation. He said this would become more important if and when television moves higher in the spectrum.

'As we approach peace,' said Jett, 'materials and manpower may become available for civilian purposes, in which case, some of the so-called post-war advantages in radio may come before peace arrives.'

He said theatre television is a probability after the war, while televised film will certainly be used for special events such as football games. 'It is economic and will appeal to the public,' he explained.

Jett emphasized the feasibility of national and international television networks tied together by 'automatic unattended relay stations.' These stations would be 40-50 miles apart. He pictured a system which would run the length of South America, carry on through North America and jump from Alaska across into Siberia.

After national needs for frequencies have been determined, FCC will turn the international problem over to the State Department, which will contact other governments for a series of international agreements to prevent frequency collisions throughout the world. Standard practices would also be necessary for manufacturers who want to sell the foreign markets.

WLW SPLURGES $10,000 ON LOCAL ADVERTISING

Cincinnati, Nov. 9.

Overshadowing networks' newspaper display splurges, WLW last week inaugurated a campaign of its own in the three local dailies which sets a Cincy high for that channel of program blurbing. Schedule calls for a series of 19 seven-column ads in each sheet, extending through Nov. 24, and involving an outlay of more than $10,000. Ad production is being done by the local Ralph H. Jones agency.

Typical of the campaign is the first release, featuring a dramatized 16-photo layout of NBC or Blue and WLW stars heard on the station on Sundays. Shows were classified into comedy, music, drama and news.

Series is based on the latest Hooper national reports and stresses the survey-finding that WLW carries 13 out of 15 of the most popular nighttime shows and nine of the 10 most popular daytime programs.

Cleve. Stations Set Up Indie D.C. News Bureau

Cleveland, Nov. 9.

Officials of WJR, WGAR, and KMPC—all owned by G. A. Richards—consummated a deal in Washington last week which established what is believed to be the first regularly maintained Washington news bureau for independent radio stations.

Arrangements places at disposal of each station a news staff headed by William Neel designed to supplement regular news coverage of the three stations. Also, staff men of the Washington bureau will conduct, for recording, interviews with senators, congressmen and other capitol bigwigs, for each local outlet.

Meeting on the confab were Leo Fitzpatrick, manager, and George Cushing, news editor, WJR; John F. Patt, manager, Ralph Worden, news, WGAR; Eugene Carr, KMPC, and Richards.

Blue Network's Chicago Agenda

Chicago, Nov. 9.

First meeting of the Blue Network will be held here Monday (15) afternoon at the Palmer House, when the planning and advisory committee will meet. Monday night will be devoted to a general get-together of network officials and executives of affiliated stations. First order of the day on Tuesday will be a stations' business meeting, presided over by Keith Kiggins, vice-president in charge of station operations.

Mark Woods, network president, Edward J. Noble, new operating head, and Edward Kobak, executive v.p., as well as other Blue Network officials, will make short addresses.

A cocktail party and dinner at the Racquet Club will be held Tuesday evening with entertainment furnished by Blue Network talent. Among the entertainers will be Dunninger, the mind reader, and Morton Downey. Don McNeill will act as master of ceremonies.

No plans for the last day of the meeting have been made as yet.

CLEVE. COUNCIL ISSUES NEW PROGRAM CHOICES

Cleveland, Nov. 9.

A selective list of 114 radio programs was released today by the Evaluation Committee of the Greater Cleveland Radio Council. The Council has a membership of 85,000, representing 68 organizations.

'For the maximum benefit from radios in our homes we need to fit programs to our special needs and adapt them to our special interests. These programs which we have selected,' declared Mrs. J. L. Ruddick, chairman of the committee, 'will act as a guide for pleasant and profitable listening. Our policy is a constructive one. We do not state what programs listeners should not listen to.'

90 Mins. of Groans On Mutual Sundays

Clark's Teaberry Gum will sponsor the 'Good Will Hour' on Mutual, starting Dec. 5. The spot will be Sunday 10:15 to 11 p. m. The Clark deal will give Mutual 90 minutes of 'agony' program fare of a Sunday evening, the other like event being 'Mediation Board' (Serutan), which falls between 8 and 8:45 p.m.

'Good Will' was formerly on the Blue for Ironized Yeast. The latter network had offered Clark the Sunday 10:30 to 11 p. m. segment.

Goes, O'Neill Move

Chicago, Nov. .

Otto Goes and Harry O'Neill, with the Benson & Dall agency for several years, have switched over to United Advertising Companies, Inc., taking with them the Consolidated Royal Chemical Co. radio account, comprising the campaigns for Peruna, Kolor-Bak and Zymole-Trokeys.

R. J. Dooley, president, will continue to operate under the Benson & Dall name and handle some of the Consolidated media advertising.

RCA '43 BIZ JUMPS $81,760,000 OVER '42

Despite an increase of more than $81,760,000 in total gross income over a year ago, Radio Corp. of America's net profit after all charges and taxes increased only about $436,000 in the first nine months ending last Sept. 30, as compared with the corresponding period a year ago. RCA net profit, after all charges and taxes, amounted to $7,435,025 in the first nine months this year, compared to $6,999,127 a year ago. This is equal to aroud 36c on each common share, against 33c in the first three quarters of 1942.

Profit before provision for Federal taxes totalled $28,312,925, or more than $7,000,000 greater than the $21,008,727 reported a year ago. Actual gross income amounted to $218,240,900, against $136,477,536 in the first nine months of 1942.

Don Lee Lands Benny Repeat

Hollywood, Nov. 9.

Jack Benny's Sunday shows are now being rebroadcast over the Don Lee network via transcription. Lewis Allen Weiss, boss of the chain, completed the negotiations after Young & Rubicam had effected a clearance for the music with James Petrillo, prez of American Federation of Musicians. Blue net carried the waxed repeat last year until Petrillo stepped in and ordered all canned music off the networks.

Under the arrangement with AFM, agency agreed to a payment of $36 per man and double pay for the leader (Phil Harris). Members of American Federation of Radio Artists, aside from the principals, are paid $26 for the repeat, on which they spin but do not toil.

Blue made a strong pitch to retrieve the program, but the earliest night time they could clear along the Coast was 9:30, which was held to be too late. Don Lee's offer of 8:30 to 9 was acceptable to all parties and a deal was struck. Last year Benny rated a 27 Crossley on the Blue rebroadcast, approaching his 4 p.m. audience on the Coast.

Another plan to put the full Benny half-hour transcriptions on the Keystone Broadcasting System is in the works. Object is to reach the hinterlands not covered by networks. Keystone is now carrying a series of one-minute spots for G. F. featuring Benny and Rochester for Grape Nuts; plus minute spots for Wheat-Meal and Grape-Nuts Flakes through Young & Rubicam, and minute spots for Bran Flakes through Benton & Bowles.

NBC Opposed Idea

NBC's efforts to keep the off-the-line recordings from going to the Blue or Don Lee caused much bitterness within the Young & Rubicam agency. NBC went over the head of the agency to General Foods and offered to place the recordings on individual NBC Coast outlets for repeat purposes, but the agency held out for the use of a second regional link and it's recommendation was upheld by the account.

2 WMCA EXECS GO TO BLUE WITH NOBLE

A couple of Edward J. Noble's former executives at WMCA, N. Y., are moving into the Blue Network. C. Nicholas Priaulx, who was Noble's financial man at WMCA before Noble became owner of the Blue, takes over at the Blue as v.p. in charge of finance. Don Shaw, who left his post as general manager of WMCA, to join the Office of the Co-ordinator of Latin-American Affairs, will have the title of commercial program sales manager at the Blue.

Shaw, in the mid '30s, was a sales executive with NBC.

Son, 2, of Chi Station Mgr., Drowns in Pool

Chicago, Nov. 9.

A. Cholett Perkins, Jr., two-year-old son of the assistant general manager of stations WAIT, WGES and WSBC, was drowned last week (2) when he fell into a neighbor's swimming pool near his home in Glenview, Ill.

Body was found by Gene T. Dyer, Jr., a midshipman, who was a cousin of the dead boy. Young Dyer is the son of the owner of the three stations.

From the Production Centres

IN NEW YORK CITY . . .

Felix Greenfield, mentalist, is huddling with Charlie Stark, WMCA sales director, regarding an air show....The N. W. Ayer Radio Department bulletin board, now given over to 'Report to the Nation' promotion material, will soon feature gagged blogs and snapshots of department members.

Anne Kelly, Blue production department office manager, has been upped as assistant to Ray Knight, Jack Cleary production head, formerly in charge of auditions, is now a member of the director staff.

Sgt. Joel Hammil transferred from Greensboro, N. C., to Lynbrook, L. I., to do scripting for the radio end of the WAC recruiting drive for the Army Air Forces....Hubbell Robinson, Young & Rubicam associate director of radio, due back from the Coast in two weeks....'This Life Is Mine,' CBS sustainer serial, moved from 9:45-10 a.m. to 3:45-4 p.m., replacing 'Green Valley, U.S.A.', which folded....Ian MacAllaster plays the lead on 'The House on Q Street' on CBS, not Eric Dressler, as reported.... Binnie Barnes, now east, makes the first of a trio of radio appearances on the 'Stage Door Canteen' program Friday (12) on CBS at 10:30 p.m. ....Blue network staff announcers hosted Edward J. Noble at a dinner at the Olney Inn Friday (5)....Louis Armstrong did a guest shot on Fred Robbins' 'Swing Class,' via WHN last week.

Lt. Harrington 'Tony' Harlow, son of Bob Harlow, Press Association sports editor, has been awarded the Distinguished Flying Cross and the Air Medal for combat achievements as a navigating officer of a B-24 bomber with the Fifth Army Air Force in the South Pacific.

Henry Morgan, formerly of the 'Here's Morgan' stanza via WOR before he left for the Air Forces, has been added to the WHN 'Gloom Dodgers' m.c. staff. Morgan has completed his preliminary training and is now in the reserve, awaiting call....'This Life Is Mine' has replaced 'Green Valley' on CBS in the 3:45-4 p.m. Monday through Friday spot.

IN HOLLYWOOD . . .

Five music firms in the J. Walter Thompson building were sent packing so agency could ease its crowded condition and spread out....John Swallow and Hal Bock, NBC program head and press chief, respectively, to New York for home office parleys....'Hank' Booraem to Quonset Point, R. I., as lieutenant, j.g., in the Navy....Bob Garred, ace newscaster KNX before he donned the Navy blue as lieutenant, j.g., was married in Denver to Doris Thomas before he shoved off for duty in the South Pacific ....Fred Curtiss, who used to call shots for the client at WWJ, Detroit, now doing the same at KNX....NBC added another commentator, Alvin Wilder, who'll size up what goes for Sealy mattress.

Don Stauffer around in his old capacity as director of radio for Ruthrauff & Ryan agency to sit in while Nate Tufts takes a belated sabbatical ....Blue had to spot Lowell Thomas (for Standard Oil) on two independent stations in the northwest when its affiliate in Seattle, KJR, couldn't get out of a local commitment...'Mrs. Miniver,' which was to have opened the season for Lux, will be aired Dec. 6 with the picture leads, Greer Garson and Walter Pidgeon, reenacting their roles in the Academy winner. Postponement was due to Miss Garson's commitment to the Hollywood Bond Cavalcade...Bob Hope and his Pepsodent gang helped the Jerry Colonnas celebrate their 13th anniversary...Walter Bunker, Jr., producer of the Jack Benny program, will sit in as talent buyer at Young & Rubicam while Clare Olmstead is east for five weeks with the Westinghouse show, which he directs. While east John Charles Thomas will fill eight concert dates...Ann Ayars is now a regular on 'Mayor of the Town'...Al Rinker checked in at J. Walter Thompson for production assignments...Lieut. Lou Ruppel, quondam CBS publicity chief, transferred to Camp Pendleton down the Coast...Dorothy Lewis around town making speeches to women's clubs for National Assn. of Broadcasters...Jack Joy, new Coast head of War Department's radio division, hospitalized for surgery and on the mend ...Bill Hay, formerly with Amos 'n' Andy and now a bible reader on the air, becomes a 20-year-man Nov. 15.

Those who get ducats to Red Skelton broadcasts also get a little slip attached asking that they bring to the studio some gift that can be distributed around Xmas to hospitalized servicemen...Fox Case used 16 men to bring in CBS' tribute to U. S. Forestry Service...Joy Storm and Jim Doyle using exclusive reports from NBC correspondents on their new daily program, 'O. K. For Release,' under American Home Products aegis ...Jac Willen, former trade paper reporter, joined KNX publicity staff ...Visitors here from Washington say that Hal Rorke, former publicity aide to Lou Ruppel at CBS, is in line for a lieutenant coloncley...Alice Faye and her hubby, Phil Harris, will do 'Hello, Frisco, Hello' on Lux Nov. 15...Don Gilman to New York for Blue network policy confabs and then to Chicago for meeting of Blue affiliate managers with Edward J. Noble, new owner of the chain...Jimmy Durante-Garry Moore troupe stalled here for another week before hauling east. Studio decided to tack on a few more scenes with Schnoz...Amos 'n' Andy have invented a new contraption to time their program. It's a three-light affair spotted in front of the mike so they can tell whether they are running slow or fast...Earle Hodgins dropped off the Al Pearce show after the first broadcast.

IN CHICAGO . . .

After building up the air name of Cleve Conway the announcer has changed his name to Kleve Kirby (his real one). Conway name was used originally to avoid confusion with Durwood Kirby. With the NBC-Blue splitup, Conway-Kirby went with the Blue Network, allowing him to resume his real name...Charles B. Brown, NBC director of advertising and promotion, stopped off in Chicago after a vacation in Canada...William L. Shirer in town for a confab with P. K. Wrigley on a proposed 15-minute network newscast...'Sez You,' a new feature of the 'Blue Frolics' afternoon variety show, bowed in Nov. 8. New type of stump-the-experts show had Howard Vincent O'Brien, of the Chicago Daily News, Herb Graffis, of the Times, and Pat Daugherty, of the Herald-American, as first batch of experts.

Lt. Tony Koelker of the Navy, former press department chief of the Blue Network's central division, has reported for training at Fort Schuyler, N. Y....Michael Roy, of the Blue Network central division staff, who has handled the Coca-Cola Spotlight band program for the past year, has been transferred to the eastern division, replacing Gil Newsome, who has been inducted by the Army...Everett Mitchell, director of agriculture for the NBC central division, celebrated his 20th year in radio Wed. (3)...Curt Massey, star of several NBC-CBS shows, had a cocktail party thrown in his honor by his friends just prior to his departure for the Coast...Richard Irving, of the NBC guest relations staff, was inducted by the Army last week...Quiz Kids, whose ages total 41 years, took on a quartet of Chicago business men whose ages totaled 212 years in a quiz contest at the regular meeting of the Chicago Executives Club last week. Score was Kids 205, Executives 80...Gilbert McClelland, former NBC assistant sales promotion manager, took over Thursday (4) as sales promotion manager of MBS's western division. Walter H. Conway, of KYA, San Francisco, succeeds him ...John (Bud) Packham appeared on his 500th 'Time to Remember' show on WIND Thursday (4).

Herbert Lateau former chief announcer and production manager at KVOO, Tulsa, and recently discharged for the Army Air Forces, joins the NBC central division as a production director...Benson Inge, of the Ted Bates Agency, in Chicago to do a publicity job on 'Bachelor's Children,' daytime serial...Morton Downey began broadcasting his 'Songs by Morton Downey' show from the Eighth St. Theatre for a two-week period Monday (8)...NBC has signed the Carol Sisters for four weekly sustainers beginning Nov. 14. Trio has been singing in local night clubs for the past year ...Roy C. Witmer, v.p. in charge of sales for NBC, in Chicago last week for conference with NBC central division sales chief Paul McClure.

NBC, Top N.Y. Boxing Mogul Working Out Post-War Deal to Televise Fights

NBC and the 20th Century Sporting Club—Mike Jacobs, in other words—are working on a postwar television agreement whereby the network will have exclusive rights to telecast boxing bouts promoted by the Madison Square Garden, N. Y., impresario.

As set up in preliminary stages, the agreement will allow NBC to telecast fights for home reception under commercial sponsorship and Jacobs, it is understood, is not interested at the present time in televised fights to be shown in theatres or other auditoriums where admissions will be charged.

Some boxing promoters in the early days of radio broadcasting feared network presentations of their fights would have a bad effect on the gates, but Jacobs, from the start of his promotional career, has worked on the theory that radio helped rather than harmed his business.

The agreement with NBC should give the chain practically a monopoly on fight telecasting, inasmuch as Jacobs has been sitting in the fistic driver's seat ever since he signed Joe Louis to a contract giving 20th Century first call on his services. The Garden promoter has dominated other divisions in the sport as well as the heavyweights.

The practical monopoly on fights, in the minds of most television experts, will give NBC a pre-eminent place in sports telecasting, inasmuch as a boxing bout is considered the best possible sports subject for a television show. With the scene concentrated in a small area, lights and camera fixed, and the action provided by two contestants and a referee in three-minute sequences, the sport is far and away tops for television.

Other Sports Too Fast

Baseball, football, hockey and other fast action sports suffer on the screen, at the present time, and it is considered doubtful that the bugs which now blur speedy sports will ever be eliminated so completely that these presentations will rival boxing in television.

Like everything else in the television field right now, the NBC-20th Century proposition cannot be considered a 'fait accompli.' Too many angles tied in with the war and manufacturing conditions immediately after the war are going to affect the picture so that Joe Louis and Billy Conn, now considered the best shot for a peacetime championship fight, might be comfortably retired before they ever get a chance to do their stuff for a living room 'ringside' audience.

Naturally no sponsor is going to lay any heavy guarantee on the line for a televised fight until there are enough home sets in operation to make it worth while, television circles concede. And unless a satisfactory relay system is worked out and installed so the fights can be brought to a nationwide audience, the rights to telecast the shows will not be worth very much, it is further agreed, no matter how many sets are in the homes.

Then, too, the picture may change in the next year or two so that Jacobs, and other sports promoters, might favor theatre showings of televised sporting events, with the promoters cutting in on gates all over the country and fighters and other persons financially interested being that much further enriched by their participation.

Regardless of the many eventualities which must be considered when sports telecasting is discussed, the mere fact that Jacobs and NBC are working on an agreement at this early date means the industry is convinced that sports television shows definitely will be in the *BIG* business class when the bombs stop dropping and the 'main bouts' in Russia, Italy and the Pacific are replaced by bouts with gloves under the ringside lights at Madison Square Garden or Yankee Stadium.

Green Moves Up

Chicago, Nov. 9.

Benjamin J. Green has been appointed radio department manager of the H. W. Kastor & Sons agency, succeeding Edward M. Aleshire, who has been commissioned a Lieut., j.g., in the Navy.

Lieut. Aleshire has already reported to Washington for duty. Green has been assistant manager of the department for the past five years.

Shouse in England

Cincinnati, Nov. 9.

James D. Shouse, general manager of the Crosley Corporation's broadcasting division, made a weekend hop to England at the invitation of BBC and OWI. He has been a radio consultant for OWI since early in the emergency.

On the other side he is expected to confer with Niles Trammel, president, and John F. Royal, a vice-pres. of NBC, who went across last month. Shouse also will meet up with George C. Biggar, an exec of the Crosley stations, who recently flew to England.

Hub Symph Goes To Allis-Chalmers

Allis-Chalmers has bought the Boston Symphony Orchestra broadcast series Saturday nights on WJZ-Blue, starting some time in December. The price is understood to be about $600,000 for the season. Compton is the agency.

Heard as a Blue network sustainer for the last year, the Boston Symph will move back 15 minutes, to the 8:30-9:30 p.m. spot. Serge Koussevitzky will continue as conductor. Allis-Chalmers, which has previously been represented in radio by only a local show in Milwaukee, will use the series as an institutional plug to explain its heavy industrial products.

U. S. Rubber already sponsors the N. Y. Philharmonic-Symphony on CBS, and General Motors bankrolls the NBC Symphony. The Philadelphia Orchestra, the remaining name symphony group in the country, was to have been heard on CBS this season as a sustainer, but union difficulties killed the deal.

LANDIS, PICKENS IN CBS' ALL-FEM. CLIENT TEASE

Hollywood, Nov. 9.

Columbia's KNX is parting with a wad of coin to put together an all-femme program. Heading the distaffers are Carole Landis, as m.c., and Jane Pickens in the multiple roles of singer, piano soloist and director of 24-piece band and choir of 17, recruited locally.

Show tagged 'Ladies in Waiting' was put through a trial audition last Sunday (7) by Gordon Hughes, CBS executive producer. Several agencies are said to be interested and have asked for the recording.

Thompson, R&R Vie For Libby, McNeill Account

Chicago, Nov. 9.

While J. Walter Thompson is said to have the inside track for a proposed 30-minute daytime network show for Libby, McNeil & Libby, Ruthrauff & Ryan is making a strong play for the account by preparing an elaborate presentation. Present plans of the canning company are to use either the full Blue Network or to develop an intensive spot campaign.

Libby has taken a flyer in radio from time to time in the past, but this is the first time that they have considered taking a full network show. Company carried 'Terry and the Pirates' on a spot basis last year.

Det. Brewer Spends 4G Wkly. on Local Show

Detroit, Nov. 9.

At a cost of upward of $4,000 weekly, the Goebel Brewing Co. here is piping in one of the costliest shows for a local area on Thursday nights via WXYZ and the Michigan network.

New show is using the 30-piece Szath-Myri orchestra, Emil Cote's 16-voice male choir, Bob Hannon as soloist with Lawson Zerbe as m.c. Program originates in the RCA-Victor studio in N. Y.

Cincinnati.—Charles F. McGrath is WCKY's new publicity director, succeeding John E. Murphy, who entered the Navy.

Edna S. Fee transferred last week from the Holland ad agency to the WLW-WSAI continuity department.

Telecast of Newspaper Graphically Points Up Progress of Medium

Schenectady, N. Y., Nov. 9.

Growth of television, the science of electronics, from babyhood into adolescence despite a war 'blackout' on development, unfolded before a hyper-critical audience of 60 prominent publisher-editors in Schenectady Friday (5) who had been invited to witness the first televised newspaper (Albany Times-Union).

Station WRGB, General Electric's experimental studio, brought to life a 10-page edition of the Times-Union as Bugs Baer, Seymour Berkson, Bob Ripley, Otto Soglow, Russ Westover and Lewis Haney, from King Features, stepped out of newsprint into the telecast images.

The Times-Union's printed pages were faded off the screen, then events were enacted by television as the editors grouped around seven sets to watch the clear-cast 8x10 image.

Commentator Berkson spiced the war news, illustrating his copy with geographic map demonstration for the show's highlight. Animated word-colored cartoons by Bob Ripley, Otto Soglow and Russ Westover, Bugs Baer's wise-cracking column and a clothes-modeling gal all clicked as the visual story moved smoothly.

Inability to cast depth of focus was noticeable when the action shifted to mass war shots in which motion picture film was televised. The same flaw was overcome in sports action, where mobile equipment had picked up film. The other major difficulty to be surmounted is focusing more than one person in the same picture. A want ad interview between maid and housewife pointed the constriction of space on 8x10's, a post-war enlargement of the image on 18x24's looming as the major improvement to be sought.

ditorial consensus held there will be no competition between newspapers and television, although widespread use of spot news events and visual reporting when the adolescent medium grows mature seem sure bets. The audience agreed television had proven itself beyond the laboratory stage, was here for the average layman and that extension of the size of image and mobility of television cameras were in the offing after war's conclusion.

WRGB telecasts programs three nights a week and projects motion picture films over the air two afternoons a week, with wrestling bouts and drama proving the most popular in surveys.

Dinner to Fly

Washington, Nov. 9.

Former OPA chief Leon Henderson has been added to the list of speakers for the testimonial dinner to FCC chairman James L. Fly, here on Nov. 19. Dinner is being hosted by the D. C. chapter of the National Lawyers Guild.

Other speakers will be Vice-President Henry A. Wallace, and OWI director Elmer Davis. Toastmaster will be Albert W. Kenney, Attorney General of California.

Connor on Tour

Denver, Nov.

Richard F. Connor, head of the recently enlarged Station Relations Department of the Mutual Broadcasting System, currently is visiting affiliate stations in Colorado and Utah.

Connor expects to spend several days in Salt Lake City and Ogden, Utah, with officials of KLO and will also attend a meeting of members of the Intermountain Network.

Blue Exploring Tele and FM

The Blue Network is currently engaged in exploring the possibilities in the television and FM fields, with a view toward entering competition there when, as and if the war is over, the Federal Communications Commission clears up its own policy regarding these channels of communication, and manufacturers can decide what kind of sets to turn out.

George Milne, chief of engineering for the Blue, has been touring Blue station cities and other spots the last few weeks, on a sounding-out mission. According to Milne, the Blue is querying interested parties on such problems as frequencies, potential audience, participation in FM and television broadcasting, costs, and so forth. As matters now stand, the Blue is entitled to three television stations and six FM outlets, but this is by no means final and the picture may change.

The exploratory activities of Blue up to now were carried on in a minor way, but "under RCA thinking," according to Milne. With the advent of Edward Noble into the Blue picture, and the resulting certainty of where the network is going and under whose leadership, the talks have been speeded up.

Lessner, Bowe Writing 'Sleepy Hollow' for NBC

An operetta version of Washington Irving's 'Legend of Sleepy Hollow' is being written by George Lessner and Morton Bowe, on assignment by NBC. It is intended for broadcast as a 60-minute program, but will actually be full length, for presentation on the stage.

Lessner composed 'The Nightingale and the Rose,' which NBC aired last season, and Bowe wrote the libretto of a special version of 'The Bat' ('Die Fledermaus'), in which he played the lead and did the staging last month for the Civic Opera, at the Auditorium, St. Paul. He has also completed a new adaptation of 'Offenbach's 'Orpheus in Hades,' which Robert Stolz is considering for Broadway production next spring.

Musicians' Nix of Show from Negro Canteen Stirs Philly Controversy

Philadelphia, Nov. 9.

The Musicians Union last week nixed a program which WCAU had scheduled to emanate from the Negro USO Canteen, thereby touching off a red-hot controversy.

The officials of the station had cased the Canteen a couple of weeks ago with a view toward originating its popular 'Dixiana' show from the spot. The program features a virtual 100% Negro cast. Only white performers are members of Johnny Warrington's orchestra, the WCAU house band.

WCAU found the spot suitable for the broadcast and announced that the show would stem from there with a possible weekly shot over the Columbia network. Everything seemed set until late last week, when the executive board of Local 77, AFM, announced that Warrington's band would be forbidden to play at the Canteen.

Officials of the union said bands are limited to making only one 'canteen' appearance per week. (Warrington's orchestra plays the Stage Door Canteen each Monday night). Union also said Warrington's contract with the station forbids any appearances outside of the studio, and that the USO has funds and should be made to pay for its music.

A spokesman for the station, however pointed out that (a) The shot at the Negro canteen could not be construed as a benefit servicemen's show, since the band is paid for the show; (b) The union had waived its 'no outside performances' ruling by allowing Warrington's band to play at the Navy Yard, Salvation Army and other outside shots; (c) The local USO claims it gets no funds from the national organization to for bands.

Charles C. Beckett, director of the Negro USO Canteen, said he would huddle soon with Musicians Union officials. Other Negro USO officials were said to be burned over the union's nix of the show. Some of them said the local was discriminating against the spot because of the race angle. This, however was vehemently denied by Guy Scola, secretary of Local 77.

CIO Convention Takes NAB to Task For Anti-Labor Stance; Kudos NBC

Philadelphia, Nov. 9.

CIO, in convention here last week, charged that the National Association of Broadcasters had show 'even greater prejudice against organized labor than it had in the past. The CIO, in a report of its committee on press and public relations, pointed out that the NAB, in denying to labor organizations the right to either free or paid time for programs involving 'solicitation of membership,' had gone 'even further than before in restricting the basic right of freedom of speech.'

'While labor is gagged, on the one hand, corporations and business interests, on the other hand, to say nothing of commentators and speakers, are free to sell products and to put forward their points of view,' the report declared.

The committee urged that the national CIO continue its efforts to have the Federal Communications Commission 'assure labor its rights on the air' and that labor organizations receive a greater proportion of free time, especially in the form of regularly recurring sustaining programs. The report also declared that labor organizations should be guaranteed the same right to purchase radio time, regardless of whether or not it involves the solicitation of membership.

Only kind word of radio in the report was a commendation of NBC for 'its continued cooperation with labor' in broadcasting the 'Labor for Victory' program, and urged that NBC 'expand this most valuable contribution to the national war effort.'

MBS Breaks Ice On Memberships

Chicago, Nov. 9.

What is expected to give organized labor added argumentative fodder in its fight to compel the networks and local stations to sell it time for the dissemination of views and membership-drumming is the acceptance by the Mutual web of a weekly half-hour of business from an organization calling itself the Small Businessmen's Association. The spot under contract is Sunday, 4:30-5 p. m., and the starting date Nov. 28.

The proposed program of the association is described as a dramatization of the life of Abraham Lincoln based on the works of Carl Sandburg.

In a speech delivered before the Radio Executives Club of New York Oct. 7, FCC Chairman James L. Fly criticized the amendment to the NAB code, which bans the sale of time to membership organizations.

THOMPSON AGCY. GETS OWENS ILLINOIS MATS

The J. Walter Thompson agency assumed the direction of the Owen Illinois Glass matinee series on CBS Monday (8) and the booking of the featured vocalists will be on a week-to-week basis until the permanent format of the program has been determined. The account has meanwhile renewed its time contract through February.

Alfred Drake, of the Broadway show 'Oklahoma,' stepped into the program Monday (8) for a five-day stand. Allen Roth took over the baton from David Broeckman and Don Pryor's news reports was replaced with interviews of personages in various government services.

Have a Guest

Philadelphia, Nov.

WFIL is plugging an 'invite serviceman to your home for Christmas Dinner' campaign.

The stunt is being ballyhooed via spot announcements and circularization of war plants, social organizations, offices and stores. Invitations are cleared through the station with public relations officers of units stationed in the Philly area.

Flaherty Goes to War

San Antonio, Nov. 9.

Pat Flaherty, announcer and sports editor of WOAI, has left his post to join the American Red Cross Overseas Service unit.

Cy Baker will temporarily take over Flaherty's sports programs.

● A new rate card—effective January 10, 1944—will shortly be mailed to agencies and advertisers.

The card represents not an increase but a readjustment in the WNEW price structure. It represents, moreover, the first move by a major station to *realistically* price its time . . . without regard to custom or convention.

WNEW

NEW YORK

REPRESENTED BY JOHN BLAIR & COMPANY

Carroll Levis, Using Army Ams, Will Can Shows for Wide-Flung Brit. Forces

London, Oct. 26.

British men and women serving at more than 30 battle stations throughout the world, from the West Indies to Bombay, Iceland to Madagascar, are due to have 15 half-hour 'canned' shows presented to them as a result of six months' work by Carroll Levis.

Early in the year Levis called the attention of the War Office to the lack of entertainment facilities in many isolated spots where the troops are without shortwave sets capable of picking up broadcasts from Britain. His plan to overcome existing difficulties was adopted by the British W.O., and recently critics heard one of the 15 half-hour programs as recorded in a garrison theatre somewhere in England.

The big point of Levis' scheme is to encourage amateur talent in the forces, every one of the eight acts in each bill having had no previous stage or microphone experience. So, Levis hopes, when the time comes for putting into operation the second half of his scheme, staging similar shows in all parts of the world to which, under arrangement with the W.O., he will travel, he will have no trouble persuading the amateur talent he spots to do their stuff for the benefit of the folks back home.

Skeds World Tour

Levis will make the world tour with a specially chosen outfit of technicians, complete with technical equipment, making possible the staging of shows in the heart of the jungle or desert. The trip will be under the auspices of the Overseas Recorded Broadcasting Service, the programs produced by Radio Units of all three services with service bands providing the musical background. The 15 recordings now in the can will be flown to more than 40 radio stations all over the world, which will broadcast them to troops of the Allied Nations within listening range.

The present tour through Britain covered 1,500 miles in a carefully planned itinerary of army camps and depots. Officers of the ORBS formed an advance unit, arriving at a depot a week ahead of the appearance of Levis and giving auditions to as many as 350 aspirants in battle-dress from whom to choose 20 possible performers. Levis himself, at the end of his week's work in vaudeville, put in an appearance Sunday morning. From the 20 he chose the best eight acts, rehearsing them for the Sunday night show.

Before Levis and his crew leave England for the world tour it is planned to bring in to London the best act in each of the 15 programs, these topliners to figure in a show on a London stage for a single charity performance. How rich in really promising material this latest batch of new talent is can be gauged by the action of a BBC official at the first broadcast. He told Levis he was so impressed by one soldier-comedian, a Cockney with a routine similar to that of Jack Warner, he is prepared to offer him a series of broadcasts in the BBC forces program if the army authorities will release him for this purpose.

Mutual May Remote Mex Symph to U. S.

Mutual is mulling a pickup of the National Symphony Orchestra of Mexico via Radio Mil, Mexico City.

The U. S. network is currently feeding the Cleveland orch to Mil as part of a recent international hookup deal.

FRY TO VISIT LONDON

Stephen Fry, BBC director of British programs for North America, goes to London about Dec. 1 for a stay of two months. It will be his first trip to the home office in more than two years.

It's in line with BBC's policy of periodic visits of personnel between the various offices.

So. Africa Chain Would Air 'Treasury Parade'

The radio division of the U. S. treasury department, among whose chores is the production of the 'Treasury Star Parade' series, has received from the Dixon Broadcasting Co. of South Africa a request for permission to use the 'Parade' scripts in 'all languages and dialects.' The bid has the supervisors of 'Parade' puzzled.

'The Parade' series reached its 300th production (transcribed) last Tuesday (26), and the programs are now aired over 875 stations.

Suggest CBC Mgmt. Reorg

Montreal, Nov. 9.

Decision as to who will be the next general manager of the Canadian Broadcasting Corp., position presently vacant through the resignation of Dr. J. S. Thomson, will be strongly influenced by whatever action is taken on the proposal of the CBC board of governors, now before the Dominion Government, that the chairmanship be a full-time, salaried job, concerned with questions of policy, while the manager's position would be more essentially administrative.

Rene Morin, present chairman, has offered to resign to make way for such an appointment. Dr. Augustin Frigon, the assistant manager, is carrying on in the management.

Reorganization on above lines has so far not been dealt with by the government. Nor has any action been taken about the board itself, upon which there are some impending vacancies due to expiring terms.

Buddy Bradley, American Negro teacher of stage dancing, in big demand here for many years by musical show producers, has started a series of five weekly radio talks designed to tell British listeners how a hoofer is made.

Uruguayan Radio in Sharp Contrast To Argentina, Being Lustily Anti-Axis

Montevideo, Oct. 19.

Lustily pro-democratic and anti-Axis to the last kilocycle—that's the nutshell-size sum-up of Uruguayan radio, one of Latin America's ether prize packages. Sometimes the polish isn't up to the sentiment. Often the commercials snafu the dials to such an extent that even the most anti-Hitler hater Latino tuner-inner is forced to zip on something else.

But with its difficulties—difficulties which Uruguayan broadcasters, themselves on the alert, are trying to remedy—Uruguayan radio offers a sharp contrast to that of its closest Good Neighbors, 'prudently neutral' Argentina and strict control-minded Brazil.

It's possibly one of the best examples of what CIAA-sponsored, 'yanqui'-inspired collaboration has been able to accomplish in radio south of the border.

One of the smallest of the South American republics, Uruguay has long taken the lead in pro-democratic ideas in general, booting out Axis spies, saboteurs and fifth columnists in the early days of the war. It's not surprising, therefore, that her broadcasters—there are 44 for a population of about 2,000,000—should have joined in the front ranks of Latin pro-democratic forces. Sampling the ether in Uruguay discloses that possibly 50% of everything aired has a definite pro-United Nations war-angle slant, an amazing figure when it is considered that Uruguay isn't officially in the war and that it's a long distance ether-wise or geographically from the fighting fronts.

Nazis' Near-Coup

It hasn't been easy going. The Nazis, who, back in June, 1940, almost pulled off a coup that would have given them control of Uruguay and with it Uruguay's Gibraltar-like locale commanding the vital Rio de la Plata area, are still powerful,

(Continued on page 58)

U. S. Soldiers to Air Turk Greetings Home Via BBC Arrangement

BBC is currently working on a half-hour Thanksgiving Day (25) program featuring greetings from U. S. troops in England to their folks in the States. It will be offered as an exclusive to one station in specified areas and cities, with the station sharing in the production costs.

As soon as the overseas 'talent' is lined up, the parents will be wired by the stations informing them when to tune in to hear the greetings. WMCA has contracted to carry the show in New York.

Korjus on XEW

Mexico City, Nov.

Militza Korjus, soprano, started Oct. 31 series of 13 45-minute Saturday night concerts on station XEW (150,000 watts), G. Kessel & Co., watch distributors, sponsoring. Supports are Dr. Ernest Roemer's orch and Guillermo Morales, announcer.

XEW started Oct. 31 series of 13 Sunday morning hour concerts by NBC's orch, batoned by Leopold Stokowski.

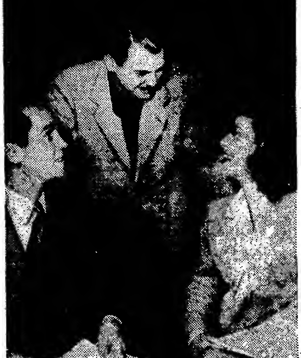
Bentley in London

Chicago, Nov. 9.

Julian Bentley, news editor of WLS, has just arrived in England, where he will spend several weeks as guest of the British government, observing Britain at war.

From time to time he will broadcast first-hand comments on wartime living in England. Some of these programs will come direct via shortwave and some will be transcribed.

SCREEN GUILD PLAYERS originates at KNX...so does OPEN HOUSE



For four years, KNX has set the stage for *Screen Guild Players*, broadcast coast to coast over CBS. This weekly radio dramatization of hit pictures is smart showmanship. It's expertly cast, with Hollywood's great names. And back of the brilliant writing, the expert casting and the sure-footed production are the smooth technical facilities of KNX... CBS-in-the-West. KNX engineering, sound effects, technical equipment, audience facilities, help make Screen Guild Theatre the polished show it is.

The technical skill that polishes KNX-originated CBS *network* shows is the same skill that enriches KNX-originated *local* programs. Like *Open House*. Up and down the Pacific Coast, *Open House* is a weekly "must" social event. That's when the Hollywood personalities sit down and just visit with their West Coast neighbors. Beverly Barnes is hostess. Lud Gluskin's Orchestra provides the music; Anita Ellis sings. Recent guests have been Robert Young, Maureen O'Hara, Mischa Auer, Mary Astor, Al Jolson, Jane Withers, Blondie.

Its function: to build peak audiences every day for all the shows on KNX (Open House guests are notable visitors from other CBS-KNX programs).

Its result: peak audiences among West Coast listeners—audiences ready to be reached by *your* KNX program. Ask us or Radio Sales.

Columbia's Station for all Southern California

KNX
LOS ANGELES
50,000 watts
COLUMBIA OWNED

Represented by Radio Sales, the SPOT Broadcasting Division of CBS.

Radio Contribs $103,000,000 a Yr. In Time and Talent to Government

Washington, Nov.

Radio is contributing to Government war information programs at the rate of $103,000,000 a year in time and talent, according to a survey just completed by the OWI Domestic Radio Bureau.

'This figure,' explained Philip Cohen, chief of the bureau, 'includes an estimated total of nearly $43,000,000 for the time and talent of network programs carrying war messages under the Network Allocations and Special Assignment plans. Commercial programs participating in the National Spot plan are accounting for $1,433,000, and local station time and talent for local war programs, Government transcriptions, and OWI announcements adding up to more than $59,000,000 net.

'The $103,000,000 figure represents a 19% increase over the value of time and talent estimated in January, 1943. Not included in the estimate are the millions of dollars in time and talent voluntarily contributed by networks, stations and advertisers, over and above their OWI commitments.'

Breakdown was figured as follows: Network allocations plan, $32,223,000; national spot allocation plan, $1,433,000; special assignment plan, $10,741,000; station announcement plan, $17,065,000; local war programs and transcriptions initiated by stations, OWI, and Government agencies, $41,120,000. Total, $103,582,000.

OWI explained the figures were 'based on card rates after deducting maximum frequency discounts and adding average talent costs on basis of 30% of gross time cost for evening shows, 20% of gross time cost for daytime, sustaining, spot and local shows.'

Kansas City.—Hugh O'Donnell is a new mikeman at KCKN. Back into radio after having been discharged from the Army.

AMP Buys Library Of Radio Transcription Co.

The library of the Radio Transcription Co. of America has been bought by Associated Music Publishers, Inc., and the exclusive sales agency of the 2,715 quarter-hour programs has been placed with Spot Sales, Inc., of which Loren Watson is executive v.p. The RTCA is the old C. C. Pyle outfit.

Spot Sales also represents the AMP library.

BAKER GETS 3-YEAR EVERSHARP EXTENSION

Phil Baker has been given a three-year extension of his contract by Martin Straus, head of Eversharp, through the Biow agency for the 'Take It or Leave It' program on CBS. At the same time, Straus okayed Baker doing a program for another, but not competitive, sponsor with a revival of his 'Beetle and Bottle' routine. As yet, however, Baker has made no outside deal.

Baker goes into the Roxy, N. Y., for a personal appearance early next month.

Radio City Celebrations

Blue Network executives, and some personnel, embarked last week on a concentrated and consecutive round of parties. On Wednesday (3) RCA and NBC staged a farewell, or separation, dinner for the Blue organization. On Thursday (4) the fete was in honor of Harry Wismer, the Blue's sports director, and with the Sporting World as host, and on Friday (5) the Blue's staff announcers cocktailed Edward J. Noble and network executives and salesmen for the twin purposes of meeting the new big boss and thanking the salesmen for the commercial business from which the announcers have benefited.

The RCA-NBC farewell dinner was attended by about 150 persons. David Sarnoff, Frank Mullen, Noble, Mark Woods, Edgar Kobak and Dr. James R. Angell spoke and the program staffs of the two networks each presented a show, titled 'Bye, Bye, Blue' and 'No Can See, NBC,' in which one web kidded the other.

Buzz Aston Expands

Pittsburgh, Nov. 9.

Buzz Aston, the local Frank Sinatra, has clicked so well with his five-minute show on KDKA that the sponsor, reakfast Cheer Coffee, has upped his time to quarter of an hour. Program hits tha air now at 8:45 a.m. on Mondays, Wednesdays and Fridays.

Aston has added to his airer Johnny Mitchell, organist, and Russ Merritt, pianist.

Peter Lyon Eastern Radio Writers V.P.

Peter Lyon has been elected eastern regional vice-president of the Radio Writers Guild, to serve one year. Elected to membership on the eastern regional council, to serve two years, were Bob Lochner, Sylvia Berger, Lynn Stone, Julian Funt and John Madigan, with Nora Stirling, Ted Ferro, Bob Colwell, Eddie Birnbreyer and Ira Marion alternates. Groups of five council members are elected yearly, serving two-year terms.

Erik Barnouw, Stuart Hawkins and Kenneth Webb were elected RWG representatives on the Authors League council, with the Guild council slated to decide between Addy Richton and Richard McDonagh, who tied for the fourth place. Louis Scofield, representing the Chicago region, is expected to be elected national president of the RWG, succeding Harry Herman.

Song Spinners Join Goodyr.'s 'Youth' Show

The Song Spinners join the Goodyear Rubber Co.'s 'Salute to Youth' program on NBC, Tuesdays, 7:30 p.m. Stanza features Quentin Reynolds, Nadine Connor and the Raymond Paige orchestra.

Arthur Kudner is the agency.

Sack Blue Batoneer

Hollywood, Nov. 9.

New Blua network music director on the Coast is Al Sack, who has been batoning Bank of America's 'California Carry On.'

He replaces Lou Bring, who resigned due to pressure of other radio and recording duties.

Coulter on Tour

Lloyd Coulter, v.p. in charge of radio for McCann-Erickson, is making a swing of M-E branches in Chicago, San Francisco and Los Angeles. This is his first trip since he took over the top job in the radio department last month.

He left Sunday (7) and plans to be back in New York Nov. 26.

2 STATIONS JOIN BLUE

Stations WTJS, Jackson, Tenn., and KPRO, Riverside, Cal., soon will become affiliated with the Blue network. The additions will boost the number of the chain's affiliates to 171.

WTJS will join the Blue as a supplementary station to the South Central group, and KPRO as a supplementary outlet to the Pacific Coast group.

Mutual Adds O. Outlet

Warren, O., Nov. 9.

Station WRRN, Warren, O., joins the Mutual Broadcasting System Thursday (11), the date of the second anniversary of the station, 250-watter owned by Frank T. Nied and Appellate Judge Perry H. Stevens, both of Akron.

How to Move Moscow Three Thousand Miles...in Six Seconds

7:21:00 P. M., Eastern War Time. In two minutes, on the NBC "News of the World Roundup," a voice will say, "This is Moscow..."

In the control room at Radio City in New York, a man casually exchanges a few words with Moscow in a test conversation. The air crackles with a harsh, unpleasant sound.

7:21:15. The man turns to a teletype machine linked to NBC's short-wave listening post in San Francisco. He types out: "Moscow reception poor. Any better in San Fran?"

7:21:32. The answer from San Francisco: "Moscow clear as a bell."

7:22:50. The signal is given to reverse the relays betwee New York and San Francisco.

7:22:56. The reverse is completed.

7:23:00. A voice says: "This is Moscow..." and millions of Americans hear a clear report from the Russian capital.

In six seconds, unknown to the listener, Moscow was moved three thousand miles from east to west... from New York to San Francisco.

At NBC, smooth-running perfectionism like that is part and parcel of *every* program, *every* broadcast, *every* activity carried on by America's oldest and most popular network.

For the nation's biggest advertisers, who are clients of NBC, it has meant more dependable and more progressive service throughout: it has put the *best* in network broadcasting at their full disposal.

For the listener, it has meant more entertaining and interesting programs, wider in scope, richer in their service and satisfaction.

... These are some of the things that make NBC "The Network Most People Listen to Most."

—The National Broadcasting Company

America's No. 1 Network—A SERVICE OF RADIO CORPORATION OF AMERICA

MUCH BETTER TO BE INSIDE

... the Central New England area. More effective!

WTAG
WORCESTER

Paley, at White-Wheeler Bill Hearing, Pleads for Relief from FCC Rules

Washington, Nov. 9.

William S. Paley, president of CBS, took the stand at the Senate Interstate Commerce Committee hearing today (9) on the White-Wheeler bill to amend FCC regulations and delivered a fervent plea on behalf of network interests for relief from what he called 'domination' by the commission.

Calling May 10, 1943, the 'end of one world and beginning of another' as far as broadcasting was concerned, Paley said the Supreme Court decision of that date in 'one stroke granted the FCC unlimited authority over every aspect of this great medium of mass communication.'

Although the CBS president admitted nothing substantial had occurred in the industry as a result of the decision, he claimed this was due 'largely because of the independent and voluntary co-operation of stations and of advertisers and because the great bulk of network business in these four months was based on contracts placed before the regulations became effective.'

Paley repeated his previous arguments before legislative committees that radio should not be subjected to arbitrary regulations, but that Congress should set forth by law just what the FCC can and cannot do. The witness attacked Chairman James L. Fly's proposition as recommended early in the hearings and said the FCC chairman was trying to divide radio into two parts, programming and the business end.

'The business of broadcasting is the business of programming,' Paley declared, adding that, in his opinion, the only regulatory function of the FCC should be in technical matters regarding wave lengths and similar matters.

Paley's plea that radio was being singled out as the only business in the country to fall under strict commission regulation was blasted by Senator Wheeler, chairman of the committee and co-author of the bill, who reminded the witness that the railroads are regulated as to rates and 'hundreds of other practices' by the ICC, and that stock exchanges, brokerage houses and many corporations are being closely regulated by the Securities & Exchange Commission.

Asked by Sen. Wheeler how many stations had been cut off the air by the Government because of program content, Paley replied that 'only two or three' had had their licenses revoked in the entire history of the FCC and that these stations undoubtedly were 'doing a bad job.'

Matter of Choice

the CBS president continued, 'I would rather have 12 or 15 stations go wrong than have all 900 under the domination of the FCC.' He indicated he thought the Government had no right to deprive a station of its right to broadcast even if it was 'doing a bad job.'

Sen. Albert W. Hawks, New Jersey Republican and apparently sympathetic with the networks' viewpoint, here indicated the new bill might provide for fines or suspensions of stations being penalized rather than outright revocation.

Sen. Ellison D. 'Cotton Ed' Smith, of South Carolina, ardent anti-New Deal Democrat, interjected one laugh into the proceedings when he broke into the questioning to ask Paley just what he wanted done. After the witness explained he thought radio problems, rather than go to the FCC as a final power, should be brought before U. S. District Courts, with the Supreme Court having the final jurisdiction, Smith spoke up:

'Are you satisfied with the decision of the Supreme Court in the recent network case? asked the veteran legislator.

'No, sir,' Paley replied.

'Well, what in the name of God do you want to go back to them for?' was Smith's rejoinder.

Then when Sen. James M. Tunnell, Democrat of Delaware, interjected, 'Well, ye're still living under the Constitution,' Smith countered with 'Yeah, way under!'

Although hearings to date have given the indication the Senate committee is not too kindly disposed towards the networks, an indication that their proposals would be carefully considered came when Wheeler remarked that when the Congress was dealing with radio it was dealing with something different than anything else it had to deal with.

Wheeler, at another point, however, said he didn't think the Government should license a radio station, giving it practically a monopoly in its district, without reserving the right to regulate the station.

Whatever comes out of the current Senate Interstate Commerce Committee hearings on the White-Wheeler bill will be anti-monopoly and, to some extent, anti-network, if the first few days of the hearings mean anything. While FCC Chairman James L. Fly was on the stand during the first three days—Wednesday (3) to Friday—the most influential members of the committee indicated they would not put through the kind of measure hoped for by the webs and the National Association of Broadcasters.

Among those who showed strong sympathy for Fly's position were the bill's co-authors, Senators Burton K. Wheeler and Wallace K. White, Jr. This confirms stories carried in 'Variety' in recent months to the effect that it was an anti-monopoly committee, in the main, with an eye to the benefit of small radio stations.

Highlights of the hearings thus far:

Senator Wallace K. White, Jr., Maine Republican announced he is preparing a section based on the FCC network regulations to write

(Continued on page 55)

DON ELIAS AFRAID OF FCC'S POWERS

Fear that 'expansive powers' assigned to the FCC in the May 10 Supreme Court decision may be invoked by members of the Commission to dictate program content and otherwise interfere with freedom of expression on the air was voiced by Don S. Elias, chairman of NAB's legislative committee, Friday (5), when he addressed the annual meeting at the Waldorf of the New York Council of the American Association of Advertising Agencies.

Elias pointed to Congress as the industry's sole hope for assistance in removing the threat that the 'power to license does not become, through bureaucratic manipulation and perversion, the power to tyrannize and to throttle.'

'Admitting that certain restraints on absolute program freedom are required by public interest, Elias took the stand that these restraints should be set up by Congress in language so clear that members of the Supreme Court would not be divided in interpreting it and so specific that the restrictions will not invite bureaucratic usurpation.

E. W. Federer, formerly with Blackett-Sample-Hummert, J. Stirling Getchell and Geyer, Cornell & Newell, has joined the Compton agency as assistant media director.

Kesten's, Combs' Pro and Con Reopen CBS' News Policy Dispute

The battle over 'opinionated' news flared up again last week, but on a limited front. Paul Kesten, CBS executive v.p., in a half-hour talk before the Radio Executives Club, Thursday (4) warned of the loss of public confidence among listeners if commentators were allowed to retail their 'biased' viewpoints. On Wednesday (3), George Hamilton Combs, Jr., WHN (N. Y.) staff commentator, took to task Rep. Karl Mundt for a broadcast supporting Columbia's stand which the congressman had made the night before over the same station.

Kesten denied the accusation that CBS was 'gagging' its news analysts and refusing to let them do 'their legitimate job of interpreting the news.' The network's policy, said Kesten, was 'essentially about two things: (1) the duty of the newscaster and analyst to deliver the news and its meaning faithfully and truthfully, and with such a scrupulous regard for the integrity of the news that he would not knowingly allow any bias to enter, and (2) the right of the news analyst to use his position for crusading, propaganda, or lecturing the American people.'

Kesten cited several recent major news events which 'biased' commentators could have so interpreted as to cause much harmful agitation among listeners and argued that the power of radio 'must be used, sponsibly, to enlarge freedom and not to diminish it. All that Columbia was asking of its newscasters and analysts,' he added, 'was that they report and interpret all public controversy without prejudice and without fear so that the public might always be well informed and capable of making up its own mind.'

Combs described Congressman Mundt's argument as 'patently twisted reasoning' when he said that by denying to commentators the right of free speech the right would thereby be preserved for the nation. The WHN commentator held that to curb or dilute the right of free speech, even for analysts, would be not only to make radio 'pallid and negative, but to contravene the very doctrine upon which our freedom depends.' The service that radio commentators have rendered the nation in time of crises, added Combs, 'not only vindicates their philosophy, but imposes upon them the responsibility of expanding it.'

"Glad We Chose Station KSO For Des Moines"

... writes **Ben Mulhauser**

Rating high in the Des Moines area, is "Guest of Honor" sponsored by the Crescent Macaroni & Cracker Company of Davenport, Iowa.

This quarter-hour program, broadcast thrice weekly, includes interviews with "Guest" grocers and movie ticket awards to their customers, with a background of good music. Here's the comment of Ben Mulhauser, Crescent's advertising manager:

"To make our type of radio program click, requires considerable personal service, by both your studio staff and commercial department. The fine way you fellows have followed through on all important details, makes us glad we chose KSO for the Des Moines Market.

"It has been a pleasure working with you for the past 2½ years. The fact that our program continues on and on, speaks for itself."

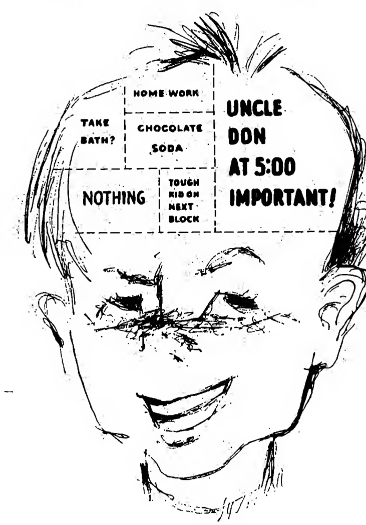
KSO BASIC BLUE AND MUTUAL 5000 WATTS

KRNT BASIC COLUMBIA 5000 WATTS

The Cowles Stations in DES MOINES

Affiliated with Des Moines Register & Tribune

Represented by The Katz Agency



AND YOUR MIND, SIR?

PROBLEMS ON IT, TOO?

Then UNCLE DON is the man for you to meet. For UNCLE DON erases problems promptly. Has been doing it for these many years. May we supply you with a variety of interesting, hard-hitting facts? With success stories? With the new *low* cost at which he can be bought at one of the best child-listening times of the day? Drop a note now, today to WOR, 1440 Broadway, New York 18. Or phone PE 6-8600.

WOR

ABBOTT AND COSTELLO
With Connie Haines, Freddie Rich, Ken Niles; Lana Turner, guest
Director: Martin Gosch
Writers: Don Pringle, Leo Solomon and Alan Woods
Comedy; Songs, Orc
CAMEL CIGARETS
30 Mins., Thurs., 10 p.
WABC, New York
(William Esty)

If ud Abbott hadn't at the close of the program apprised the audience of the tragedy that befell his partner, Lou Costello, three hours before the broadcast, it is doubtful whether the average listener would have even suspected that there had been anything amiss about the show or its principals. The program (4) marked the team's re-entry on the air after an absence of 34 weeks. Costello lost his place and ad libbed a little more often that is his habit, the general going was ragged and Lana Turner, unable to suppress her own grief over Costello's loss, read her lines woodenly and hardly above a whisper, but the performance nevertheless was well received with the brand of fast, rowdy comedy that listeners have come to expect from this Thursday night event.

Considering all the emotional stir which had engulfed the troupe, the director, the writers and others associated with the show for those several hours prior to the broadcast, the program as delivered was astonishingly good. Whether Costello, under the circumstances, should have appeared may be a moot point, but the results did demonstrate that the surrounding experts were quite capable of handling an emergency. The cast went through the entire script but once and there was no opportunity for a dress rehearsal or final timing.

The script was loaded with a crack miscellany of humor and the supporting stooges came through faultlessly. The music department clicked on all cylinders. With Freddie Rich toting the stick, the orchestra gave full-bodied expression to a current jazz item and Connie Haines tangled her babyish accent with 'They're Either Too Young or Too Old' and the outcome was quite ingratiating.

The statement by Abbott, which could not have helped but produce a varied degree of shock upon the listener, and which was certainly without precedent in network radio, was as follows:

'Now that our program is over I would like to pay tribute to my best friend and a man who has more courage than I have ever seen displayed in the theatre. The old expression, 'The show must go on,' was brought home to all of us. Just before our broadcast, Lou Costello was told that his baby had died. There is nothing more that I can say except that I know you all join me in expressing our deepest sympathy to a great trouper.' *Odec.*

St. Louis—Herbert S. Goddard is newest gabber at KMOX.

Mgt.: LOU CLAYTON
New CAMEL PROG[illegible] ay 10 p.m., [illegible]
M-G-M's Studios, Hollywood, Cal.

VERY TRULY YOURS
With Norman Jay
15 Mins.; Mon., Wed., Fri., 10:15 p.m.
ROYALIST CIGARS
WMAL, Washington
(Harry Feigenbaum)

New wrinkle in broadcasting, sizzling open letters to prominent persons in the news, is the original idea of 'Very Truly Yours.' Program, which may be offered on an eastern hookup within the next few months, is the baby of Norman Jay, former Philadelphia newspaperman, who still broadcasts from that city.

Jay, whose ideas are broadly liberal, picks important issues on the front pages and does a slashing job of comment on them, addressing each letter to a big shot. He offers three letters a broadcast, almost always red hot. Jay has addressed letters to such people as the President, Mrs. Roosevelt, Secretary of State Hull, Vice-President Wallace, Averill Harriman, the new Russian Ambassador, and a host of Senators and Representatives. Interesting angle is that copies of the letters are sent, wherever possible, to those addressed, and several replies are received. Occasionally he reads these on the air. One letter to the Finnish Minister in the U. S., advising that country to kiss and make up with the Russians if it wanted any help from this country, had the Finnish Embassy in an uproar for a couple of days.

Jay has a smooth, pleasant radio voice and an aggressive delivery, polished over the years that he has been newscasting in Philadelphia. Although the sponsor and agency are in Philadelphia and Jay mostly works there himself, commuting to Washington for the show, 'Very Truly Yours' was launched in D. C. instead of Philly, apparently to get the prestige value of a show originating in the Capital, in case it should go network. *Lowe.*

'LANDS OF THE FREE'
Cast: Santos Ortega, Lawson Zerbe, Joseph Curtin, Hester Sondergaard, Alexander Scourby, Shirley Squires, Peter Capell, John Gibson, Bernard Lenrow, Ian MacAllaster, Padraic Colum, Morris Mamorsky orch
Writer: Morton Wishengrad
Director: Garnet Garrison
25 Mins.; Sun., 4:30 p. m.
Sustaining
WEAF-NBC, New York

This series about little-known history of the western hemisphere is aired by what NBC calls its Inter-American University of the Air. In other words, it's educational, and comes under the heading of public service. As such, it's a fairly entertaining show.

As heard Sunday (7) the program offered 'The Odyssey of the Potato,' a dramatized yarn, with an Irish brogue narration, about the discovery of the spud by the early explorers in South America; of how it affected life in Europe, and especially Ireland, and how the failure of the crop in the latter island caused a mass migration to the U. S. It was moderately well done, though possibly too fictionalized in form. And as usual in such cases, the straight explanatory talk at the close, by Irish poet Padraic Colum, seemed a letdown. *Hobe.*

Follow-up Comment

'Salute to Irving Berlin and 'This Is the Army' was shortwaved by BBC to America Saturday afternoon with an impressive half-hour musical program of Anglo-Yank goodwilling. Show apparently ran longer abroad, judging by the pickup. Berlin's cavalcade of song hits was reprised in part, but with significant reason, such as Beatrice Lillie's 'I Wanna Go Back to the Farm'; Adele Astaire's 'Cheek to Cheek' (written for brother Fred), etc. Maestro Jack Payne, heralded by Geoffrey Jones as 'the Paul Whiteman of England'—funny, but in America we long thought of Jack Hylton in that light—did the musical salute, although, unfortunately, atmospheric conditions produced a distorted orchestral effect, akin to a run-down phonograph. But the dialog was precise, as were the vocal interludes, which included a mixed choir, etc. 'Any Bonds Today,' strictly a Yank home-front rally song, sounded strange coming from England, vocaled by a Britisher. Berlin, heralded as 'a man to whom the theatre owes so much,' modestly disclaimed that in a fitting speechlet capped by 'White Christmas.'

Jane Froman, marking her first radio return in a year, and heralded as a star of stage and radio, was in fine voice with three songs Sunday on the Andre Kostelanetz program. First was 'The Man I Love,' and she finaled with two excerpts from her 'Artists and Models,' the ballad, 'You Are Romance' and 'Swing Low, Sweet Chariot.' Kosty's opening, 'Besame Mucho,' and the rest of it was up to standard.

'Words at War' series via NBC (11:30-12 p. m.) scored heavily last Tuesday (2), when it presented Ernie Pyle's best-seller, 'Here Is Your War.' The adaptation, scripted by Gerald Holland, was fine, supplemented by Santos Ortega's crack narration.

(Continued on page 62)

'THE BAXTERS'
Cast: Fern Persons, Arthur Peterson, Jane Webb, Arthur Young, Mrs. Eva Grant
Writers: Madeleine Clark
Director: Al Crews
15 Mins.; Sat., 1:30 p.m.
Sustaining
WEAF-NBC, New York

In a tieup with the National Congress of Parents and Teachers, NBC is offering 'The Baxters,' a weekly 15-minute dramatic series, originating in Chicago, dealing with 'difficulties that hedge the average fireside during wartimes.' Following a dramatic-propaganda sketch, there's a straight spiel by Mrs. Eva Grant, editor of the National Parent and Teacher mag. In general, the show seems suitable for a specialized audience.

The premiere stanza Saturday (6) dealt with the problem of juvenile delinquency and suggested that most cases can be solved if grownups will give sympathetic attention to the urchins and their troubles. It was an acceptably written, produced and played show, with the 'moral' made evident in the dramatization and pounded in Mrs. Grant's palaver. *Hobe.*

CEDRIC FOSTER
Commentator
15 Mins.; Sun., 10 p. m.
EMPLOYERS GROUP
WOR-Mutual, New York
(Humphry)

A generous use of strong adjectives and a hushed dramatic delivery are the outstanding qualities displayed by Cedric Foster in his Sunday evening news session for the Employers Group. Foster, who comments on events Monday through Friday (2-2:15 p. m.) via Mutual, replaced John B. Hughes on the Sabbath session.

Heard Sunday (7) he had nothing startling to offer in the way of interpretation or crystal gazing. His presentation, however, moved along smoothly and interestingly. Since the big news of the day was Russia's capture of Kiev, most of his quarter-hour was given over to Soviet developments.

At the beginning of the last five-minute period, Foster put in a plug for the sponsor and mentioned his own years of reporting and news gathering. The commercials, delivered by the announcer, stuck out too conspicuously during this break.

Charles C. Shaw, news editor of KTSA, San Antonio, left his post there to become affiliated with the CBS. He arrives in N. Y. Nov. 8 and will be then sent to CBS's London office.

'FIRST NIGHTER'
Cast: Barbara Luddy, Eric Sagerquist Orch
Writer: Virginia Stafford Lynn
Director: Joseph T. Ainly
30 Mins.; Sun., 6 p.m.
CAMPANA SALES
WOR-Mutual, New York
(Wallace-Ferry-Hanly)

One of the oldest dramatic stanzas on the air, 'First Nighter' returned again Sunday night (7) to Mutual, as hokey and apparently as commercial as ever. It still originates in Chicago for Campana Sales (Solitair cosmetic and Campana balm) and has Barbara Luddy as the femme lead. However, Les Tremaine is in the service, so there are to be various guest male leads. Ed Prentis had the assignment for the opener.

The script for 'First Nighter' is still unabashed syrup, but the corny 'little theatre on Times Square' window-dressing is still surefire atmosphere for mass listeners. However, there's a change in the intro spiel now, the approach to the mythical theatre no longer being by taxi, but (in line with wartime conditions) on foot. Otherwise, everything is about the same, including the insistent commercial copy between the 'acts' and except for the absence of Tremaine's familiar voice and personality, which different leading men can hardly hope to fill.

The show originates in Chicago. *Hobe.*

D'ARTEGA

ALL GIRL ORCHESTRA

Now Working Their First Paramount Picture

Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

Direction: William Morris

Sponsors, Agencies, Producers

"The Innocent Bystander"

A NEW and Fresh Approach in Adult Radio Entertainment

Write to: LOUIS GREENFIELD, Trade Journal Digest, 923 Central Ave., Peekskill, N.Y.

In Kansas City

the Swing is to WHB

THE HUNTING'S GOOD in Kansas City this season, for smart advertisers who use WHB ... Hooper's August-September report, issued October 21, definitely proves "the swing is to WHB" as we enter the fall-winter season with more audience, more sponsors and *more results per advertiser* than ever before. At WHB's low rates, "Your Mutual Friend" is certainly the buy for the Kansas City area! We've some good availabilities left, too: chain break; minute e. t.; 5 or 10-minute shots; quarter-hour strips across the board. Ask for details:

KEY STATION for the KANSAS STATE NETWORK

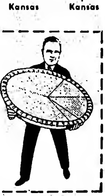
Kansas City, Missouri • Wichita, Kansas • Salina, Kansas • Great Bend, Kansas • Emporia, Kansas

FREE!

DONALD'S THANKSGIVING PIE-CHART!

Let me struggle up to your desk with some nice, fresh, new pie-charts based on Hooper's Summer Survey of Kansas City—charts that show what's what out here in the Middle West nowadays. Just 'phone, wire or write

DON DAVIS



KANSAS CITY • Scarritt Building • HArrison 1161
NEW YORK • 507 5th Avenue • VAnderbilt 6-2550
CHICAGO • 333 North Michigan • CENtral 7980
LOS ANGELES • Security Building • MUtual 6660

TODAY'S HISTORY IS TONIGHT'S DRAMA!

For more than ten years now, WMCA's poignant daily news drama, FIVE STAR FINAL, has presented a stirring picture of world events to New York's anxious millions.

Apart from the pot-pourri of metropolitan radio shows, here is one of the most looked-forward-to, talked-about institutions in this great market. Because night after night, a hard-working group of radio folks unfolds the day's history in fifteen minutes of skilfully written, superbly produced dramatization of last-minute news. *The oldest daily show of its kind in radio!*

More important to you, though, it's an institution advertising-wise. Why not let us tell you about those advertisers who have successfully used FIVE STAR FINAL throughout the past decade. The program is available right now three nights a week and you'll certainly want to know its story. Just ask us or Weed & Company for the lowdown.

wmca
NEW YORK

America's Leading Independent Station

Paley On White-Wheeler Bill

Continued from page 53

into the White-Wheeler bill, so as to give the effect of law to the regulations.

2. Fly declared in favor of equal time rights for all parties in controversial issues on the air.

3. Fly favored a provision to protect local stations from libel suits developing from sponsored broadcasts, particularly those carried over networks.

4. Fly suggested that stations and nets should be required to keep a log of all requests for radio time, and the disposition of the request plus the reasons for such disposition.

5. Fly said that the issue of newspaper-ownership of broadcast stations, now pending before FCC, was really a subject for legislation and should be decided by Congress.

6. Fly urged an amendment to the Communications Act less drastic than revocation of license for such things as false reporting, dummy ownership, etc. He said FCC is loathe to crack down under the extreme penalty now dictated by statute.

7. Wheeler predicted that there will be strong agitation in Washington for Government control of all broadcasting, unless stations improve their program content and operations.

NAB a 'Stooge'

8. Fly lashed NAB as a stooge organization for NBC and CBS, and emphasized that, contrary to claims of the nets, the new web regulations have not put anybody out of business and that the nets are making more money than ever.

9. There was a strong indication from Wheeler that something might be done about the powerful clear channel stations in metropolitan centers, because stations in the wide open rural areas don't have stations nearly as powerful, but must cover much greater geographical areas.

White's announcement that he would offer the substance of the network regulations as an amendment to the bill came last Thursday (4).

'I have worked out some amendments incorporating the substance of the 1941 FCC regulations over the radio industry into law,' White told Fly. 'I may be able to sell them to you.'

'I think you will, sir,' replied Fly. 'm glad to hear that, because the ig networks are apparently suffering the misapprehension that the White-Wheeler bill will repeal the regulations.'

First day's session gave Fly an opportunity to let go with both barrels against NAB with which he frequently feuds. The opening came from Wheeler who asked: 'Are the networks still operating?' Fly asserted they were doing very well and went on:

'When the general cry of ruination and of impracticability of the network regulations went up, that came largely from two sources or, I might say, from two and one-half sources; the two big dominant networks who were making the most extensive use of the monopolistic practices and had the major control over the entire industry—National Broadcasting Co. and Columbia Broadcasting System. Those are the two dominant forces in the effort to tie down all regulations and then they have been served by a stooge organization known as the National Association of Broadcasters.'

'What do you mean by a stooge organization?', queried Senator Charles W. Tobey, Republican of New Hampshire.

'Whenever NBC or Columbia are needled in any way,' retorted Fly, 'then the cry is very apt to come from Neville Miller, NAB president. That has become such a common practice that when they are needled in that way an action from Miller and the NAB is almost a reflex action.

NBC, CBS Dominant

'It is the great power that those two dominant forces have exercised in the industry and because they have built that up under the system by which they had control over the entire industry prior to the time of the regulations. Bear in mind that the two small networks, Mutual and Blue, are not members of the Association.'

'Is it your idea,' asked Tobey, 'that when Neville Miller speaks, it is the voice of the NAB and the skin of CBS and NBC.'

NBC P.A.s Meet

Press heads of NBC in Chicago, Hollywood, and for NBC-managed and owned stations gather today (Wednesday) for a two-day session with John McKay, the network's press director, in New York.

On hand from Chicago is Jack Ryan and, from the Coast, Hal Bock.

Detroit Politicos Charge Stations With Censorship During Campaign

Detroit, Nov. .

Followin the recent heated political campaign here which stirred up racial prejudices in a city which only a few months before had one of the nation's worst riots, several candidates, who went sled-length in their feuding in the close race, have charged radio stations here with censoring their speeches.

The Detroit stations have answered the charge with the statement that at no time did they change the statements which candidates wanted to make, but that they did alter the manner in which they were to be delivered to avoid libel action and to prevent any worse stirring up of the racial agitation which is still volcanic below the surface.

With the press here using no regular strong radio policy, the local stations benefited heavily during the campaign from plenty of front-page spotting of radio credits on speeches. In addition to the daily stories crediting the station location of speeches, the press carried box inserts on Page 1 listing stations an times of the various opponents.

Sponsors Nix Spot E.T.s Pending Classification

Chicago, Nov. 9.

Due to unsettled status of AFRA rates for recordings several spot program and chain break sponsors have cancelled out on scheduled recordings and probably will use live announcers and talent until the situation is clarified.

According to transcription company officials here, the increases in rates will probably move several sponsors from the transcription type of announcement and program to live talent permanently.

according to the latest 5 month C. E. HOOPER

WCPO

now leads all 3 local competing stations in 16 of the 20 half hour periods between 8:00 a.m. 6:00 p.m.

May-Sept. 1943 C. E. HOOPER
HALF HOUR PERIODS—8:00 A.M. to 6:00 P.M.

WCPO	leads in 16 out of 20
Station B	leads in 2 out of 20
Station C	leads in 2 out of 20
Station D	leads in 0 out of 20

represented by THE BRANHAM CO.

The Talk of the Agencies

WCPO

CINCINNATI'S NEWS STATION

NOTE: These figures are exclusive of consideration of the fifth Cincinnati Station, which Station is not competitive to WCPO.

The TEXAS RANGERS now

Selling COUGH SYRUP ON WCAU Philadelphia

. . . also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

Morton Gould's PAVANNE
MILLS MUSIC, INC.

PERSONALITIES
This is Station KWK

*FIVE OUT OF THE SIX "BEST KNOWN" ST. LOUIS RADIO PERSONALITIES ARE ON KWK

ALPHABETICALLY LISTED, THE FIVE ARE:

RAY DADY
DIZZY DEAN
RUSH HUGHES
JOHNNY O'HARA
ED WILSON

*EDW. G. DOODY & COMPANY, RESEARCH ANALYSTS, HAVE JUST COMPILED THEIR FINDINGS IN AN INTERESTING SURVEY.

They made 500 personal interviews. They asked these people to name St. Louis radio personalities. Some named one or two, others as many as ten.

Out of the personalities most often mentioned six led by a very wide margin.

FIVE OUT OF THESE SIX LEADERS ARE KWK PERSONALITIES.

1. **May Kennedy McCord**
   9:45 A.M. Monday through Friday
2. **Ray Dady**
   8:45 A. M. and at Noon Monday through Friday
3. **Dizzy Dean**
   Sports
4. **Ed Wilson**
   8 00 A.M. Monday through Saturday 3 00 to 4:45 P. M. Monday through Saturday
5. **Johnny O'Hara**
   6 05 P M. Monday through Saturday
6. **Carl Hohengarten**
   7:30 P.M. Tuesday and Thursday
7. **Rush Hughes**
   10 00 A M. and 6 15 P.M. Monday through Saturday
8. **Jean Webb**
   7.30 P.M. Tuesday and Thursday
9. **Buddy Heitz**
   7.15 P M. Monday, Wednesday, Friday and 7:30 P.M. Tuesday and Thursday
10. **Rich Hayes**
   7:30 P.M. Tuesday and Thursday
11. **Jack Connors**
   7.30 P. M. Tuesday and Thursday

The above numerical order does not indicate relative popularity of artists in the survey.

ST. LOUIS KWK MUTUAL

CHASE HOTEL

REPRESENTATIVE, PAUL H. RAYMER CO.

RAY DADY GOES COAST-TO-COAST!

SPONSORED BY
GROVE LABORATORIES

ANOTHER FIRST FOR KWK

KWK is now broadcasting the FIRST, daily, commercially-sponsored, coast-to-coast, network show to originate in St. Louis .

Mutual Network is now carrying, coast-to-coast, Ray Dady and his "Sidelights on the News." He broadcasts 1:00 P.M. EWT, Monday through Friday. This is the first origination from St. Louis of a commercially-sponsored, coast-to-coast, daily, network feature.

This national recognition for a KWK personality is further tribute to the policy of giving listeners the very best possible radio entertainment.

Ray Dady has long been considered one of the Middle West's most noted news analysts and we are happy to share him with the nation.

ST. LOUIS KWK MUTUAL
CHASE HOTEL
REPRESENTATIVE, PAUL H. RAYMER CO.

New $75,000 Budget by House Indicates Long Probe of FCC

Washington, Nov. 9.

It looks like a long, dragged out probe of the FCC by the special House investigating committee on the basis of developments last week. The committee, now headed by Rep. Clarence Lea, California Democrat, voted to ask the House for an extra $75,000 to continue its work.

When this was done the original $60,000 had dwindled to $2,000 and that has probably been spent by now. A budget of $60,000, voted when the committee under Rep. Eugene Cox started the probe, lasted almost a year.

No decision has been reached yet as to whether Eugene Garey, Cox-selected general counsel for the committee, will continue in that post under Lea.

Martin Magner, now producing 'Hot Copy' for O'Cedar Corp., may take over the direction of 'Ma Perkins' for the Blackett-Sample-Hummert agency.

School Broadcast Confab Set for Nov. 28-30 in Chi

Chicago, Nov.

The seventh annual School Broadcast Conference with nationally known educational figures participatin in the panel discussions will be held at the Morrison hotel Nov. 28-30.

mong the eakers will be FCC chairman James awrence Fly, Judith Waller, public service director of the NBC central division, Col. Edwar M. Kirby, Radio Branch, War epartment, Dr. Alice Sowers, national vice-president of the Parent-Teachers Association and Col. Hans Christian Adamson of the U. S. Army Air Forces.

Uruguayan Radio In Contrast

Continued from page 51

although they no longer headquarter in Montevideo

In fact, the emphasis is all the other way round now, with the result that many tuners in Argentina, and especially in B. A.—two hours across the river by air and overnight by boat—prefer to dial Montevideo rather than their own strictly spoon-fed home programs.

Once-overing the ruguayan radio picture shows some outstanding characteristics which set it apart from Latin radio in general and make it of special interest in the hemisphere broadcasting picture.

ruguayan radio is strongly pro-democratic. Probably stronger than in any other Latin American republic. Uruguay's leadership in Pan-American progress is really reflected in her radio and its complete freedom to smack at anything that savors of the Axis. Stations must go a little bit easy on their barbs re Argentina's neutrality, but that's not unnatural, considering their closeness and Argentina's overwhelming size as compared with Uruguay.

2. The desire to improve broadcasting if shown the way. And CIAA has done the showin ! Although at opposite poles from the Argentines on things political, there's no doubt that Argentine radio still sets the pattern, since the kind of attractions that the far wealthier B. A. broadcasters can put on are top attention-getters here. Argentine stations represent the chief competish. Broadcasters would like to adopt more U. S. ideas, and DX listeners are probably greater in proportion in the Argentine. But many of the stations still look toward B. A.'s version of things 'norteamericano' rather than going direct to the source because the source is overfar off.

3. Uruguayan radio's progress is remarkable, considering what it's up against. Chief difficulties are still weak equipment and me-finstness.

4. Probably the greatest difficulty in the path of improvement is the lack of sufficient advertising pesos to raise program standards. The cut-throat biz battle means frequent underbidding, and resulting program standards drop.

5. Talent is developing, however, and the freedom allowed, while taken advantage of by some broadcasters, is respected by most.

Government Control

Government control of broadcasting is in the hands of the Departamento de Radi - comunicaciones, headed by Uruguayan Naval Captain Juan Miller. Instead of being under the post office; as in Argentina, the Ministry of National Defense holds the whip hand, but little or no interference is exercised. There's no clamp on wordage, advertising or practically anything else, and not one of the dozens of persons in the trade to whom this writer talked was able to recall a single citation or suspension of any radio station, as contrasted with Argentina's dozen a day.

In fact, it's typical of Uruguayan radio that the ANDEBU (broadcasting association) have themselves been the movers for a federal program to include the following:

A term-license system with a minimum of ten years instead of the present one-year set-up.

Payment of a fixed sum to the federal gov't by each station in lieu of local taxes or duties on imports.

Program control in the hands of the Ministry of Public Instruction and technical control in the hands of the War Department.

Same Comm'l System as U. S.

Uruguayan radio follows the same commercial operation system as in the U. S. Great difference is in the development. There are no ad agencies for radio and stations go out, get their own biz, develop their own programs and do their own collecting.

Advertising is mainly a question of spot announcements, but showmanly programs are en route. Chief local users of air time include such products as the local soaps (Jabon BAO); cooking oils (Optimo and El Torriro with dramatic shows and Mansanari on news); cigarettes (particularly Buff); the mates, etc.

Of the foreign ir-time buyers, Sidney Ross (Sterling products), as elsewhere in Latin America, are the chief customers, with emphasis on their Mejoral aspirin, Phillips Milk of Magnesia, Glostora. Geniol (aspirin) floods the spot announcement picture and Esso Reporter is also strong.

Program popularity more or less lines up like this:

. Radio Teatro. Serial shows are undoubtedly the biggest draw and their partial suppression in Argentina hasn't hurt their popularity here. Like the U. S. soapers, they're heavy on the dramatic, tragic . They're not over many professional actors, most microphone make-believers holding down other jobs as well. The pay is lousy.

2. Local music. The Uruguayan tango is like that of the Argentine. All stations have their own bands, star singers, and when there isn't any live talent, they spin the platters. And plenty.

. News. Uruguayans are even more news conscious than other Latin countries and take as heavy a diet as in the U. S. It's 95% pro-United Nations.

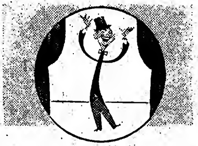
. Local humor. station has its own with current topper, 'Gaucho Magana.'

5. Sports. Some stations concentrate almost exclusively on this.

Pro-democratic content of Uruguayan radio has taken a sharp turn upward in the past year, largely as a result of sparkplugging efforts of Frank Linder, radio field representative of Nelson Rockefeller's Office of the Coordinator of Inter-American Affairs.

WHAT IS TELEVISION?

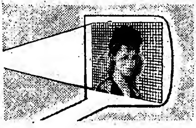
This over-simplified explanation is offered to you who soon will enjoy the full opportunities of television



Here I am again – Little Alec Electron

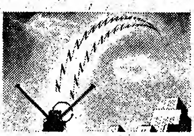
I'm the works in Television—and how!

Here Paulette Goddard* is being televised by a camera with a vacuum tube having a flat surface of tiny particles of an unusual substance. Here we electrons are free. When light hits us, we absorb energy and jump off.



When the light of Paulette's image falls on this surface, we jump with joy, and jump right off! It's really the light that makes us leave; and the stronger the light, on each point of the image, the more of us jump from that point.

Now, this tube has a squad of electrons who check up on us. They act as a Cathode Ray beam, and with it thirty times each second they scan the whole flat surface left to right, top to bottom, as you'd read the page of a book.



These messages, both starting signals and the number of electrons leaving each point, are sent to the television transmitter and pumped into the air. They are instantly intercepted by your antenna and sent into your receiving set.

The radio wave orders are picked up by Grid Sergeants in the Cathode Ray Tube in your receiver. This Cathode Ray Tube, heart of the television set, was commercially developed by DuMont. When these Sergeants get their signals, we electrons get ordered around. As the Sergeants respond to the radio si nal they maneuver us to scan the fluorescent screen in perfect coordination with the electron beam in the camera tube. As directed, they send the same number of us to each point of the screen in your set, as was on each point of the screen in the television camera. Hitting the screen we produce light in proportion to our number.

That's how we put pictures in your television set almost at the instant they are "scanned" in the studio. Those M.P.'s send out thirty complete ones every second. Of course, nobody's eyes work that fast, so the effect is one of continuous motion pictures – or television.

The DuMont Laboratories are awaiting peac to return to commercial television. Then the n ime DuMont will be foremost in both television transmitting and receiving equipment.

DUMONT

Precision Electronics and Television

ALLEN B. DUMONT LABORATORIES, INC., General Offices and Main Plant, 2 Main Avenue, Passaic, N. J. Television Broadcasting Studios and Station W2XWV, 515 Madi n Avenue, New York, N. Y.

* *Soon to appear in Paramount's "Standing Room Only".*

PACIFIC COAST PROGRAM NOTES

Safeway Stores are first. Who's going to be next?

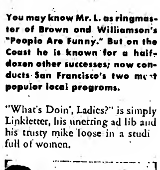
As the first advertising for its Busy Baker soda crackers, Safeway has purchased the first three quarter-hour participations in Pacific Blue's "What's Doin', Ladies?"

Safeway thereby staked the first claim in the program Pacific Blue created last April as a successor to its successful but sold-out "Breakfast at Sardi's."

Like "Sardi's," "What's Doin'" pivots on a personality. A husky, handsome guy named Art Linkletter. Picture due north.

You may know Mr. L. as ringmaster of Brown and Williamson's "People Are Funny." But on the Coast he is known for a half-dozen other successes; now conducts San Francisco's two most popular local programs.

"What's Doin', Ladies?" is simply Linkletter, his unerring ad lib and his trusty mike loose in a studi full of women.



The program's loaded with gi cracks—quizzes, contests, prizes, interviews, celebrities — everything that adds up to a gay party. There's even a beauty expert who turns up weekly to redesign the plain and plumpish.

In five months this program *tripled* Pacific Blue's hold on the 2:00-2:3 P.M. audience where only one Coast network offers any commercial opposition.

Better get a presentation from Blue Spot Sales or the

PACIFIC BLUE NETWORK

What AFM Could Collect

Indication of what the per-record royalty payments to the unions would have been if the newly signed Decca contract had been in force in 1942 was pointed out by Ralph Colin, Columbia Recording Co. attorney, during the War Labor Board hearing last Wednesday (3). Colin said that Harry James' 'Moonlight Becomes You' and 'I've Heard That Song Before,' disc which sold 1,118,093 copies between time of release in Dec., '42, and tabulation Sept. 30, '43, would have netted the union $5.590 at the royalty rate of ½c on 50c. Benny Goodman's 'Why Don't You Do Right' sold 686,983 copies, and would have given the union $3,419.

Colin stated that the James disc cost $600 in musicians' fees for both sides, and the Goodman pressing $400. According to overall reckoning, attorneys for RCA-Victor and CRC concluded that RCA would have paid the union $280,000 and CRC $200,000 in royalties, if contracts had been in force during 1942. [Decca's contribution would have been about $170,000, so that the total accruing to the AFM from all sources (including indies and transcriptions) would have approximated $750,000, considerably below the union's announced expectancy of millions. Last year ('42) was a peak year in sales, too. Disc men estimated when Decca signed with Petrillo that the latter's take wouldn't be higher than $500,000, but these forecasts didn't allow for returns from independents and transcriptions and they were based on wartime production. When the world battle subsides the AFM can probably collect two, three and more times as much, if Columbia and Victor accept the Decca-AFM terms. Postwar disc business expected to boom. To what extent is anybody's guess.]

Operating Costs Out-Pace Rising Band Prices, Thus Cutting Profits

Operating costs have more than equalized the substantial increase in selling prices since Pearl Harbor. Though the band business is encountering an unprecedented boom, individual leaders' profits will be considerably lower this year. This is aside from taxes, which will lop off a sizable portion of whatever cash that manages to survive.

It's estimated by leaders, managers and bookers that prices have jumped an average 25% since the Japs went lookin for a headache. However, at same time operating costs have sneaked through on the rail and jumped 30% to 35%. For the top b.o. earners this means nothing more than a decrease in substantial profits, which would go out anyway in taxes, but for the smaller bands operating on a close mar in it's a death-blow and makes it quite clear why so many lower level maestros have disbanded recently.

It also explains why so few new bands have been constructed lately. With the business crying for talent of almost any calibre and style, there hasn't been more than three or four completely new organizations put together during the past six months. Those that have been born are finding it just as much of a struggle as in pre-war days, when leaders ran deeply into the red before getting on solid footing.

An idea of the times is in the recent experience of one new outfit, which drew $1,400 for a week of one-nighters. This is more than 25% higher than it would have been worth pre-war—but the fly in that gravy was a $1,800 nut for the seven days.

AFM SKEDS NATIONAL CONFAB FOR '44 IN CHI

Chicago, Nov.

American Federation of Musicians has already scheduled a national convention for next summer. It will take place at the Palmer House here, beginning May 29.

AFM cancelled its annual get-together this year, due to transportation and accommodation difficulties. It was originally scheduled for Jacksonville, Fla.; changed later to Chicago, a more central point, and then blue-pencilled entirely at the request of the Office of Defense Transportation.

Barnet Ribs, Singer Counters and Is Fired

Charlie Barnet and his vocalist, Virginia Maxey, crossed swords during a performance at Fay's, Philadelphia, last week and he fired the singer on the spot; she was out of the house before the band got off the stage. Tiff came as a result of constant ribbing of Miss Maxey by Barnet, which chafed her to the point where she made an uncomplimentary remark about the band to the house manager as she came offstage after her song stint.

Henry Durst, Barnet's manager, heard the remark and informed Barnet. Leader came offstage during an act interlude and gave her notice and ordered Durst to pay her off immediately.

That's Barnet's version of the affair. Miss Maxey couldn't be reached for comment.

Spitalny Glamorized

Phil Spitalny's 'Hour of Charm' all-femme orch is feature-storied in the American Magazine's December issue. Mag hit the newsstands Friday (5).

Color photos of the gals are used to dress up the article.

Negro Jivesters Turn to Pops

Some of the topflight Negro bandleaders have been easing toward a more commercial musical style for their bands lately, a move totally unexpected in view of the past performance that has adhered strictly to a jump groove. Lionel Hampton and Count Basie's orchestras are examples of the trend, and other colored outfits are following their example.

Hampton, who opened recently at the new Famous Door, N. Y., and Basie, who debuted Friday (5) at the Lincoln hotel, N. Y., both are doing the outstanding pop tunes of the day in addition to their jump material.

Their loyalty to a hot groove has been the barrier preventing Negro bands from playing numerous jobs. It still acts in the same way in the cases of some white bands, but the latter are few. Virtually all ofay outfits are today flexible enough to tackle almost any tempo. This was not true in the early days of the swing era, when many white bands could outblast Negro combos and never thought much of ballads until changing public taste forced band buyers to shy away from the one-groove organization.

RUSS MORGAN, MCA IN BOOKING DISPUTE

Russ Morgan and Music Corp. of America in N. Y. were in a hot squabble late last week over the leader's refusal to play the Palace, Columbus. MCA claims that Morgan confirmed the three-day stand, starting yesterday (Tuesday), but held up signing contracts; early last week he informed the agency that the week's vacation he was on would be extended to 10 days and that his next booking would begin at the Palace, Cleveland, Friday (12).

In a spot because it had no substitute for the Columbus house, MCA scurried around and filled the bill there with vaude acts.

Morgan has been mentioned as a possible successor to Abe Lyman at the Essex House, N. Y., and for a stretch at Frank Dailey's Terrace Room, Newark. Lyman opens the Essex Nov. 19.

Coast Ballroom Burns

Los Angeles, Nov.

Fire destroyed Casino Ballroom at Ocean Park, causing damage estimated at $60,000.

Concrete and steel building was operated by Birnie Cohen.

Brandwynne Clipped

Detroit, Nov. 9.

A sneakthief here clipped Nat Brandwynne, orchestra leader, of $640. The maestro reported to police that the thief evidently slipped into his room in the Hotel Statler and slipped out with the wallet removed from his coat.

He told police that while it was a sizeable chunk of money, he was equally concerned about valuable papers in his wallet, such as contracts and Selective Service cards.

Oberstein Signs AFM Disc Deal

Eli Oberstein, who was in hot water several times this year with the American Federation of Musicians in N. Y. local 802, which unsuccessfully sought to prove he was making new recordings in violation of the disc ban, was given a license to record last week. Oberstein signed a contract with the AFM in behalf of his Classic Record Co. (Hit label) and will begin recording immediately. He agreed to the revised contract approved by the War Labor Board last week.

Since receiving his signed license Wednesday (3), Oberstein has been on the prowl for bands to record. Before the ban he had such outfits as Ray McKinley's (he's now in the Army), Ina Ray Hutton and others. His signing at this time, when the AFM and Columbia and Victor are still at odds, can bring to Oberstein a list of bands that would give his comparatively new firm a strong shove forward. Even if Columbia and Victor eventually settle with the AFM and join Decca in resuming production, these companies cannot devote too much time to younger bands now comparatively unimportant at the b.o. This attitude, which none of the majors can help because of the manpower and materials shortages, is bound to throw a lot of the younger leaders toward indie recorders.

Capitol signed with the AFM weeks ago. It already has discs on the market and during the past couple weeks has been active in signing new bands. One of the latest is Stan Kenton, now on the Bob Hope show, with whom Decca made several sides before the controversy. Capitol also has Bobby Sherwood, whom it will record in N. Y. next week.

BG, in Cap 'n' Gown, As Clarinet Professor At Julliard School, N. Y.

Benny Goodman bowed in as an instructor of music at the Institute of Musical Art, a division of the Julliard School of Music, N. Y., Wednesday (3). Goodman will conduct a series of five discussions and criticism classes on the clarinet's place in swing and the classics, the technique of the instrument, improvisations and the theory and application in both media. Classes are held weekly every Wednesday from Nov. 3 to Dec.

The course was a joint inspiration on the part of Goodman and George Wedge, dean of the school. They felt that there was a meeting ground for swing and the classics, and that, since the two had never been linked by anybody proficient in both fields, the time was ripe for such an attempt. As Goodman explained, 'There must be something in jazz if so many people go for it and it has flourished the way it has.' He also feels that one must be well grounded in the classics in order to be tops in the swing field.

At the initial session, Goodman, the jive-bomber, was nervous and ill at ease in the scholarly atmosphere of the Institute's auditorium. Some of his nervousness was due to presence of newsreel cameramen, who constantly interrupted the proceedings in order to obtain the shots they wanted. The keynote of the class was informality.

Goodman first analyzed mouthpieces and reeds and then progressed to a discussion of the relationship between swing and the classics. He illustrated his points with selections on the clarinet. He demonstrated the similarity in technique and runs in such combinations as 'Henderson's Stomp' and the first movement of the Mozart concerto for clarinet, 'Honeysuckle Rose' and the Debussy Rhapsody for clarinet and orchestra and 'Body and Soul' with the Andante from the Mozart Quintet for strings and clarinet. After a few students had tried some of the classical pieces the class broke up with the next session scheduled to consider the niceties of tone on the clarinet.

The class was composed of 15 clarinet students and 25 enrolled auditors. The students paid a tuition fee of $25 for the course, while the auditors were dunned for $15.

RCA-Col. Peace with Petrillo Hoped by End of Week; WLB Hearings and Wrangling Continue

Griff Williams 1-A; Chi Return Indefnite

Chicago, Nov. 9.

When Griff Williams takes his orchestra out of the Empire Room of the Palmer House next January for several weeks of one-nighters and theatre dates, there is a strong possibility that he will not return, at least for some time. Originally Williams planned a 12-week tour, during Hildegarde's engagement in the room, and has since requested a further leave of absence to extend his tour.

Although married and the father of two children, he may be called for the armed services, in the meantime, being in class 1A.

James' Induction Test Due Dec. 12

Harry James takes his induction physical in Hollywood Dec. 12 according to reports in N. Y. James was placed in 1-A by his Beaumont, Tex., local draft board following his marriage earlier this year to Betty Grable. This has been consistently denied by his business associates, however, but never by James.

James, in California since the middle of last summer working on Metro films, will not be back in N. Y. until next spring, dependent, of course, on how he fares at the induction center. He is scheduled to reopen the Astor hotel Roof, N. Y., next May. Meanwhile, he is readying to move into a house he has bought in Hollywood formerly owned by comedian Bert Lahr.

DISC COS.' PROFITS UP DESPITE PETRILLO BAN

Profits of the major recording companies continues to increase, despite the difficulties they have been working under since the start of the war and the AFM's disc ban more than a year ago. Decca Records last week issued a profits statement for the nine months ending Sept. 30 that jumps the earnings of its outstanding capital stock to equal $1.75 a share, compared to the $1.43 earned during the same period last year. Company's net profit, after $778,286 for estimated income and excess profits taxes, reached $679,676, against the $554,992 pyramided during the like period of '42.

There are 388,325 shares of Decca capital stock outstanding. On these the company's Board of Directors declared an extra dividend of 40c, in addition to the regular quarterly payoff of 25c per share.

This increase in earnings is undoubtedly duplicated by the other majors, Columbia and Victor. Columbia's royalty payments to leaders for the first half of this year were much higher than any previous six months.

Raymond Scott Gets N. Y. Capitol Booking

Raymond Scott's CBS orchestra has been booked into the Capitol, N. Y., for two weeks with options for two more, opening Dec. 2 or 9. He will use 19 men, which is the instrumentation of network outfit minus its 10-string section. It's said the band will draw $6,500 weekly at the Capitol.

Date is Scott's first at the Cap. He has played the Roxy, but with only a small band of six pieces, and before that the Strand with a full-size crew.

While the American Federation of Musicians and the RCA and Columbia recording groups continued their wrangling on technicalities before a panel of the War Labor Board yesterday (Tuesday), a feeling prevailed among the top officials of the CBS and RCA-NBC organizations that James C. Petrillo, AFM chief, and David Sarnoff and William S. Paley, heads of RCA and CBS, respectively, would seek a compromise agreement before the end of the current week. The meetings with Petrillo were temporarily shelved because of Paley's absence in Washington. Paley is slated to leave this weekend for his OWI post abroad.

Thursday (4) and Friday's (5) proceedings were dominated by confabs of Sarnoff, Paley, Petrillo, their lawyers and the WLB panel in the office of Arthur S. Meyer, chairman of the panel. Thursday's meeting was a closed session lasting approximately three hours. Sarnoff later told the press that 'Neither side has yielded what it feels its position to be.' Another party present at the meeting stated that 'we were gettin nowhere fast, when someone suggested that if the three principals got together alone maybe they could work out something, without the lawyers tying them up in technicalities.'

It was learned that the suggestion for the private meeting came from Paley and Sarnoff. This was held in Petrillo's office late Friday afternoon. In contrast to Thursday's session, it lasted an hour. Sarnoff, acting as spokesman, later stated that:

'We had a friendly meeting. We have been discussing our mutual problems. We feel that progress is being made. We have arrived at no agreement as yet, except that we have agreed to meet again and continue our discussions next week. We are trying to find a solution rather than a battle.'

Sarnoff parried the question if the discussions on the recording situation had any bearing on expiration of AFM's network contract Feb. 1, with the reply, 'I said we discussed our mutual problems.'

When the web officials left, Petrillo said: 'They are doing their best to try and meet the situation. There was no belligerent attitude. They are all right. They have their problems the same as we have. We learned about each others problems.'

Meanwhile, back in the WLB hearing room attorneys for both sides tried to convince the panel of the other parties' bad faith, lukewarm patriotism, selfishness and lack of social responsibility. Airing of charges and counter-charge was temporarily interrupted Friday (5) by Ralph Colin, counsel for CBS and the Columbia Broadcasting Corp., to clear up what he considered misconceptions on Sarnoff's and Paley's stand on the statement issued by the Music Steering Committee of the NAB re royalties and the direct payment to the union principle.

'Sarnoff and Paley stated,' Colin pointed out, 'that they recognized the existence of possible equities in the record companies and in others to

(Continued on page 82)

'42 Statistics

A combined total of 130,000,000 pressings were made by RCA-Victor, Columbia Recording Co. and Decca Record Co. between Jan. 1, 1942-Jan. 1, 1943. This was revealed by spokesmen for RCA-Victor and CRC, during last Friday's (5) session of the War Labor Board hearing involving the AFM.

A statistical breakdown further disclosed that RCA-Victor's output was 56,000,000, CRC's 39,000,000 and Decca's 35,000,000. Joseph A. Padway, AFM counsel, had previously claimed that given the men and material Decca could press 75,000,000 discs this year. To which Edward Wallerstein, CRC prexy, replied that as conditions actually stand, Decca probably couldn't do better than 15,000,000. (This estimate of Decca's capacity by Wallerstein indicates that '43's sales by all companies will be close to the 75,000,000 to 90,000,000 estimate made by disc execs for 'Variety' several months ago.)

Fields-'Macs' Terrif $56,000, N.Y., Hallet Nice 28G, Hub, Gray 20G, Pitt.

(Estimates for This Week)

D'Artega, Los Angeles (Orpheum; 2,200; 40-75)—Plus 'Nearly Eighteen' (Mono). All-girl combo not being helped much by picture, and thin $16,000 is in prospect. Way off from last stanza.

Sonny Dunham, Louisville (National; 2,400; 40-65)—With 'Shantytown' (ep). Healthy $16,000, pick-up over recent sessions.

Duke Ellington, New York (Capitol; 4,820; 35-$1.10)—With Lena Horne, in person, and 'Phantom of Opera' (U). Currently in fourth and final week, gross looks a very strong $60,000 or close, stageshow and 'Opera' having been a swell b.o. combination.

Shep Fields, New York (Strand; 2,756; 35-$1.10)—With Merry Macs on stage and 'Princess O'Rourke' (WB). Fields and Merry Macs credited importantly in support of film in getting $56,000 or over this week, first for the show, terrific take here.

Jan Garber, Philadelphia (Earle; 2,768; 35-85)—With 'Hi Diddle' (UA), and Guy 'ibbee, on stage. Fair $17,500.

Glen Gray, Pittsburgh (Stanley; 3,800; 30-75)—With 'Tartu' (M-G). Will get around $20,000, all right but not quite what house expected with resumption of stage shows after three weeks of straight pix.

Mal Hallet, Boston (RKO Boston; 3,200; 44-99)—Plus Ann Corio, Bob Williams, others, on stage, and 'Paris After Dark' (20th). Mal Hallet, an old-timer in these precincts, drawing his share of nice $28,000.

Johnny Long, Providence (Metropolitan; 3,200; 36-59)—With 'Saint Meets Tiger' (Rep). Fine $7,500 on three-day weekend.

Clyde Lucas, Passaic (Central; .-75; 50-99)—With Cliff Edwards, al herman, Berry Bros. on stage, plus 'Holmes Faces Death' (U). Combo of band, acts and pic helping layout to $16,000, good for opening week because house opened cold, hence advance bally was impossible.

Jimmie Lunceford, Cleveland (Palace; 3,700; 35-55)—Plus 'Fired Wife' (U). Nice $25,000 for rebound after storm in current week.

Hal McIntyre, Newark (Adams; 1,950; 35-99)—With 'Tornado' (Par), and Borah Minevitch's Harmonica Rascals, others, on stage. Favorable $17,000 or thereabouts.

Tony Pastor, New York (Paramount; 3,664; 35-$1.10)—With Ink Spots and 'True to Life' (Par). Wound up highly profitable four-week run last night (Tuesday), final frame being $45,000, stout.

Louis Prima, San Francisco (Golden Gate; 2,850; 55-75)—With 'Lady Takes Chance' (RKO), others, on stage. Giant $35,000.

Tommy Tucker, New York (Roxy; 5,886; 55-$1.10)—With Danny Kaye, others, in person, and 'Rosie O'Grady' (20th). Combined pull of stagebill and picture accounted for exceptionally fine $93,000 on third week ended last night (Tuesday). Holds a fourth.

Marsala to Albany

Joe Marsala's reorganized band resumes the big band policy at the Kenmore hotel, Albany. It opens there tomorrow (Thursday) for four weeks and follows with a stretch at Tune-Town Ballroom, St. Louis.

Kenmore hasn't used big bands in onths.

Chris Cross and orchestra at Jack Dempsey's Broadway Restaurant, N. Y., signed by Paramount to make a series of shorts featuring their original comedy numbers, including 'I Want to Be a Fireman' and 'The Air Raid Warden.'

Morton Gould's
PAVANNE
MILLS MUSIC INC.

If It's in
'TUNE-DEX'
It's An Important Tune!

Miller's App. Op.

Charlie Miller, MCA v.p., has been forced to prolong his stay at the Fifth Avenue hospital, N. Y., the result of complications which followed an appendectomy. Another on the MCA casualty list is Mrs. Jack (Miriam) Bertell, wife of another MCA v.p.

Mrs. Bertell is at Knickerbocker hospital recovering from a thyroid operation.

LINCOLN, N. Y., GOES TO MON.-OFF POLICY

Lincoln hotel, N. Y., switched to a Sunday night on, Monday off policy just two days before Count Basie's opening there Friday (5). Previously the spot was a Sunday layoff job. This change leaves the New Yorker hotel and the Park Central hotel as the only major N. Y. band spots clinging to the pre-war policy of Sundays off. New Yorker has Benny Goodman and P. C. Bobby Sherwood.

Strong play N. Y. is getting over weekends from natives and out-of-towners flushed with war-production cash induced most of the band spots to shift to Sundays on, Mondays off. Tommy Dorsey recently began a similar policy at the Pennsylvania hotel, but that move was partially to allow him to do Coca-Cola broadcasts on Mondays, salary for which helps his still expensive band to just about break even while on location. Without the soft-drink programs, Dorsey would lose money.

Ellington's Concerts As Annual Booking

The concert tour Duke Ellington's orchestra is booked for following its closing at the Capitol theatre, N. Y., will become an annual thing with that band. Ellington will demonstrate his stuff in most of the key city auditoriums in the east during the next couple months, and the reaction to the idea is so good that it's planned to duplicate it once a year. Band is booked in Pittsburgh, Washington, Boston, Chicago, N. Y., and other dates are pending. Chicago date is Dec. 19 at the Civic Opera; N. Y. one is Dec. 11 at Carnegie Hall.

Concert appearances are deemed better than selling the band on one-nighters for various reasons. Not only is the money considerably better, but the local exploitation derived from each is deemed invaluable. Leader's Carnegie Hall, N. Y., date earlier this year is credited with greatly enhancing the b.o. value of the outfit, due to the tremendous publicity it drew. Band is being sold on these dates on $2,500 guarantees against 50% of the gross.

On the Upbeat

Duke Ellington orchestra, after being committed to a transcription contract with Standard Radio, secured a release last week and went over to World Broadcasting, Decca affiliate.

David Revera replaces Benny Payne at piano with Cab Calloway's band. Payne was inducted.

Billy Eckstein, former vocalist with Earl Hines, now a soloist, will be screen-tested today (Wednesday) in N. Y. by 20th-Fox.

Jack Egan, former manager of Alvino Rey, has been jumped from Chief Petty Officer rating to Warrant Officer. He's in the Coast Guard, stationed in Washington.

D'Artega and his 20-girl orchestra will appear in 'You Can't Ration Love' at Paramount.

Jan Savitt opens two-week engagement Saturday (13) at Vogue Terrace, Pittsburgh, replacing the Richard Himber outfit.

Ella Fitzgerald now wor ing with Bernard Addison, former guitarist with the Mills Bros., and Ace Harris, pianist who played with the Ink Spots. Now playing Howard, Washington.

Freddie Slack's musical crew to play in 'Seven Days Ashore' at RKO.

British Best Sellers

(Week Ending Oct. 14, 1943)

Comin' in on Wing	F-D-H
Silver Wings	Dash
You'll Never Know	Chappell
Blue of Evening	C. C.
If You Please	Victoria
Johnny Zero	C. C.
In My Arms	Feldman
My Blue Eyes	Southern
Put Arms Around Me	F-D-H
All Our Tomorrows	C. C.
Fool With Dream	Keith, Prowse
All or Nothing	Maurice

Horace Heidt Aims To Retire in Time to Run Bands and Ballrooms

Hollywood.

Editor, 'Variety':

Regarding my acquiring ballrooms, it is true. However, during boom conditions owners are attempting to sell on present income, making it hard to arrive at an equitable deal. That is the reason these deals are hanging fire. I will let you know about them as soon as they are definitely closed.

In the next two or three years I plan to turn my present band over to one of its outstanding members, and become its personal manager. When that time comes, I should like to have built up another phase of show business to step into myself—ballrooms. It had been planned at one time to turn my present band over to Frankie Carle, that is the reason of the equal billing for the past two years. However, Frankie feels the time is ripe to step out right now and naturally, I am for anything he wishes to do. He is a marvelous fellow, a great artist, and I will do everything possible to help him. In fact, his first booking might possibly be at my Trianon Ballroom in Los Angeles.

Buzz Adlam, present arranger and musical conductor, former stock arranger for Irving Mills, and now considered one of the two best arrangers in America, might be groomed for this spot. After 23 years as a bandleader, I would like to leave the actual bandleading while still possessing a good organization, and be able to help those proteges of mine by becoming their personal manager—and at the same time have places for them to play. In situations where the present deals are too high, I plan to build.

Horace Heidt.

Band Bookings

Richard Himber, Nov. 19, week, Shubert theatre, Cincinnati; Dec. 9, week, RKO Boston.

Charlie Barnet, Nov. 19, week, Orpheum theatre, Omaha; 25-28, Capitol theatre, Des Moines; 30-Dec. 2, Joliet theatre, Rock Island, Ill.; Dec. 3, Palace theatre, Fort Wayne; 10, week, Riverside theatre, Milwaukee; 17, week, Stanley theatre, Pittsburgh; 24-26, State theatre, Hartford; 31, Strand theatre, N. Y.

Benny Goodman, Dec. 16, Hipp theatre, Baltimore; 24, week, Earle theatre, Philadelphia; 31, week, Stanley theatre, Pittsburgh.

Tommy Tucker, Nov. 18, week, Adams theatre, Newark; 25-28, Met theatre, Providence; 30-Dec. 2, Empire theatre, Fall River; Dec. 3-5, State theatre, Hartford; Dec. 10, Frank Dailey's Terrace Room, Newark.

Jan Savitt, Nov. 13, two weeks, Vogue Terrace, McKeesport, Pa.

Russ Morgan, Nov. 12, week, Palace, Cleveland; 19, week, Michigan theatre, Detroit; Dec. 3, week, Shubert theatre Cincinnati.

Ted Flo-Rito, Nov. 19-21, State theatre, Hartford; 25, week, RKO Boston; Dec. 2, week, Adams theatre, Newark.

Bobby Sherwood, Dec. 3, week, Apollo theatre, N. Y.; 13, four weeks, Flagler Gardens Restaurant, Miami.

Mal Hallet, Nov. 25, Adams theatre, Newark.

Louis Prima, Dec. 10, week, Orpheum theatre, Omaha.

Charlie Spivak, Dec. 3, week, Chicago theatre, Chicago; 10, week, Palace theatre, Cleveland; 17-18, Metropolitan Ballroom, Philadelphia; 19, indef., Pennsylvania hotel, N. Y.

Carl Ravazza, Nov. 17, Legion, Clinton, Ia.; 19-25, Oriental theatre, Chicago; 26-Dec. 2, Riverside theatre, Milwaukee; 16, eight weeks, Roosevelt hotel, New Orleans.

Bea Booze, Decca Record best-seller, well accompany Louis Armstrong's band on forthcoming one-nighter tour.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	21	1,325	30,250
Lani McIntire*	Lexington (300; 75c-$1.50)	91	2,150	163,400
Benny Goodman	New Yorker (400; $1-$1.50)	4	2,700	11,700
Tommy Dorsey	Pennsylvania (500; $1-$1.50)	5	3,450	16,650
Leo Reisman	Waldorf (550; $1-$2)	5	3,125	16,225
Count Basie	Lincoln (275; $1-$1.50)	0	†1,200	1,200
Guy Lombardo	Roosevelt (400; $1-$1.50)	5	2,400	12,725
Vaughn Monroe	Commodore (400; $1-$1.50)	5	1,950	11,375

* *Asterisks indicate supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Frank Sinatra and Volkoff and Milada.*
† *3 days.*

Los Angeles

Freddy Martin (Ambassador; ; $1-$1.50). Unwaverin tomary count of 4,200.

Frankie Masters (Biltmore; 900; $1-$1.50). Just under 4,000 tabs. Packing room on weekends.

Location Jobs, Not in Hotels

(Los Angeles)

Les Brown (Palladium B, Hollywood, third week). Keeping the brisk pace he started and hovering around the 24,000 mark.

Bob Chester (Trianon B, Southgate, sixth week). Climbing well past the 7,000 mark.

Alvino Rey (Casa Manana B, Culver City, 10th week). night trick here and the count won't go beyond 3,300.

Phil Harris (Slapsy Maxie's N, Los Angeles, first week). Backed up by strong floor show. Should level off at around 5,000, near capacity biz.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Pistol Packin' Mama (14) (Morris)	At Dexter	
	Crosby-Andrews	
2. Sunday, Monday, Always (12) (Mayfair)	Bing Crosby	
	Frank Sinatra	
3. People Will Say (7) (Crawford)	Bing Crosby	Decca
	Frank Sinatr	Columbia
4. Paper Doll (22) (Mills)	Mills Bros.	Decca
5. Put Arms Around Me (12) (way)	Dick Kuhn	Decca
	Dick Haymes	Decca
6. Beautiful Morning (4) (Crawford)	Bing Crosby	Decca
	Frank Sinatra	Columbia
7. If You Please (2) (Famous)	Frank Sanatra	Columbia
	Bing Crosby	Decca
8. Blue Evening (17) (Shapiro)	Sinatra-T. Dorsey	
9. You'll Never Know (21) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia
10. Goodbye Sue (15) (Jewel)	Perry Como	Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity)

I Never Mention Your Name (Berlin)	Dick Haymes	Decca
Dig Down Deep (5) (Yankee)	Tommy Dorsey	Victor
Heard You Cried (9) (CP)	Harry James	
In My Arms (15) (Saunders)	Dick Haymes	
Victory Polka (Chappell)	Crosby-Andrews	
Blue Rain (Melrose)	Glenn Miller	
For First Time (Shapiro)	Glen Gray	

South American Bestsellers

Buenos Aires, Oct. 26.

With additional recording entries added, ' ime Goes By' continued to hold top place among local best-selling discs during the past month. Several local numbers also pushed into top spots. Following top 10 are based on sales in Argentina and other Latin American countries.

As Time Goes By	Carrol Gibbons	Odeon
	Eduardo Armani	Victor
	Ray Ventura	Odeon
	Rudy Vallee	Victor
	Savoy Orphans	Columbia
	Hamilton Varela	Odeon
Cada Vez que me Recuerdea	Anibal Troilo	Victor
	Francisco Canaro	Odeon
	Libertad Lamarque	Victor
Heard Song Before	Santa Paula	Odeon
	Eduardo Armani	Victor
Maruschka	Ray Ventura	Odeon
	Feliciano Brunelli	Victor
	Enrico Rodri uez	Odeon
Dearly	Alvino Rey	Victor
	Benny Goodman	Columbia
	Xavier Cugat	Odeon
	Fred Astaire	Columbia
Sonar y Nada Mas	Francisco Canaro	Odeon
	Anibal Troilo	Victor
ien Paga	Juan Jose Padilla	Victor
	Ray Ventura	Odeon
	Feliciano Brunelli	Victor
	Carmen Amaya	Odeon
	Angelillo	Victor
	Francisco Canaro	Odeon
	Libertad Lamarque	ictor
	Francisco Canaro	Odeon
	Anibal Troilo	Victor
Chiu Chiu	Los Nativos	Victor
	Xavier Cugat	Columbia
	Pedro Vargas	Victor
Tango Brujo	Juan D'Arienzo	Victor
	Francisco Canaro	Odeon
	Hugo del Carril	Victor

Inside Stuff—Music

Artie Schwartz and Frank Loesser, the songwriter, now in tha service, who are partnered in Pacific Coast Music, sent Paul Whiteman some pipe cleaners, rather difficult to get nowadays. The maestro sent back a note of thanks, whereupon the music men sent back a gag recording dialog to the effect. 'Well, now that Whiteman is in debt to us he'll just have to plug our songs.' etc. Schwartz and Loesser reeled off a flock of titles. Incidentally, Whiteman is responsible for starting their 'In My Arms' to hitdom.

The War Production Board has so modified its L-120 order as to permit the use of 85-lb. paper stock (coated on one side) for the cover of sheet music and the use of 70-lb. machine finish stock for inserts.

Under the original order covers were limited to 60-lb. stock and the Music Publishers Protective Association pointed out to the board that the use of such light paper would make the display of sheet music difficult in the average music rack.

Only new tune from Rodgers and Hart's 'Connecticut Yankee' being published by Harms, Inc., which published the original score, is 'Can't You Do a Friend a Favor?'. Pair did six new tunes for the show. 'My Heart Stood Still' and 'Thou Swell,' standards from the original version of the show, and 'Friend' are set for discing by Guy Lombardo for Decca next week. Remaining five new tunes will not be published, for songs are strictly show material.

Mercer, Buddy DeSylva, Wallichs Reported to Be Planning New Music Firm

Hollywood, Nov.

Johnny Mercer is returning to the music publishing business in the near future, probably in partnership with Buddy DeSylva and Glenn Wallichs, co-owners with him of Capitol Records. Mercer is in the throes of setting up the new venture; Mickey Goldsen, former executive of Leeds Music Co., in N. Y., is here currently to iron out a deal to become boss of the firm, with offices in N. Y.

Mercer, a songwriter and a radio actor this past summer with a program titled 'Music Shop' in Bob Hope's time and backed by Pepsodent, was in the music biz for a while with uddy. Morris (Mercer-Morris), but sold out. He went into the Capitol Records venture with DeSylva, Paramount Pictures executive producer, and Wallichs, Hollywood music store-owner, almost two years ago.

MPPA, LOCAL 802, N. Y., SIGNATURE NEW PACT

Walter Douglas, chairman of the Music Publishers Protective Association, and William Feinberg, secretary of the New York Musicians Union (local 802), last week exchanged signatures on a year's agreement covering the employment of arrangers, copyists and proofreaders, after receiving approval of increases involved in the pact from the War Labor board. The contract is retroactive to Aug. 16, 1943.

The increase amounts to 10% on all minimum scales and does not apply to those freelance arrangers who operate by special assignments.

Weinstein a Music Pub

Harry Weinstein, former band manager, has gone into the music publishing business.

He joined Johnny Brooks and Eddie DeLange as partners in Cloud Publications, N. Y., the Brooks-DeLange firm name. This, however, will probably be changed for a new tag shortly.

WJZ Bans 'Pistol' Disc

WJZ, N. Y., has banned the use of the Bing Crosby-Andrews Sisters recording of 'Pistol Packin' Mama' on its all-night disc program, called 'Say It With Music.' Line in the lyric which goes 'drinking beer in a cabaret' is objectionable. NBC has also barred the disc.

Most singers and band vocalists use the revised version of the line, changing it to 'Singing Songs in a Cabaret.' Decca cut the original version.

NEBRASKA CT. RULES ASCAP A LOCAL TRUST

Omaha, Nov.

ASCAP was declared a 'local monopoly' by the Nebraska superior court in a decision handed down last week in the suit brought against the Society by WOW, Omaha, and Joe Malec, head of the Tavern Owners Association of Omaha about a year and a half ago. ASCAP had contended that the state court had no jurisdiction over the Society's business, but the tribunal overruled this argument and ordered ASCAP counsel to file a defense in the near future.

The station and the tavern association had filed the litigation under the state monopoly law.

MOT Filming Short On 'Music In the U. S.'

March of Time film division is shooting 'Music in the U.S.' theme being America is the home of music today. Under supervision of Dick de Rochemont, M.O.T.'s production head, two crews have been working for couple of weeks on script, with deadline set for Nov. 15.

Shots range from long-hair sequence with various symph orchs, to boogie woogie and comment on big biz being done today by pop publishers. Film is tentatively set for Dec. 2 release. Success of M.O.T.'s recent 'Show Business at War' reel cued present filming on music.

Gitz Rice, writer of 'Pal o' Mine,' has joined the standard professional staff of Mills Music, Inc.

15 Best Song Sellers

(Week Ending Nov. 6)

aper Doll	Marks
'istol Packin' Mama	Mayfair
Either Too Young	Witmark
People Will Say	Crawford
Sun., Mon. or . 'ways'	Mayfair
White Christmas	Berlin
Victory Polka	hapopell
Put Your Arms,	'way
Say a Prayer	Southern
Beautiful Morning	Crawford
Wait for Me, Mary	Remick
I Heard You Cried	CP
How Sweet You Ar	Remick
In My Arms	Saunders
If You Please	Famous

'Paper Doll' May Be Windfall for Deceased Composer's Aged Dad

Hamilton, O., Nov. 9.

John L. Black, 81-year-old retired musician, whose old-age pension permits him to live in a local boarding house, may be on easy street as result of royalties from the song. 'Paper Doll,' written by is deceased son, Johnny Black, Jr. The tune was composed in 1915, but revived by E. Marks Musi about a year ago and is now well toward the top of the Hit Parade.

The elder Black being incapacitated; the widow of the composer, now residing in Dayton, stands to participate in the royalty distribution. Legal steps are being taken toward this end, since her marital status is somewhat clouded, due to divorce proceedings pending but not settled at the time of the younger Black's death in 1936, which resulted from injuries received in a fist fight with an unruly patron of a night club which he was managing.

Although Black was author of an earlier popular success, 'Dardanella,' his estate was valued at only $100 at the time he died.

Julian T. Abeles, counsel for E. B. Marks, disclosed yesterday (Tuesday) that he has been in contact with Mrs. Black's attorney about her claims. There's about $11,000 in royalties available for transmission to the Black estate and this, said Abeles, will not be released until after filing of estate administration papers has been completed. Meanwhile, lack's father has received, in small sums, about $900.

'Paper Doll' has to date sold over 600,000 sheetmusic copies and the Mills Bros.' record of the tune (Decca) is due to go over the 1,000,000-mark.

Widow Files Claim

Cincinnati, Nov. 9.

Johnny Black's widow, Mrs. Sally Baird Black, has entered as a contender for the royalties which have accrued and will accrue from the sheet music, record and other sales on 'Paper Doll.' Under the Ohio law, she is entitled to 40% of the estate. The widow works in a Dayton, O., dress shop.

George Dalin, pro manager of Miller Music, and Lou Mooney, assistant to Harry Link at Feist, switched jobs last week, with Dalin, now working under Link, having Benny Albert as his first assistant.

Pubs, Maestros, Nitery Ops Register New Beef Vs. MBS' Remote Policy

utual network's tactics in distributing remote broadcast time is again drawing the ire of bandleaders and spot owners, who accuse the net of trying to cram too many pickups into available time for the sake of the wire charges it exacts. Leaders and spots involved who pay $150 weekly and more for a minimum of two broadcasts, are beefing that Mutual's anxiety to cover as many origination points as possible is spreading the time so thin that they may as well not be on the air at all.

Rundown of Mutual's remotes over a full seven-day period reveals that of 28 pickups only nine were the usual half-hour in length. One band was picked up for 24 minutes, another for 19, one for 10 and lastly there was one broadcast by Ted Lewis from the Hurricane Restaurant, N. Y., that ran five minutes. Fifteen shots occupied 15-minute segments of Mutual's time.

Since airtime is so difficult to get currently, with all other nets' schedules so tight as to preclude new origination points, there's nothing much the maestros can do but yelp and take it. Their major beefs against the curtailed broadcasts is that it is almost impossible to properly pace a program that is on and off so quickly.

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Levy Buys Wabash Catalog for $17,500

Lou Levy has bought the Wabash Music Co. catalog to add to the five others he now owns. Wabash is not listed as a member of ASCAP, but it contains some 3,000 blues, boogie-woogie copyrights, for which Levy claims he paid $17,500. Among the numbers are 'Ted Lewis' 'Wailin' Blues' and 'Chinese Honeymoon.' 'Outskirts of Town,' which Levy purchased for his Leeds Music Co., was originally owned by Wabash, which is a Chicago firm formerly owned by Lester Melrose.

Levy, married to one of the Andrews Sisters, and their manager, has Kaycee, lman, Consolidated and Pan-American Music Cos. in addition to Leeds and Wabash.

PHILLY SYMPH SETS UP 1ST ORCH PENSION FUND

Philadelphia, Nov.

A pension plan, believed to be unique in symphonic orchestra circles, is being set up for members of the Philadelphia orchestra.

Chief source of revenue for the pension foundation will come from a series of concerts at which top concert and opera stars have volunteered to appear without fee. Among those who will appear are Jascha Heifetz, Nelson Eddy, ritz Kreisler, Lily Pons, Benny Goodman and more than 30 other leaders of the music world.

Each member of the orchestra and staff will contribute $100, or a total of $11,000. The Orchestra Association will contribute a like amount, matching the personnel dollar for dollar.

irst concert for the pension fund will be held Dec. 22 with an all-Brahms program featuring Nathan Milstein and Gregor Piatagorsky as soloists and Eugene Ormandy conducting the Philadelphia orchestra.

Robbins Incorporates Agcy., Int'l Publishing

Jack Robbins filed incorporation papers in Albany last week for a Robbins Artist Bureau and Robbins International Co. Robbins, head of the Big Three (Robbins, Miller and Feist), once before was in the agency business in association with Walter Meyers in California, but that outfit folded a few years back. Robbins also plans to go into the record biz after the war.

Establishment of Robbins International Co. sets up an organization whereby any foreign compositions that are acquired through Robbins' agents (he has several located throughout the world) would be published by that company.

Jerry Seelen and Lester Lee wrote four tunes for 'Mississippi' at Paramount.

MET SPONSORS OPPOSE SAN CARLO IN CLEVE.

Cleveland, Nov.

Question of whether should permit Fortune Gallo to rent Civic Auditorium for a series of San Carlo operas, for benefit of local Police Pension Fund, is putting town's Mayor, Frank J. Lausche, on a ticklish spot.

If mayor okays the Gallo deal, spokesmen for the Northern Ohi Opera Association, backing Metropolitan Opera's annual seasons here, have threatened to oppose it. Sponsors claim any appearances by the San Carlo troupe between now and May 1, 1944, when Met company lands in Public Hall for a week's stay, would interfere and hurt the latter's success.

In case Lausche thumbs down the benefit operas, he will have Cleveland's gendarmes as well as Gallo jumping down his political neck. Sam Lo Presti, Gallo's attorney, threatened to take it to court if any step was made to block San Carlo's use of the civic hall.

Dell Tooters Hiked

Philadelphia, Nov.

The Musicians Union and the management of the Robin Hood Dell Concerts last week consummated a contract for the 1944 season.

The new pact calls for a $7-per-week raise per man, raising the minimum for the concert series from $70 to $77. The Dell will utilize an orchestra of 90 men for the seven-week season.

Make Way For The Smash Song From M-G-M's "I DOOD IT"

What A Plug Jimmy Dorsey and Bob Eberly Give It!

STAR EYES

By DON RAYE and GENE DePAUL

Leo Feist inc. NEW YORK • HARRY LINK, Gen. Prof. Mgr., GEORGE DALIN, Prof. Mgr.

Disc Peace Hoped For

Continued from page 39

have the right to control the public performance of records through the enactment of a copyright law or otherwise.

The statement issued by steering committee of the NAB expressed no views whatsoever on this proposition. What that statement did say is that the committee did not favor and could not approve a payment for any purpose or in any form, directly or indirectly, to the AFM.

These views are shared by Arnolf and Paley and their companies. That is why these hearings are continuing. The question of a copyright law or other control of public performance of records was considered by the NAB committee.'

Colin went on to s. that some members favored control; and shared the views of Sarnoff and Paley, but others did not agree, and therefore the steering committee made no statement on this point.

Padway Threatens Nets

Wednesday's (3) session was highlighted by AFM counsel Joseph A. Padway's threat to ask the Government to take over a good deal of the nation's networks and stations' as a means of resolving the dis ute. The AFM attorney raised this issue following a sharp exchange with Colin, who had previously disclosed that he and RCA attorney Robert Meyers sent a telegram to William H. Davis, chairman of the National Relations Board, asking him to 'delay passing upon the panel's (WLB) report on the agreement (Decca, Lang-Worth, etc.) until our contested case is also before you.'

The telegram, which was sent on Tuesday (2), was inspired by the companies, well-founded belief that a report had been submitted to the NLRB by Chairman Meyer, and panel members Max Zaritzky and Gilbert E. Fuller recommending acceptance of the 22 ET contracts already signed by the AFM during the past two months. Ratification had been recommended by the panel, said Meyer, on the grounds that the pacts were negotiated voluntarily and did not constitute wage increases requiring WLB approval.

The telegram wound up with the statement 'Unless you grant the request, we, in a contested proceeding, may find ourselves before you arguing on issues which have already been disposed of in a proceeding in which you have not heard the opposing arguments.' Since first payments to the union under agreements are not due for six months, delay will not be prejudicial to the union.'

Padway approve of the request or agree with the opinion expressed in the last sentence. He charged RCA and Columbia with attempting to undo contracts already signed, and that their actions were 'very detrimental to the union's interests.'

'Just Begun to Fight'

Colin agreed that this move was detrimental. 'What did you expect?' he asked. 'We've just begun to fight. This is the first time you have had opponents who are going to fight. The principle of direct payments,' said Colin, 'goes far beyond radio or transcriptions. It affects all of industry in the United States. We are going to fight it until somebody tells us we're wrong.'

Padway's reply was that Paley and Sarnoff had been before the panel (Oct. 10) and appeared willing to work out a deal with the AFM, but that the NAB later stepped in, issued their statement of Oct. 23 condemning the direct payment principle and started a new fight. 'We're ready to take them on in a fight at any old time,' said Padway, emphasizing this latter with a slogan harrowed from President oosevelt when he spoke about Japan and Germany: 'They started the fight but we'll finish it.'

James C. Petrillo added fireworks to the day's (3) proceedings by hinting at strike possibilities. 'We have the biggest club that any labor organization ever had and we could use it against NBC and Columbia. We have never once mentioned it, and we don't intend to use it.'

Control of the record, he added, is the union's chief concern. He pointed out that even if the union were to get $100,000,000 a year from the recordin companies, he would turn it down, preferring control of the record after it is released. He said that he hoped to work out an effective control of discs with the ET and recording companies during the four-year term of the newly signed contracts.

Diamond's 'Switch'

Decca, which is not a party to these proceedings, figured prominently in Friday's (5) session. Colin brought out that Milton Diamond, attorney for Decca, was in the forefront of the opposition to the principle of direct payment to the union, which was eventually included in the company's contract with the AFM. As far back as May, when Diamond, Judge Lawrence Morris, representing RCA-Victor, and Colin were trying to work out an agreement with Petrillo, Diamond nixed direct payment. And up to two days before news of Decca's new pact with the AFM, leaked out, Diamond, said Colin, told him that he would not sign a contract providing for direct payment.

In reply to questioning by Zaritsky, Colin admitted that if the government had legislated a direct payment clause, he would cease opposition. The CRC attorney then pointed out that he, Judge Morris and Diamond formulated a plan last spring whereby committees representing labor and industry, would ask Congress to modify the copyright law to provide for royalty payments. Pending this legislation, the industry would set up a fund in escrow to be paid to the musicians when the copyright act was altered.

Following failure of union to okay this plan, Chairman Meyer said that Colin admitted he had been pessimistic about settling the dispute. Lloyd Egner, head of NBC Recording, then brought out that Colin had suggested taking the matter before the WLB last spring, but that other members of the industry dissuaded him.

Padway's tactics Thursday and Friday were to present reams of documentary evidence detailing what other industries were doing for workers displaced by machines. He then swung back to the broadcasting industry and cited examples of its recognition in 1938 that a problem existed. He mentioned RCA-Victor's licensing plan of 1939 for stations using Victor records (nixed by the Federal Courts); plan of settlement which was agreed to by broadcasters and the union in 1938, and then he cited the new contracts signed last month by 22 companies.

Who Hires Whom?

When the hearings resumed yesterday (Tuesday), the issue of who contracts for whom in recording engagements arose. The evidence offered by both sides became so involved and contradictory that Chairman Meyer order the union to file a brief on the subject Nov. 23, serving for the employers the right to reply.

It was also brought out that pop musicians are paid social security for disc jobs, but symphony orch members are not, since they work for cultural non-profit organizations, which are exempt from the social security law. The problem then arose as to the status of the Philharmonic Orchestra, which is sponsored by the United States Rubber Co. via CBS. William Feinberg, secretary of N. Y. Local 802, testified that he asked the Philharmonic Society social security on the grounds at the orchestra had gone ommercial for the broadcasts. The society refused, and the local has since failed to press the issue.

Kudo Show People

Continued from page 1

tainment industry and that 'in times of war such chronic unemployment is a waste of national manpower that should not be allowed to exist.' Raquello spearheaded he previously unheralded show biz program culminating in the following achievements:

1. Comprehensive o c c u p a t ional survey of the entire entertainment industry. 2. Training in critical war production occupations and subsequent employment. War production employment for those already skilled. 4. A continuous point of contact between people of the entire entertainment industry and eventual war service employment. 5. Use of the facilities and resources of the entertainment industry to help the government in dramatizing for the American people, the problems of war production and manpower.

17 Bodies Joined

It was a job that entailed the integration of 17 governing bodies of talent and craft unions and organizations into a project in which work on the production line was geared into the special skills and circumstances of the entertainment industry. Through the efforts of a functioning sub-committee comprising Paul Dullzell, president of the Associated Actors and Artistes of America; James Reilly, exec secretary, League of N. Y. Theatres; Solly Pernick, business manager of the Theatrical Protective Union No. 1 of the International Alliance of Theatrical Stage Employes; Earl Snyder, of the Negro Actors Guild, and Nathaniel Doragoff, recording secretary of the Motion Picture Machine Operators, local 306, the pool of show biz manpower was expanded to a degree that enabled the WMC to speed its nationwide program of channelling workers into essential wartime jobs.

Actors, costume designers and scenic artists, given special training, are now tracers and draftsmen with naval architects and in industrial plants and engineering offices. Actors, singers, dancers and dramatic coaches in large numbers are engaged in vital activity with such outfits as Sperry Gyroscope, Bell Telephone Laboratories, Curtiss-Wright, American Airlines, Western Electric and with the U. S. Army Signal Corps. Even more significant, however, was the job of dramatizing the manifold manpower problems, via ambitious show biz projects, hailed by McNutt as one of the outstanding recruitment and incentive jobs accomplished to date.

Follow-up Comment

Continued from page 54

Tuesday's stanza played up the embarkation of U. S. troops for North Africa and several episodes of the campaign there. There was no attempt to dwell on heroics and grand strategy, but, rather, to capture the spirit of the individual soldier, his everyday routine and incidents of battle, both pleasant and unpleasant. Homesickness and a desire to get the war over with as quickly as possible were uppermost in the men's minds, according to Pyle.

Somewhat of an improvement over the series' general run of scripts was 'America in the Air' (Wrigley) on CBS last Sunday night (7). The theme dealt with the part that the air force plays in delivering paratroops to their missions and parachuting supplies to them. The telling was terse, graphic and absorbing.

Quentin Reynolds, continuing his m. c. chores on 'Salute to Youth' featured a service story last Tuesday (2) which combined overripe corn with savage atrocity. His narration on the NBC-Goodyear show (7:30-8 p. m.) concerned the story of a Brooklyn boy of Italian extraction, and how he learned to hate the Nazis when he meets up with his aunt near Salerno and is informed she's been tortured by the retreating Germans. Grimness of story gives way to pleasantry when the spaghetti she's been praising turns out to have been made in Brooklyn. Reynolds handled stint persuasively.

'Stage Door Canteen,' on CBS Thursday night (4), was dedicated to the U. S. Marine Corps anniversary, and brought Brig.-Gen. Pedro del Valle to the mike with a special message marking the occasion. Preston Foster topped the guesters with a bit from 'Guadalcanal Diary' to close the broadcast. Charley Butterworth, in town to watch his Alma Mater's footballers clash with the Army, was introduced for a fair portion of laughs, and other Hollywood representatives on hand were Allan Jones and Gail Patrick. The program, however, failed to reach the mark one would expect from such a talented and diversified cast.

Brains, as exemplified by the cast of 'It Pays to Be Ignorant,' and dramatic punch via scenes from the Broadway hit, 'Angel Street,' rounded out a smooth-as-usual Kate Smith program Thursday (4) on CBS. Shelton, Howard, McNaughton and McConnell were in top form, and kept the laughs rolling from start to finish of their script. The play sequence was drama with a capital D, and Judith Evelyn emoted with an intensity and feeling seldom encountered in radio play acting. Miss Smith's song delivery was as punchy as ever, with 'When Your Lover Has Gone' a standout as she sang it.

An all star aggregation sat by Thursday night (4) when Harry Wismer, Blue network sports announcer, was awarded the Sporting News trophy as the best in the field during 1943. Art Flynn made the presentation for the St. Louis baseball weekly and, after Wismer's brief acknowledgement, M a r k Woods, chain prexy, was called to the WJZ mike set up in Toots Shor's restaurant. The rest of the 15-minute spot was devoted to Army-Notre Dame football predictions, by a score of celebs, including Sid Feder, Harry Grayson, Larry Stephens, of BBC, Sgt. Barney Ross, Al Schacht, Lt.-Comdr. Jack Dempsey, Frank Graham, Shor and Father Cavanaugh, v.p. of Notre Dame.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Nov. 1-7, from 5 p.m. to 1 a.m., is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
Besame Mucho	Melodylane
Do Nothing Till You Hear From Me	Robbins
For First Time	Shapiro
How Sweet You Are—†'Thank Lucky	Remick
I Dug a Ditch—†'Thousands Cheer'	Feist
I Heard You Cried Last Night	Campbell
If You Please—†'Dixie'	Famous
I've Had This Feeling Before—†'Show Business'	Santly
Little Did I Know	Lincoln
My Heart Tells Me—†'Rosie O'Grady'	BVC
My Ideal	Paramount
My Shining Hour—†'Sky's the Limit'	Morris
No Love No Nothin'—†'Gang's All Here'	Triangle
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Poinciana	Marks
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Shoo Shoo Baby	Leeds
Speak Low—*'One Touch of Venus'	Chappell
Sunday, Monday or Always—†'Dixie'	Mayfair
They're Either Too Young Too Old—†'Lucky	Witmark
Victory Polka	Chappell
When They Ask About You	Berlin
You Better Give Me Lots of Lovin'	Crawford

MOST PLAYED AFTER THE FIRST 25 SONGS

Don't Believe Everything Dream—†'Around World'	Robbins
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
The Dreamer—†'Thank Lucky Stars'	Harms
Close to You	Barton
Candlelight and Wine—†'Around the World'	Miller
Do You Know	Reis
In My Arms	Saunders
Someone to Love	Block
Later Tonight—†'Wintertime'	Robbins
My First Love	Dorsey
On the Sands of Time	Paull
Star Eyes—†'I Dood It'	Feist
Stormy Weather—†'Stormy Weather'	Mills
In a Friendly Little Harbor	Campbell
Paducah—†'Gang's All Here'	Triangle
By the River of Roses	Shapiro
If That's the Way You Want It	Berlin
It's Love, Love, Love	Kramer
Oklahoma—*'Oklahoma'	Crawford
Surrey With Fringe on Top—*'Oklahoma'	Crawford
Take It Easy—†'2 Sisters and a Sailor'	Santly
This Side of Heaven	
Music Master—†'True to Life'	

† Filmusical. * Legit musical.

Music War Committee's Gin Tourney Winners

Playoff of Music War Committee's Gin Rummy Tourney in N. Y. took place Monday (8) at the Hotel Edison, with Hal Fein winning the men's $100 war bond prize, and Doris Fisher garnering the femme's $75 bond. Committee, which is made up of secretaries in the music biz, made over $300 on the tourney, money going toward purchase of records and phonographs for servicemen formerly in the music industry.

Prize money was donated by professional managers, with other prizes won by Murray Luth, Lester Santley, Peter Dorraine, Juggy Gayles, Marjorie Spitzer and Ruth Effren.

Jacques Samossaud writing tunes for 'Knickerbocker Holiday,' Nelson Eddy starrer at Producers Corporation of America.

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THE CHARIOTEERS
LOUIS JORDAN
FRANKIE MASTERS
OZZIE NELSON
PIED PIPERS
ALVINO REY

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Is Important to You!

Report Fla. Nitery Groups Formed To Balk Unionizing of Employees

Recent organization of the Florida Supper Club Assn. has reportedly stirred a battle for control of Miami niteries in anticipation of the record season this winter, with the American Guild of Variety Artists claiming that the 'backbone of the new organization has already been broken.'

From sources in re- ported that the Su ssn.. which several weeks ago reported a recruitment of 27 spots into its membership, is nothing more than a 'subterfuge' aimed at preventing unionization of the niteries and their help. AGVA execs on Saturday (6) reported that the initiation of its own drive to AGVA-tize the Miami bistros has already resulted in eight pacts, including the Frolics, the Pago Pago Room at the Vanderbilt hotel, Bali, Clover and 5 O'Clock clubs, Kitty Davis Airliner, The Drum, and the Mayfair.

It's claimed by AGVA that it has enlisted the backing of agents in N. Y., with the latter reportedly giving assurance to the vaude and nitery union that it will go along in withholding acts from spots that are put on AGVA's unfair list.

The negotiations with the Miami niteries, says AGVA, has also paved the way for contract talks with the Olympia theatre in the Florida resort city, with the management of the house, according to AGVA, arguing that because of the constant interchange of acts between the vaude house and the nightclubs, it would not negotiate terms unless the bistros were also pacted.

HARTMANS' 4 WEEKS AT WALDORF, THEN PIX

The Hartmans open at the Waldorf-Astoria Wedgwood Room, N. Y., Nov. 29, replacing Frank Sinatra. Comic ballroom team is limited to four weeks only then trekking to Hollywood for a spot in Andrew Stone's United Artists musical, 'Sensations of 1944.'

Film will star leanor Powell, W. C. Fields and Cab Calloway with the Hartmans slated for lines as well as terping. Leo Reisman stays on at the Wedgwood Room until Dec. 23 when Xavier Cugat brings in his rhumba aggregation from the Coast.

Vincent's Nitery Route

Romo Vincent, who opened at the Troika, Washington, Friday (5) goes into the Last Frontier hotel, Las Vegas, Nevada, starting Dec. 10.

Bal Tabarin, San Francisco, gets him Dec. 29 for six weeks. Paul Small set the deals.

Vincent was in Artists and Models' during its out-of-town break-in, but left the cast prior to the revue's N. Y. opening at the Broadway Friday (5).

Lou Holtz Slated For N. Y. Capitol Dec. 23

Lou Holtz, now a film producer for Metro, evidently hasn't entirely given up the greasepaint. He's taking another flyer in vaude, being booked for the N.Y. Capitol for a run starting Dec. 23.

William Morris office set the deal.

AGVA Warns Employers To Give Receipts to Acts On 20% Withholding Tax

Philadelphia, Nov. 9.

The American Guild of Variety Artists last week warned that its acts would refuse to work for any employer who refuses to give them receipts for withholding taxes deducted from their salaries.

Several afe owners refused to make out receipts because it was too much trouble' and the actors have nothing to show that the tax was taken from their pay when income tax filing time comes next March.

A couple of shows were stopped in Northeast Philly to force the proprietor to give their employees the tax receipts. The recalcitrant operators were reported to the Internal Revenue Department which sent them warnings.

MRS. EPSTEIN IS VERY NICE, THINKS AGVA

The first case on record of the American Guild of Variety Artists turning over a salary claim dis nte to the State Labor Relations Board and walkin off with a minimum basic agreement covering all performers booked into the spot under fire, was chalked up by the vaude and nitery union.

The case involves the Kenmore hotel, Albany, and Moya Gifford, dancer, who was released by the hotel management after being booked into its dine-dance spot. AGVA declared the place unfair when Robert Murphy, manager failed to adjust the claim for $100 salary.

Mrs. Ethel Steuer Epstein, member of the Public Panel of the Labor Relations Board, stepped in as an adviser to help mediate the claim. She not only obtained a full settlement, but paved the way for the pacting of an AGVA contract. Given an 'A' classification, the room, heretofore non-union, now has minimum of $80 for principals and $40 for chorus, in addition to providing for room and two-way transportation.

Jesse and James, colored hoofing team, have been signed for Eddie Cantor's RKO picture, 'Show Business.'

Rainbow Lounge Reopens Monday as Cocktailery

The Rainbow Lounge in the RCA Bldg., N. Y., 65 stories up, will open next Monday (15) for daily cocktail sessions from 4-7 .m. A string ensemble will provide the entertainment. The new rendezvous will be conducted under the personal direction of Evelyn roekman, who has been affiliated with Rockefeller Center's 'Down Under' restaurant in a similar capacity.

A flood of requests from many visitors, who were disappointed because of the closing of the Rainbow Room, motivated the Rockefeller Center officials to open the Lounge. The Cocktail Lounge is flanked on either side by the former ainbow Room and Grill and affords visitors an equal opportunity to view Manhattan's skyline.

Reopening of the entire 65th floor, where the Rainbow Room and Grill are situated, is planned after victory. These rooms operate only as a private luncheon club for R. C. tenants.

Cafe Ops Feel 30% Tax May Force Folds

verring that at least 50% of the nitery owners will have to close their doors if the proposed 30% tax on admissions goes through, nitery owners, through the Cafe Owners Guild, are fighting the bill now before the House Ways and Means Committee. Guild, made up of nitery operators in the U. S. and Canada, has appointed as its counsel Noah L. Braunstein, who's seeking to have the tax lessened to around the same as proposed for theatres, namely, 20%.

The Guild claims that the 30% tax wouldn't be accepted by patrons. At present there's a 10% Government tax on all places of amusement.

N. Y. Par, Pioneer In Various Policies, Will Have 17th Anni Nov. 19

Paramount, N. Y., celebrates its 17th anniversary Nov. 19, when it will be in the second week of 'I Dood It' (M-G) and the Woody Herman band. Robert M. Weitman, managing director of the theatre, installed the present pitband policy in 1934, a policy that has since been adopted by others.

Since its opening Nov. 19, 1926, when 'God Gave Me 20 Cents' (Par) was the picture, the N. Y. Par has had three managers prior to Weitman's appointment to the post, they being Ted Deeper, Les Dally and Steve Barutio.

Several employees of the theatre, including Jack McInerney, publicity-advertising head; Harry Rubin, in charge of projection, and Paul Brocco, in charge of the stage, have been there since the opening, while most of the others among the present staff have been with the house more than 10 years, including both house managers, Bob Shapiro and Gene Pleshette.

'Dood It' will be the 650th picture to play the N. Y. Par. Longest run was that of 'Star-Spangled Rhythm,' less than a year ago, which went eight weeks.

The Par is a unique theatre operation in that it was the first to begin various policies that are now in general practice, including early-bird matinees, midnight shows, talking trailers using the P. A. system, lobby entertainment for holdout crowds, slide effects as backdrops, marquee valances, mass fronts and pit shows, plus the two-shows-for-one-price advertising scheme.

Davidson Badminton Trio Now on Skates

The badminton trio, Ken Davidson, John Scott and Jimmy Ross, joined the 'Skating Vanities' show.

They open with the pix on Nov. 23.

Small Dickers Marx

Paul Small is dickering with ... Marx to appear in his vaude-re... Caravan ... So far Small has set ... Connee Boswell and ... Miller ... and Lois.

... opens at the C... F... Dec. ...

D. C. Imbibing Too Much, Says Clergy; Capital's Lush Days for Niteries

Washington, Nov.

se are lush days for the local niteries; there are 54 after-dark rendezvous here, rospering. Not even the House Ways and Means Committee plans to soak a tax on cover charges and cut Uncle Sam in on the liquor bill can blanket this city of joy with gloom.

The Clergy ...s that Washington is drin ing more liquor than at any time in its history, that the per capita consumption of distilled spirits is appalling, and they would like to begin the prohibition experiment by making the nation's capital bone dry. On the other hand, the Alcohol Beverage Control board says the city gets the credit for purchases made by nearby Maryland and Virginia residents, where firewater is rationed.

Actually Washington is bursting at the seams with a temporary population that it hopes may become permanent in days of peace. The city is not only drinking more, it is eating its share despite ration points. The better restaurants, and even the cheaper cafeterias, are crowded with nightly lines. Increasing the population from 460,000 to more than 1,200,000 in the metropolitan area takes its toll food and liquor budgets.

Nor are the busy cash registers confined to the dimly-lighted tete-a-tetes. All the bars are crowded, with most of the moisture places taking in enough on weekends to cover seven-day expenses.

Yet, Washington is saturated with problems. Earl Carroll looked the place over once and announced that he would open a swank spot on upper Connecticut avenue. It never materialized, traced probably to priority rulings. Musicians are hard to find and good orchestras are as scarce as a laundry which sends the right things back. The WAVES, the WACS and the Marinettes also cause nightclub managers much trouble. These lady soldiers travel in bunches, and they are both irritated and perturbed when they discover they cannot get into the better places without male escorts.

To sum it up: nybody with anything to sell is lucky to be in Washington. Prices are high, service is poor, the quality of food mediocre, but the crowds keep coming despite the handicaps attributed to war conditions. After-dark places are enjoying boom days. What many of the entrepreneurs are worried about is: 'How long will this continue after the armistice.'

'Icecapades' 105G, Boffo, in Philly

hiladelphia, Nov. .

The 'Icecapades' closed its run at the Arena here last Wednesday (3) with a gross of $105,000, largest take for any ice show in Philly history.

More than 90,000 persons attended the 11-evening, two-matinee performances. The special war-bond opening brought 5,500 customers who had bought $1,350,000 worth of bonds for admission.

Sunday (31), 5,000 servicemen attended cuffo at a special performance at which all personnel contributed their services. The men were mainly from the veterans' hospitals in this vicinity.

Great Dunninger Set For Loew's State, N. Y.

The Great Dunninger goes into Loew's State, N. Y., Dec. 2.

It will be the mentalist's first N. theatre appearance in years. He's currently on the air via WJZ (Sunday night).

Back to Hocus-Pocus

Jules Kallen, magician, medically discharged from the Navy, again making vaude appearances.

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CLUBS
LA MARTINIQUE
New York

Night Club Reviews

Slapsy Maxie's, L. A.

Los Angeles, Nov. 3.

Benny Rubin, Ben Blue, Sid Tomack, Benny Lessy, Patti Moore, Jerry Bergen, Marie Austin, Rita Martinez, Shadrack Boys, Phil Harris Orch (18); minimum $3 Saturday and Sunday, $2.50 other nights.

The Mircle Man of the niteries has moved into the Miracle Mile of Los Angeles. Locally, that statement needs no elaboration. To the non-Angeleno it means that Sam Lewis, onetime vaudev (Lewis & Moore), has pulled stakes at the old Slapsy Maxie site and taken up occupational permanency on swank Wilshire boulevard, the Coast equivalent of N'Yawk's Fifth avenue. Strip is called the Miracle Mile because it built up that fast. It all adds up to a personal business triumph for Lewis, who started in a store room a few years back and first expanded by knocking down the wall of a Chinese laundry next door.

If Lewis was strutting on premiere night of Slapsy's (nee Wilshire Bowl) there was ample and justifiable reason for his posturing. Up on the band stand was Phil Harris with 18 men (that's quite a jump from four) and solid-packed to its 600 gala-night capacity was an abundance of the biggest names in Hollywood. Looking about the room, Lewis could smile benignly at the decor, $35,000 worth out of the Frisco Slapsy profits. That tag, 'Miracle Man,' is no misnomer to those who have tagged along with Sammy since he and Slapsy (whose partnership was relinquished to Ben Blue) made their first bid as entrepreneurs to the gay crowd. And those familiar with Lewis' operation (one of the cleanest in town) will give fairly good odds that he'll be the first to make a flourishing go of the old Bowl site, long a white pachyderm and never a big money maker.

As for what Lewis has put out on the floor and in the blackout chamber above the bandstand there's plenty for the tariff. Benny Rubin is about the only performer who hasn't toiled in Slapsy's before. He does most of the emceeing and scores solidly with his routine of dialect stories which cover a wide range of nationalities. Blue's comicalities and collapsible hoofing are fairly standard by now but still howl-proof. Jerry Bergen dons a wig and fakes with the fiddle as a concert conductor for a rollicking interlude, and if all that doesn't approximate enough drollery for one evening. Lewis has chucked in Sid Tomack and Benny Lessy, who help keep the room a bedlam but not quite as bawdy as before ('don't forget, boys, we're now on Wilshire boulevard, hard-by Beverly Hills').

On the femme side are two first rate performers in Marie Austin, an almost perfect stencil of Ella Logan in voice and mannerisms, and Patti Moore, a solid trouper who can foil for a gag with the best of them. The Austin gal should springboard from here to radio, stage musical and/or films. She's gingery, personable and has a selling style of the wrap-up variety. Rita Martinez, sultry singer and hip-waver rounds out the distaff complement.

Phil Harris is an old fixture to the Bowl crowd and dispenses the same smooth dansapation that has long characterized his outfits, now rounding out 20 years. With 18 men under his crooked finger, production and dancing are assured topnotch collaboration. Harris' name out front is a decided asset to the estab, what with the plugging Slapsy's will get by Jack Benny on the air plus his popularity with the home guard. Over in the Rio Lounge the Shadrack boys (2) entertain the sippers with pianologs. *Helm.*

La Martinique, N. Y.

Danny Thomas, 'Skip' Nelson, George Moore, Janice Andre, Line, Maximilian Bergere orch, Socassas Orch; $2.50-$3.50 minimum.

Danny Thomas, in his eighth week, continues the mainstay and most potent draw here, with the balance of the lineup consisting of new acts, excepting for the line of girls who are also holding over.

Thomas, an immediate click when he first opened at La Martinique, is a funster who has become virtually a must for nitery patronage. Some of his routines have already become comedy classics, for he is stamped with the indelible imprint of the first-rater—a unique, inimitable stylist. His 'Berchtesgaden Choo-Choo,' 'Wailing Syrian,' an Italo-American's impression of a baseball game, and the story of the man who didn't have a jack, are perennials which warrant a second and even a third take.

At show caught last Wednesday (3) Thomas excluded the piece about the jack and delivered a bit titled 'Number 10 Delancey Street' (right near 'Hester'), which went over strong. Further, its a number which can be built up, lending itself to amplification via additional lyrics.

For the rest, there are 'Skip' Nelson, vocalist (New Acts), George Moore, tapper (New Acts), and Janice Andre, toe dancer (New Acts).

Maximilian Bergere and Socassas orchestras provide excellent show and dance music, and the line of six femme lookers are OK. *Mori.*

Zanzibar, N. Y.

Tops & Wilda, Dolores King, Patterson & Jackson, Maurice Rocco, Bill Bailey, Ada Brown, Buck & Bubbles, 'Pewee' Marquette, Zanzibeauts (8), Don Redman Orch (14), Saracas Orch (9); minimum $3 and $3.50.

Club Zanzibar's bonifaces Joe Howard and Carl Erbe can probably afford to sit back and relax now. Their nitery, located along Broadway, above the Winter Garden, and situated in a room that has proven a jinx for a succession of clubs in recent years, is now as of Thursday (4) in its second version of what the producer of the all-sepia show, Clarence Rob'nson calls 'Zanzibarabian Nights,' and its a solid click from start to finish.

According to Erbe, show cost around $6,000, and from the array of talent, costuming and presentation in evidence on the night the show unfolded, it probably did. Running through the list of performers from Tops and Wilda, Patterson and Jackson, Dolores King, Maurice Rocco (only holdover from the previous show, and still a showstopper), Bill Bailey, Ada Brown, Buck and Bubbles down to the tiny 'Pewee' Marquette, who opens and closes show, it's A-1 nitery fare.

Opening night show, running 90 minutes, was overlong, and needed pruning. However, that's a small item. Standouts of show are Maurice Rocco, boogie woogie pianist who gives out standing at the keys, and who has proved one of the main draws since place opened July 8; Bill Bailey, tapster, who also gives out with a running fire of gags, many of which could stand sapoloing, and Buck and Bubbles, comedy duo doubling from 'Laugh Time,' current at the Ambassador, N. Y.

Rocco is plenty of an electrifying personality, working with enthusiasm and showmanship. He does 'I Hear You Knockin',' 'Begin the Beguine,' 'Sophisticated Lady' and 'Donkey Serenade,' and finishes up going away. Bailey, appearing in a tux and straw hat, is a personality kid, whose terping is tops. Patter is okay idea, but lad is sorely in need of better material. Due to physical limitation of the place, only ringsiders could see his footwork, so portion of gags that clicked helped. His cracks about Harlem downtown are not in good taste.

Buck and Bubbles, appearing in the windup spot, work easily to reap rewards. 'Bubbles' rendition of 'It Ain't Necessarily So,' song he introed in the original version of 'Porgy,' is standout.

First on are Taps and Wilda, jitterbug dancers, flashily dressed, followed by Dolores King, warbler, who does 'Put You Arms Around Me' and 'Too Young or Too Old' in fair fashion. She has a nice voice, but best of all her diction helps sell lyrics.

Patterson and Jackson, long standard vaude act, get around plenty on the small floor, considering they carry what is billed as '600 Pounds of Merryment.' Pair's good-natured clowning, plus nifty footwork, is all on the asset side. Finale, usual impersonations of the Ink Spots, gets them off to a hefty hand. Ada Brown, blues singer, vocals 'Stormy Weather,' 'Jericho,' 'Georgia' and 'Real Estate Papa' in traditional style. Her choice of gown is an unhappy one, but encore 'Papa' is a happy choice for she cuts tune to one chorus, bowing out with audience wanting more.

Eight Zanzibeauts are sprinkled throughout the show, and attractive girls, beautifully gowned, put an effective frame about the proceedings. Don Redman's band backs the show, and band is okay also for customer dancing, as is Saracas, rhumba band.

Marine Room, Chi (EDGEWATER BEACH HOTEL)

Chicago, Oct. 22.

Byron Kay & Louise Glenn, Nelson Sisters (2), Jack Herbert, Eddie Oliver Orch (18) with Ben Purcell and Ann Judson, Jr., Dorben Dancers (12), Betty Gray; 50c and 75c cover plus $1.25 minimum.

Dorothy Dorben's aptness to produce ballet numbers has been proven time again but in the present fall revue, 'Cafe Ballet' she has reached the peak in adapting the use of ballet dancing and symphonic music in a floor show presentation.

Among the numbers in current show are routines done to 'Dance of the Onions' by David Rose; an abbreviated version of Rachmaninoff's Second Piano Concerto,' which feature the deft fingers of Eddie Oliver; 'Chopinia,' the mazurka from Shostakovitch's 'Fifth Symphony' and the mazurka from Tschaikowsky's 'Aurora's Wedding,' all done in excellent precision by the Dorben Dancers. Byron Kay and Louise Glenn are the dance soloists in most of the numbers and prove to be artists of undeniable grace and charm. They are a solid hit.

Jack Herbert contribs a neat line of chatter as he does a variety of magic tricks including rope stunts, card tricks, coins and paper stuff. His banter is amusing and gets laughs. Herbert is a hit in his own spot beside acting as emcee.

Nelson Sisters, nifty pair of aerialists, thrills 'em with breathtaking tricks on the trapeze and rings. Gals are skillful performers with a variety of tricks including a neck hold, a head swivel and a leg catch that wins heavy applause.

Eddie Oliver's Orch continues to gain favor with patrons here for first-rate dance rhythms and excellent show music. Ben Purcell and Ann Judson, Jr. (Mrs. Oliver) handle the vocals and Betty Gray provides organ melodies during the intermissions. *Morg.*

Berger to Join GAC

Milton Berger, currently with Harry Levine at the Paramount booking office in N. Y., moves over to General Amus. Corp. soon as associate of Harry Romm in theatre booking. Date isn't definite. It depends on the length of Levine's stay on the Coast; latter's going west this week with Bob Weitman, managing director of the Paramount theatre, N. Y., and Berger shifts when they get back.

Berger will replace Leonard Romm, who left GAC last week.

Dean Murphy Heads Chi Palmer House Show

Chicago, Nov. 9.

Dean Murphy heads the new 'Holiday Revue' in the Empire Room of the Palmer House opening next Thursday (18). Murphy, under contract to Metro, returns there when his Palmer House date is completed.

Others in the new show will be Virginia Lee and Mack Lathrop; Walton and O'Rourke; Rita Oehman and Ruth Schriver. One of the Merriel Abbott routines will feature Leon Fokine, the balletmaster, now teaching here.

Ran Wilde's orch will open with Hildegarde on Jan. 13.

2 Ontario Houses Resuming Vaude

Vaudeville's upbeat all over the U. S. is finally making itself felt in Canada. Palace, Hamilton, Ontario, in straight pictures for over 12 years, resumes stage shows Nov. 26 on a full-week basis (except Sundays). Also resuming vaude is the Palace, St. Catherine's, Ontario, a two-day (Friday and Saturday) stand, to follow Hamilton, making both an eight-day route to be played in 10 days.

Both houses are being booked by Leo Cohen, of Loew's and Station WHN in N.Y. Cohen also books the flock of Loew's one and two-day vaude houses around N.Y., these dates being separate from Loew's regular vaude time booked by Jesse Kaye.

The Canadian houses are operated by the Odeon Circuit. Years ago, however, the Hamilton house, a Thursday opening, was operated by Loew's.

MARTHA RAYE BOOKED FOR N. Y. ROXY P. A.

Roxy, N. Y., is closing a deal for Martha Raye to come into the deluxer sometime in February or March, depending on film runs between now 'n' then.

The Roxy booking will be Miss Raye's first eastern theatre date since she was overseas early last spring. Since then, however, she's made a couple of films and various radio appearances.

Miss Raye, when overseas, was part of the now w.k. Feminine Theatrical Task Force that also included Kay Francis, Carole Landis and Mitzi Mayfair.

Ice Shows Back At Hotel St. Regis, N.Y.

The Hotel St. Regis' Iridium Room, N. Y., where ice shows got their start to become one of the country's outstanding entertainment money-makers, restored this type of amusement last night (Tuesday). The rinker features Ann Robinson, Bob and Peggy Whight, Paul Castle, Margaret Barry, Marcia Mae Buhl, Sharlee Munster and Helen Thompson. Gustave F. Lussi staged and directed.

The Whights and Paul Castle are currently featured in 'Stars on Ice.' The last time the rink in the Iridium Room was used was in January, 1941.

Soph A Red Hot Mama At $26,000 In Frisco

San Francisco, Nov. 9.

Sophie Tucker, opening Tuesday (5) at the Bal Tabarin, topped the night club's gross weekly receipts with $26,000 after turning away spenders on the four nights played. Soph was augmented by Ade Duval, magico; True Worth, acrobatic dancer, and Bruce Holden as m.c., backed by Maddy Madsen's orchestra (12), and 10 girls in line.

After Frisco stand Miss Tucker opens at the Last Frontier, Las Vegas.

Cincy's Albee Back to Vaude

Cincinnati, Nov.

The 3,300-seat Albee (RKO), will tenant vaudfilm when that policy revives here Friday (12) after a season's layoff. Stage shows had been scheduled for the Shubert, 2,100-seater, where they had been presented since nearly a decade ago when the Albee went straight pix.

The change was decided upon last week when RKO Theatres' E. L. Alperson, g.m.; Sol A. Schwartz, western zone mgr.; Harold Mirisch, film buyer, and Harry Mandel, publicity director, came on from New York to look over the firm's Cincy holdings and confer with Col. Arthur Frudenfeld, newly appointed successor to the late Isaac Libson as chief of the division embracing this town and Dayton.

New setup makes the 2,600-seat Palace the burg's biggest straight cinema. Latter, the Grand and Capitol will firstrun top product, leaving the Lyric, Shubert and Keith's for moveovers and occasional preems.

Scale for the Albee has not as yet been set. Initial week's combo layout has 'Iron Major' (RKO) on the screen, the stage array including Glen Gray's band, Rufe Davis, the Creightons, and Lowe, Hite and Stanley. Deke Moffitt, former pit leader at the Shubert, will direct the house orch.

Guizar's S.A. Plenty Boff, $2,000, in Buff

Buffalo, Nov. 9.

Tito Guizar with surrounding company proved to be one-man show at the Erlanger Sunday (7). Mexican tenor, with guitar, elicited terrific audience reaction and had them shouting in the aisles.

Two shows tallied an estimated $2,000 or slightly under that. Satisfactory at $2.20 top.

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STRAND, NEW YORK
Direction—ROGER E. MURREL

Variety Bills

WEEK OF NOVEMBER 12

Numerals in connection with bills below indicate opening day of , whether full or split week.

Loew

NEW YORK CITY
Capitol (11)
Lawrence Welk Orc
Yvette
3 Swifts
Truth-Consequence
State (11)
3 Winter Sis
Adrienne
Ross & Ross Bros
Tommy Riggs
Milt Britton Bd
PITTSBURGH
Stanley (11)
Cab Calloway Orc
WASHINGTON
Capitol (11)
Gaynor & Ross
Shaw & Lee
Jean Parker
Sims & Bailey

Paramount

NEW YORK CITY
Paramount (10)
Woody Herman Orc
Marion Hutton
Paul Winchell
Marion Daniels
CHICAGO
Chicago (10)
Harry Cool
Johnny Burke
Allen & Kent
MIAMI
Olympia (10)
2 Olympics
LePaul
Laughing Ladies
Cliff Winehill
Stanley 2

RKO

BOSTON
RKO (11)
Latin Quarter Rev
(4)
Mal Hallett Orc
Ann Corio
Frances Wills
Charles Stewart
Ella Mae Morse
Williams & Dusl
CINCINNATI
Albee (11)
Glen Gray Orc
Rufe Davis
Low, Hite & Stanly
The Claytons
CLEVELAND
Palace (11)
Russ Morgan Orc
Ella Mae Morse
Pat Henning
Ladd Lyon
(4)
Jimmie Lunceford O
Miller Bros & Lois
Tim Dixon
Radcliffe & Jenkins
Dusty Fletcher
COLUMBUS
Palace (10-18)
Gracie Barrie Orc
Hi La Jack & Dame
Barr Estes
Nestor & Rollins
LONG ISLAND
Jamaica (8-10)
Robinson & Rowe
Little Fred's Dogs
Lou Saxon
Isabelle Johnson
The Edisons
Marilyn Gustin
Wynn & Hurwyn
Sammy Moss
Joe Phillips
Murray Leonard Co
(11-14)
Burton & Janet
Lynn Pearl
Morris & Ryan
Callis, Jr & Marilyn
R & Betty Powers
Lynbrook (13)
Lydian Lynn
(4 to fill)
ATLANTIC CITY
Steel Pier (14 only)
Lois Lee
Arthur Boran
8 Lucky Gls
BALTIMORE
Hippodrome (11)
Ruth & R Ambrose
The Kemmys
N Stanley & Martl
Arthur & M Havel
J Buckwalter Co
State (11-13)
Danny Murray
Grace Johnston
Adams & Valentine
(14-17)
Harriett Cross
Selig & Lewis
BOSTON
Bradford (11)
Arnaut Bros
Eleanor Teeman
Marianne
Bernard Dancers
BRIDGEPORT
Lyric (12-14)
A B Marcus Rev
Cappy Barra Boys
CAMDEN
Towers (12-14)
Arthur LeFleur Co
Riley & Kerr
Duke Art Jr Co
Ross & LaPierre
3 Edwards Bros
ELIZABETH
Liberty (11-14)
Levan & Boles
4 Whippets
Howard Ross
Senna & Dean
Marjorie Olman
FALL RIVER
Empire (8-11)
Johnny Long Orc
Henny Youngman
Catherine Harris
HARTFORD
State (11)
Johnny Long Orc
Mills Bros
Smith, Rogers & Ed
NEWARK
Adams (11)
Ann Corio
Herb Miller Orc
Eddie Foy Jr
Williams & Dust
Lapham 4
Frances Wills
Ann Anderson
NORTH ADAMS
Westfield (11-13)
Harris Berger
PATERSON
Majestic (11-14)
Bob Coffey
Wally Rand
6 Debutones
Fichler & Harriet
Foolish, Wise Rekiss
(15-17)
Arthur LeFleur Co
Danny Murray
Jerrie Lee
LeVan & Boles
3 Downing Gls
PHILADELPHIA
Carman (11)
Lois Lee
Arthur Boran
8 Lucky Gls
Fay's (11)
Eddie Durham Bd
Ella Fitzgerald
Kay & Karol
Clark Bros
John Mason
PROVIDENCE
Metropolitan (11-14)
Tony Pastor Orc
Phil Brito
(2 to fill)
SPRINGFIELD
Court Sq (11-13)
Hattie Noel
WATERBURY
Poli (10-11)
A B Marcus Rev
Cappy Barra Boys
WOONSOCKET
New Park (11-14)
Josie Thorpe
Three Drakes
Handman & Lavere
J Fred Coots
Peter De Rose
WORCESTER
Plymouth (11-13)
Gay Nineties Rev
Collins & Peterson
(8-10)
Latin Quarter Rev
ROCHESTER
Temple (15-?)
Lawrence Welk Orc
Rubinoff
The Kemmys
Val Irving

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Southern

Alabama
BIRMINGHAM
Pantages (18-21)
Naughty But Nice
MOBILE
Lyric (18-21)
Everybody Swing
SELMA
Wilby (10)
Everybody Swing
Florida
JACKSONVILLE
Temple (?)
Dan Fitch Rev
Georgia
AUGUSTA
Modjeska (18-20)
Show Time Rev
North Carolina
CHARLOTTE
Broadway (19-20)
Keep 'Em Laughing
CONCORD
Paramount (16)
Naughty But Nice
GREENSBORO
National (17)
Porgy & Bess
RALEIGH
State (18)
Porgy & Bess
SALISBURY
State (18)
Keep 'Em Laughing
WILMINGTON
Carolina (19-20)
The Hit Parade
South Carolina
ANDERSON
Criterion (17)
Show Time Rev
CHARLESTON
Victory (15-16)
The Hit Parade
COLUMBIA
Carolina (19)
Porgy & Bess
GREENVILLE
Center (16)
Show Time Rev
SPARTANBURG
State (15)
Show Time Rev
Virginia
DANVILLE
Rialto (10)
Keep 'Em Laughing
ROANOKE
Roanoke (17)
Keep 'Em Laughing

Warner

NEW YORK CITY
Strand (12)
Shep Fields Orc
The Merry Macs
Sibyl Bowan
P Sydell & Spotty
(5)
Shep Fields Orc
The Merry Macs
Sibyl Bowan
P Sydell & Spotty
PASSAIC
Central (12)
3 Samuels
Wally Ward Co
Connee Boswell
Buddy Page
Chester Dolphin
(5)
Clyde Lucas Orc
Cliff Edwards
Berry Bros
Hal Sherman
PHILADELPHIA
Allegheny (11-13)
June Preisser
Hanley & Roberts
Lee Burtell
(4-6)
Lew Hoffman
Patsy Brewster
L LaMarr & Poppy
Sinclair & LeRoy
The Samuels
Van Alexander
Earle (12)
J Warrington Orc
Willie Howard
Berry Bros
(5)
Jan Garber Orc
Guy Kibbee
West & Page
Dupree & Charlo
PITTSBURGH
Stanley (12)
Cab Calloway Orc
(5)
Glen Gray Orc
Rufe Davis
Ruthie Barnes
R Miller & Arline
UTICA
Stanley (17-18)
Ted Fio Rito Orc
WASHINGTON
Earle (12)
Roxyettes
P Remos & Midgets
Pat & Sylvia
Helene Faye
(5)
Roxyettes
Betty Jane Smith
Rolly Rolls
Eileen Ritter
Walter Dare Wahl

Independent

NEW YORK CITY
Music Hall (11)
Walkmires
Lucienne & Ashour
Roxy (10)
Danny Kaye
Olsen & Shirley
McCord & Lin
Tommy Tucker Orc
Beatrice Kay
Academy (8-10)
Jan Murray
Juggling Jewels
Gaudsmith Bros
Mildred Bailey
Pups & Louie
Apollo (12)
Jim Wong Tr
Crotona (9-10)
R & Betty Powe
The Cabin Kids
Gil Johnson

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Claudia Kaye
Mollie Towne
Juno Owen
Roger Bowen
Arthur Benson
Aquarium Rest.
M Powell Maniacs
Geo Morris Orc
Estelle & Orc
Armando's
Ann Francine
Bal Tabarin
Roy Douglas
Olga Suarez
8 Montmartre Gls
Acorn & Simmons
Jack Barrie
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Pierce
Evelyn Knight
Helen Howe
Stuart Ross
Ellis Larkins Trio
Cafe Society (Midtown)
Hazel Scott
Mildred Bailey
John Sebastian
Johnny Williams Tr
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Phyllis Stewart
Josh White
Eddie Heywood Orc
Casablanca
Mary Howard
Fanchon
Wilma Cox
Chanticleers
Mark Monte's Orc
Ralph Font Bd

2-IN-1
JAMES BARTON
Shangri-La, Philadelphia
WEEKS
•
EMIL BOREO
Olympia, Miami
Placed by: EDDI SMITH
Paramount Building, N. Y.

Sally Goodwin
Moyn Gifford
Loretta Lane
Victor Dietz
Pat Rooney Jr
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rasoff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Mme. C Alphand
Cy Walters
Casbah
Odette Athos
Leo Kuhn 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khandaris
N Verallo Ballet
Vladimir Lazarev
C. Codolban Orc
Cerutti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Walter Lynch
Mary Talley
Club 18
Roy Sedley
Vince Curran
Joe Frisco
Hal Hickson
Gayo Dixon
Gordon Andrews O
Club 51
Franklo Hyers
Pat Harrington
Marjorie Hall
Mateo
Peggy O'Neill
Mario McCall
Marcia Kent
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Joe E. Lewis
H Williams Trio
Harry Sis
Larry Brooks
Don Liberto
Winn Seeley
Samba Sirens
Sonny Kendis Orc
Frank Marti Orc
Coq Rouge
Eiatno Jarrett
Dick Wilson Orch
Bola Bizony
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Bano
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James R. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Dorothy Dean
Evelyn Breck
Julia Gerity
Singing Waiters
El Chico
Sinda Iberia
Las Dos Mari
Pilar Gomez
Refonldo Henriquez
Juan Jose Saro
The Charleto Lleleo
Nino de Morales Orc
El Morocco
Chauncey Gray Orc
Chiquito Orc
Andre Bodn
Charles Inwald
Folies Bergere
Sally Rand
Diamond Bros
Ben Dover
Wally Bong
Frances Henderson
Naval Cadets
Chavez Orc
Marty Gold Orc
Greenwich Village Inn
Barry Wood
Floria Vestoff
Gaill-Gaill
Sammy Mars
Mildred Ray Gls
Ned Harvey Orc
El Rhumbaleros
Havana-Madrid
America Crespo
Los Ojedas
Macinvia Ruiz
Ramon Padillo
Rolando
Hilda Salazar
Maya Orc
Carina Varelas
Hotel Astor (Astor Roof) (Columbian Room)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Casey Twins
Ginya Lynn
Gayle Robbins
Terry Lawlor
Jack Edwards Orch
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Enric Madriguera O
Fernando Alva
Nita Rosa
Bob Lido
Cecilia
Stanley & Mori
Dorothy Keller
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Ryan-Barron Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Jean Murray
Jack Kerr
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lolaini
Momilani
Hotel Lincoln (Blue Room)
Georgie Auld Orch
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
B Goodman Orch
Mary Lou Howard
Geno Williams
Mary Jane Yeo
Dick Russell
Bob Ballard
Jerry Mapes
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Bobby Sherwood Or
Gene Davis
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
T Dorsey Orch
Hotel Pierre (Cotillion Room)
Betty Jaun Watson
E Talbot-Martin
Fred & E Harry
Margaret Scott
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
(Cafe Pierre)
Eileen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Martin
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Hermur
Tino Valenti
Pat Cameron
Jerry Vanni
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Ann Robinson
B & Peggy Wright
Paul Castle
Margaret Harry
Marcia M Buhl
Sharlee Munster
Helen Thompson
Freddy Miller Orc
Theodore Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria
Frank Sinatra
Volkoff & Milada
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine Du Bois
Paul White
Teddy Hale
Bebe Fox
Charles Whittier
June Edwards
Ireland Restaurant
Joey Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Dners (6)
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
John Rockwood
Burke 2
Terry Spike
Renco
Mildred Tenco
Romero & Rosita
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
'Fun for Money'
Bobby Pincus
Joey Faye
Marion Colby
Mack Pearson
Ray Janis
June Lloyd
Ruth Foster
Ann Pritchard
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
Floria Vestoff
Martiniqueens
Maxi Bergere Orc
Sicasses Orc
Latin Quarter
Georgie Price
Shea & Raymond
Harrison & Fisher
Cristiani Family
Hollywood Blondes
Adele Parrish
Gaudschmidt Bros
Barbara Belmore
3 Merry Maids
Four Rollerettes
Six Debutantes
Georgia Francis
Jesse & James
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Eddie Davis
Katherine L. Chang
Roberto & Alicia
Allen & Revel
Jack Mann
Sherry Britton
Marvin Sis
Emilee Adreon
Lou Martin Orc
Monte Carlo Beach
Dick Gasparro Orc
Marga
Smolen & Rosati
Ralph Rotgers Bd
Old Roumanian
Henny Nadell
Fanchon
Len Fuld
Sadie Banks
Joe LaPorte Orc
Paris qui Chante
Pierre de Caillaux
Myrelle Ponsello
Sylvie St. Clair
Richard Manning
Jeanne Marnin
Leonard Elliot
Irma Jurist
Queen Mary
Naya Greela
Vera Niva
Costaino & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rhumba Casino
Frances Faye
Dean Martin
Mickey Alpert
Andy Andrews
Alberto Torres Dcrs.
Charles Baum Orc
Fernandez Rhumba
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Papaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schatb Orc
Ruban Bleu
Maxine Sullivan
Nadya Norskaya
Irwin Corey
Day, Dawn & Dusk
Herman Chittison
Julius Monk
Stork Club
Russ Smith Orch
Tony's Trouville
Rita Molina
Manuel San Miquel
Harry Le Roy
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socarras Orc
Versailles
Dwight Fiske
Val Olman Orc
Panchito Orc
Lu-Cellia
Crisa Cross
Corday & Triano
David Brooks
Irene Hawthorne
Arline Thompson
Marion Niles
Village
Dick Thomas
Estelle Loring
Al Robinson
Tiny Clark
Gerri Gale
Eddie Ashman Orc
Village Vanguard
Eleanor Begley
R Dyer-Bennett
Gwen Tynes
Don Frye
Ray Parker 3
Wivel
Bob Lee
Carmen Montoya
Tommy Hayden
Mlle. Rubleen
Gertrude Hild
The Paulens
Harry Horton Orc
Zanzibar
Buck and Bubbles
Maurice Rocco
Bill Bailey
Ada Brown
Patterson & Jackson
Tops & Wilda
Don Redman Orc
Canay's Bd

Unit Review

Revue Tropicana
(Court Square, Springfield, Mass.)

Springfield, Mass., Nov. 4.

A. . Marcus 'Revue Tropicana,' 20 Line Girls, Fred Roner, Josie Thorpe, Latasha & Lawrence, 'Janada,' Mary Agnes Mayer, Leon Miller, Jimmy Pinto, Singing Commandos (4), Bob White, Lorenzo Robertson, Hin Low, Grace Durrell, Bert Green Orch (8) directed by Karl Rhode.

'Revue Tropicana' is typical Marcus fare with plenty of girls, scanty costumes and talent galore. It's shy on humor, however, and where the 'tropicana' label came from is anyone's guess. It starts with an Irish production number featuring the usual Irish-American fare, and ends with a Grand Waltz presentation in the Viennese manner. The nearest it gets to the tropics is a Latin dance routine.

Lightest moments are those when Ned Roner is on stage with three stooges from the audience. He picks their pockets so fast they are bewildered and the audience is in sitches. Winds up with a bit of magic, producing cards in carefully buttoned-up wallets after the trio has been repeatedly warned. Skilful lighting and a new label, 'Butterfly dance,' make the appearance of Mary Agnes Mayer a click. Formerly known as 'serpentine' dances, the routines go over with newer generations.

Singing of Lorenzo Robertson is unusual in that he can do swing and 'Ol' Man River' with equal facility. He's big, personable and gifted vocally, though the Kern number was overacted. Jimmy Pinto's humor from the audience got laughs only when it was close to the border, dialect being difficult to throw clearly. Spectacular indeed are adagio routines of Latasha and Lawrence, a clean cut team that also excels in the Viennese finale. Leon Miller's tap dancing is passable.

The 'Singing Commandos' vocalize nicely but don't go over, probably because it's difficult to visualize a commando in tails. They also work behind the singing principals, Bob White and Grace Durrell. After the first show, there was a wholesale reshuffling of talent and material. Impersonator Josie Thorps, who was onstage for the first show before it was discovered her backstage record equipment wasn't on hand, was a casualty as was Pinto whose burley comments drew police frowns. Hin Low didn't appear at all. *Dono.*

N. Y. to Fla. N. G.

Continued from page 1

Florida hotel reps in N. Y. (the latter are advertising that they'll assist winter vacationers in securing transportation and Pullman reservation—but with no guarantees) are raising their eyebrows at the brushoff they're getting from the railroad people and generally share the belief that there's too much palm-greasing of railroad employees.

While the N. Y. hotel travel agents in the past have accepted a flat $1 or $2 fee for service, depending on difficulties entailed in obtaining reservations, some of them today are extracting fees as high as 10 and 15% of the cost of reservation—with plenty takers from those willing to fork out the extra allotment so long as it didn't fall into the hands of the black marketeers. But the latter, it's claimed, still have the upper hand through an 'in' with the r.r. employees.

Some of the east coast railroads, it's understood, have been tapping the wires of clerks in an effort to run down employees who are allegedly being used by the bootleg traffickers.

Pitt Burley Heat-Up

Pittsburgh, Nov. 9.

Argument last week between George Jaffe, owner of Casino theatre, town's lone burlesque house, and Russell LaValle, who's been producing the chorus numbers for Jaffe's shows with a local line, resulted in latter's immediate resignation.

He left Saturday night (6) after staging the routines for current production and so far Jaffe has found nobody to replace him.

New Acts

JEAN PARKER
Comedy
8 Mins.
Loew's State, N. Y.

Midway through her brief turn, Jean Parker's stooge, Ralph Sanford, gets off a crack about audiences expecting their money's worth when Hollywood names take a fling at a p.a. in vaudeville, and then questions pointblank: 'What can you do?' It's a question that goes unanswered — either verbally or through performance.

Lacking any definite talent to exploit, except the saving grace of a physical attractiveness from which she detracts by some gawky clowning, the film actress goes through a routine that smacks of a day when a name alone was sufficient to pull 'em in. But today even names have to produce. With an act that literally drags in the titles of her former pix, along with some sketchy and belabored dialog, plus a few dance steps that add nothing, Miss Parker tops it off by stepping completely out of her picture character by some jiu jitsu on her partner and other rough and tumble antics. It's a far cry from the Parker gal the film audiences know. *Rose.*

SKIP NELSON
Songs
14 Mins.
La Martinique, N. Y.

Skip Nelson, radio crooner currently on WJZ, New York, but formerly with the Glenn Miller and Tommy Dorsey orchestras, opened at La Martinique Wednesday night (3) to register fairly well on his first nitery engagement. He followed Jerry Wayne into the spot as featured vocalist.

Nelson impresses as more suitable for radio than cafes. His delivery is along the much familiar lines of other crooners, with the plaintive motif predominating. He fails to register on personality, however.

His numbers are well chosen, rep consisting entirely of pop tunes. However, he would do well to use one or two melodies in the more cheerful vein to provide better balance.

Wound up to good response following such pops as 'Close to Me,' 'Temptation,' 'Night and Day,' 'How Sweet You Are,' etc. *Mori.*

RUSS MILLER & ARLINE
Comedy
7 Mins.
Stanley, Pittsburgh

Russ Miller's the mainstay of this act, a versatile, clever chap and a casual comic, but gal can hardly be overlooked. Her bit midway is a strong acrobatic control dance, but her fine points go beyond that. She's a sexy package with a million-dollar face and chassis. If turn plays anywhere where they whistle, the whistling's going to be deafening.

Miller does a little of everything, and well. He comes out first on a unicycle, plays a couple of clarinets while pedaling around and then brings on a couple of dogs who are excellently trained and do a number of swell tricks. All the time, he's keeping up a steady stream of informal chatter, and material has the quality of sounding fresh and new. For a finish, he does a rope-jumping bit with one of the dogs, the gal coming back to get under the hemp and make it a threesome. Act could stand a flashier close.

A solid click here. Russ Miller & Arline can stand up in any theatre or nitery. *Cohen.*

GEORGE MOORE
Dancing
5 Mins.
La Martinique, N. Y.

George Moore, tapper, fills the bill nicely as a cafe turn. By no means a standout, he's still an agile, well-groomed terper.

Limited to conventional tango and walking-tap routines, Moore gets the most out of his numbers. Appearance is good and, if adding a couple of novelty bits, should develop. *Mori.*

JANICE ANDRE
...ng
4 Mins.
...inique, N. Y.

Janice Andre, vivacious and clever toe terper, shapes up as a moderately effective nitery turn. Attired in a smart white gown, she manipulates a small, black fan in a brief series of toe-ballet interpolations.

On for approximately four minutes, though returning later for another short number for the finale, she bowed off to encouraging returns. *Mori.*

Una Mae Carlisle Ill

Una Mae Carlisle, piano soloist and singer, was cancelled out of the Lincoln hotel, N. Y., last week just before her scheduled opening there with Count Basie's orchestra Friday (5). She was reported ill.

Miss Carlisle was to have filled in the Basie band intermissions.

Dream Street Beat

(Broadway Legit Lowdown)

A whole generation of shoestringers is being wiped out by the current theatre shortage. Cost of floating a production is now triple that of two years ago. . . .

The wk. before 'Artists & Models' opened, director John Kennedy resigned, though with no hard feelings toward Lou Walters who took over direction. (The loyalty of Walters' actors . . . directors is a phenomenon in this town.) . . . The Doris Duke difficulties apparently don't halt her good neighbor policy toward Vincent Youmans' 'Good Neighbor.' They were in Louis Bergen's, Saturday (6) settling details . . .

At . . . twice a day, producer Bob Reud has to stop work on 'Ramshackle Inn' & chuckle over the phone, 'I don't know what you're talking about; now, let's simply forget you mentioned it.' He's politely refusing an invitation to bring his friend Garbo to a solree. Never admits he knows . . . A few years ago Victor Jory & some fellow film names created . . . Actors Inc.' They rehearsed plays evenings for a month . . . played them out of town at one-night stands & after 8 or 10 performances, rehearsed another . . . All done for experience. Names like Lloyd Nolan would do butler . . . bit parts, without beefs. Now that he seems set for a long N. Y. . . . is talking of setting up the group here . . . Last Thurs. . . . Margaret Webster yielded to the clamoring of some hardworking tyros & examined their scenes, . . . presented on the 'Othello' stage at the Shubert . . . The army of boys (all army age, too) who turned out at the Alvin Fri. (5) from Mike Todd's Mirror ad, frightened the directors & Todd, who fled via taxi . . . With a Tuesday (5) opening in Great Neck scheduled, director Roger . . . ierne collapsed from a heart attack, and three . . . efore opening, author Ned Armstrong was still hunting a director for 'Crosstown Bus' . . . Dale Wasserman, biz mgr. for Kathryn Dunham and director of 'Maid In The Ozarks' in Chi, has two revues, . . . 'Meet The People,' . . . is meeting people about them . . . Hassan, one of B'way's few girl producers (last try was 'Marianne') . . . 'Citizens From Heaven' on her desk. . .

The Abram Hill who is doing 'Three's A Family' in Harlem . . . ith a Negro cast is a playwright who organized Harlem's only successful theatre: The American Negro Theatre, after despairing of ever getting his plays produced. There're . . . roduced all his scripts . . . Nicke Holde . . . co. mgr. for 'Touch of Venus,' is reading a musical for a friend who . . . willing to risk 125G on his judgment . . . In the basement of the Playhouse an electrician is wiring the letters of 'Pillar . . . Post,' which replaces those in 'Janie' on the marquee in 2 wks. 'Janie' . . . Mansfield . . . Solly Pernick's basic set-up for a N. . . . stock co. is two carpenters, . . . electrician & prop man for . . . one-set show (four-men crew). . . . 'Petrified Forest' it was two carpenters, two electricians & two prop men, due to the sets . . . The ticket boys are telling each other 'Bloomingdale' is coming back, the show is set to go (unless Ann Miller slackens things) . . . Three shows await Bob Gordon's return this wk. . . . Chot Chilvers, now in 'Artists & Models,' quit her circus job in Chi because of the trapeze work & returned to N. Y., where she finally made the Wolters' chorus call. After some shifting they spotted her in the 'Circus' number, with the trapeze work . . . S. Hurok's earnings on Dunham are 11G a wk. and the take on Marion Anderson is fantastic. But he wants to break away from this type work & has set up 'S. . . urok Productions' (as distinct from . . . Hurok Attractions'). Angling now for film production deals involving his artists & wants the first proposition to encompass Miss Dunham . . . Mary Elizabeth Sherwood's stock co. is already casting its 4th show, 'Animal Kingdom' . . . J. J. Shubert has matched Dr. Maxwell Maltz's 25G for an unknown script, 'What A Romeo,' which Maltz himself will produce. . . .

Tour Through The Casting Ofcs: Maynard Morris—'Marianne,' for Marion Gering; 'Duke In Darkness' for Alex Cohen; Wm. Liebling—'While The Sun Shines' for John C. Wilson; Frances Hidden—'Animal Kingdom' for New Amsterdam Roof stock co.; Max Richards—movie shorts; Chamberlain Brown—replacements for Frank McCoy's rd. cos.; Sara . . . nright—'Pillar To Post' for B. Pemberton; Ben Yost—rafts of singers for the raft of musicals; Jane Broder—Gilbert Miller's play; Edith Van Cleve—'Thirty Seconds Over Tokio,' film saga of Jimmy Doolittle; rest of the agents not doing much.

Ultimatum from Alex Yokel: 'I've got two scripts being whipped into shape. I won't do any more plays till the authors do what I want them . . . My last sad experience was enough . . . At almost every performance of 'Othello' the customers whistle & stomp the curtain up again . . . Joel Ashley, juve in 'Another Love Story,' is collecting six actors to run a summer stock co. with him in Balto on their own money for aircraft plant workers. Opening play, 'Sailor Beware' . . . Jose Ferrer's dream: to direct a play he discovered in a college town in Iowa, where it broke house records with SRO at every performance. Its difficulties are cast of 30, seven sets, music, 50G. Tried to finance it last season . . . The tyro actors who often double in two shows (as extras in Act 1 of one show and Act 3 of another) have a record-breaker, Dick Corbin, who last season tripled in the art by virtue of his running ability. His handicap this season is the sluggish train schedules; his 3rd act appearance is at the Cedarhurst playhouse, one hour away . . . The state of business the past weekend is indicated by the mutterings of a famous pic star in Sardi's, Saturday. 'My show must be failing in business. Nobody waits on me.'

'NEW LIFE' ON DISCS FOR OVERSEAS DX-ING

. . . 30-minute version of Elmer Rice's 'A New Life,' at the Royale, . . . Y., will be recorded and radioed to English troupes on the war fronts by the . . . itish Broadcasting Co. Plan . . . s stymied for . . . time by Equity's regulations covering recordings, stipulation being that players must be paid a week's salary if a play or any part of it is waxed.

Equity's pay requirements for disc work is at considerable variance with those of the . . . merican Federation of Radio Artists, which has a much lower minimum rate for a one-time recording or radio performance, but there has been no attempt to equalize the differential.

The 'Life' record for . . . will be cut next week. As the play closes Saturday (13) the Equity rules on recordings will not apply but the cast will receive the AFRA . . . ll being a free broadcast, . . . rogram to be sent by shortwave.

Decca is making records of numbers . . . current musicals, using choruses of the shows to supplement the principal sin . . . in some instances, but Equity's regulations do not include the chorus branch. Disc firm pays the chorines $15 for the first hour, with $4 per hour thereafter.

Suits on Coast Play

Hollywood, Nov. 9.

'The Immortal Girl,' fold . . . the Wilshire-Ebell has been accompanied by . . . countersuits here.

First Paul Gordon sued Ferdinand and Marianne Rieser for assertedly ditching him after he had made all the preparations for staging the production. The Riesers countered with an action chargin . . . Gordon misrepresented himself as a producer, and asked that he pay $32,000 damages due to the loss of $7,000 on the play and $25,000 for damages to the stage property on account . . . of preparation.

Grant Designs for Todd

. . . Grant will design the costumes for 'Mexican Hayride,' the Cole Porter-Herbert Fields musical comedy which Mike Todd will put into rehearsal next week. It will be the first time she has done the costumes . . . a Broadway show entirely on her . . . though she did the designs for 'Icecapades' and was associate on 'Oklahoma,' 'Ziegfeld Follies' and the current tryout, 'Carmen Jones.'

Paul Haakon will stage the dances for 'Hayride,' also a first assignment for him. Hassard Short will direct the production.

Poor Little Rich Girl

Billy Rose's 'Carmen Jones' is still a . . . hit without a house so far as Broadway . . . concerned. Colored-cast operetta moved from Philadelphia, where it sold out last . . . to the Boston Opera House, where the booking has been set for . . . weeks, and before that engagement concludes Rose hopes a theatre will be available in New York.

For the Hub date the top will be $2.20 . . . the opera house being a 3,400-seater. In Philly the top was $3.42 and the quoted gross last week at the Erlanger was $32,000. In order to extend the 'Carmen' date in Boston, an arrangement was made with Fortune Gallo, whose San Carlo opera . . . booked into the Shuberts' . . . opera house late this month. Gallo cancelled after Rose agreed to pay him $6,000 for the date, half of that sum being assumed by Lee Shubert.

Schildkraut to Do Play By Germany's 'Noel Coward'

Pittsburgh, Nov. . . .

There . . . a story last week in Pittsburgh behind Joseph Schildkraut's announcement, while appearing there at Nixon in 'Uncle Harry,' that his play for next season would be a comedy by Curt Goetz, 'The Cobbler of Hankyille.'

For the last 10 years, Schildkraut has been trying to buy 'The Cobbler' from Goetz, who in pre-Hitler days was known as 'The Noel Coward of Germany' and was equally famous as . . . playwright and actor. But Goetz, who has been . . . this country . . . some time an . . . presently living on a chicken ranch with his wife in California, consistently refused to sell, . . . ing that one day he would sufficiently master English to play the show himself on . . . roadway. But as time went by and Goetz's English showed only a slight improvement, and with Schildkraut urging him to sell, playwright gave . . . during past summer and agreed to the deal. He and Schildkraut worked out the English adaptation while latter was laying off from 'Uncle Harry' for a few months.

No announcement was made until now because the money, $40,000, necessary to do 'The Cobbler,' wasn't raised until only . . . few days ago. Milton Baron, general manager for Clifford . . . Hayman, producer . . . of 'Harry,' got the money and he'll sponsor the comedy.

Chas. Leonard to Bow 1st of Series in Seattle

Seattle, Nov. 9.

. . . irst premiere of legit show here since Alan Dinehardt's 'Thanks for My Wife,' which later played N. Y. for a run, comes to the Metropolitan Nov. 21, for two-week trial. It's 'Don't Mention It,' . . . playwright Frederick Jackson.

Comedy, now in rehearsal in Hollywood, is being produced by Charles Leonard, the first of a series planned by Leonard on the West Coast first; he then would route them eastward to N. Y.

In the cast are Mary Boland, Alexan . . . D'Arcy, Eleanor Lawson, Iren . . . Agal, Evan Thomas, Harr . . . Tyler, Ferry Taylor, Ellen Lowe, Marjorie Wood, William Berens and Robert Regent.

'Porgy' for Trenton

. . . renton, Nov. . . .

Trenton's legit-concert season tees off Friday night (12) when 'Porgy and Bess' comes into the War Memorial Auditorium for two nights and a matinee.

Ballet Theatre, second attraction, is due Nov. 17. Series is sponsored by Trenton Civic and Community Concert . . . ssn. and Trenton Opera Assn.

Be Beautiful, Baby

'Beautiful . . . farce, . . . a racehorse, by Harry Stanley, has been optioned . . . Jack Rieger and Ira H. Simmons . . . immediate Broadway production. They're understood . . . have Hollywood financing.

Director . . . nd cast aren't set.

. . . Robinson Co. Formed

A. L. Robinson & Co. has been formed in New York to exploit all phases of show business.

General partner: . . . rmin . . . Robinson. Limited partners: Hans Arnhold, $562.50; Ludmilla Arnhold, $562.50; Edith . . . runner, $2,250; Hans Frankenberg, $2,250; Ellen M. Corrissen, $562.50; Anna M. Kellen, $562.50; Elsie Steiner, $2,250.

Plays on Broadway

Artists and Models

Lou Walters and Don Ross in association with E. M. Loew and Michael Redstone production of [illegible] revue (18 scenes) at Broadway theatre, N. Y., opening Nov. 5, 1943; $7.70 premiere scale, $4.40 normal top. Songs, Dan Shapiro, Milton Pascal, Phil Charig; dialog directed by John Kennedy; dances, Natalie Kamarova, Lauretta Jefferson; scenery, Watson Barratt; costumes, Kathryn Kuhn; orchestra, Max Meth, arrangements, Buck Warnick; dialog, Walters, Ross and Frank Luther; under personal supervision of Walters.

Cast stars Jane Froman; features Frances Faye, Jackie Gleason, Marty May, Collette Lyons, Billy Newell, Radio Aces, Nick Long, Jr.; . . . and King, Peters Sisters (3), Harald and Lola, Three Business Men of Rhythm & Pearl, Billie Roze, Barbara Bannister, Ben Yost Singers; Mary Raye & Naldi; also Sheila Bond, Worth Sis. (2), Gloria LeRoy, Jeanne Blanche, Lee Lopez, Mullen Twins (2), 4 Swing Harps (Helen Thomas, Margaret Ross, Catherine Johnk, Ann Roberts), Gertrude Erdey, Betty Jane Hunt, Patsy Lu Rains, Mayla, Don S. Nolt; also Wally Wanger American Beauties.

'Artists and Models' is not the best revue but Lou Walters, et al. should enjoy a Broadway stay for a spell. In this day and age when even good shows do business this melange of nitery and vaudeville should retail fairly well at $4.40. It's doubtful if the producers will ever recoup their $150,000 investment, which . . . what this opulent revue costs, according to the Latin Quarter (N. Y. nitery) impresario, Walters, but . . . certainly going to improve . . . legit production larnin' . . .

Walters and his backers, including New England theatre owner E. M. Loew, and Mickey Redstone, the Hub nitery prop., as well as Don Ross—husband of the star, Jane Froman—certainly haven't spared the bankroll sartorially and in every other department. Unfortunately it doesn't come off as well as his initial legit try as an associate of the Shuberts in the still current 'Ziegfeld Follies.' Which is probably the distinction between that seasoned legit touch and being newcomer impresarios; not that Walters' success story as a showman, in other branches, hasn't been significant.

But in the soberer environs of an 8:40 musicomedy curtain it's usually something else again. The parade of nitery and vaudeville staples require more libretto substance than has been endowed them by dialogists Walters, Ross and Frank Luther, with the entire production conceived and staged by Lou Walters (as programmed).

From star to featured people their specialties click, but in toto the sum total is shy of that $4.40 mark. Jane Froman, heroine of the Lisbon Clipper crash, of course is every bit a star, whether in enforced repose, as now, or when thrushing it in the past. She looks even more beautiful and her voice has taken on extra values which almost don't require that overly amplified p.a. system as first heard at the premiere. (Undoubtedly the mikes have since been stepped down, if not, should be).

Comedy is the chief shortcoming. Jackie Gleason emerges quite the funny gent despite the paucity of his material. The usually suave Marty May who sounds and looks like a white-thatched Jack Benny somehow never gets rollin' and even Billy Newell's burleyque hokum seems to get better returns. Collette Lyons had one of those Sue Ryan socko opportunities but, unlike the click of the 'Ziegfeld Follies' comedienne, it doesn't jell altogether for the same reason as with the rest of the libretto—lack of material. 'Afternoon Tea' is her solo standout although she muggs and foils with the Gleason-May-Newell combo throughout, as do the Worth Sisters with their hokum striptease.

Frances Faye is a sock zazz-zuzzazz pianologist with her boogiewoogie Steinwaying, backed by a quartet of charming lookers plucking swing harps (Helen Thomas, Margaret Ross, Catherine Johnk and Ann Roberts by name). Mary Raye & Naldi, with their expert and finished lifts and holds, make their ballroomology count for . . . heavy score as do the Radio Aces, clever male trio, familiar in the presentation houses, with their mike hokum, and Harald & Lola, with their standard 'cobra dance' routine.

There are other highlights telescoped into the cavalcade of show biz, which is the format of the revue, i.e., embracing minstrelsy, burlesque, Hollywood, radio, concert, vaude, ballet, circus, revue, drama.

Miss Froman marks her first entry with 'Swing Low, Sweet Harriet' in the minstrel sequence, which is thematically set with . . . hokum song, 'Way Up North in Dixieland.' Billie Boze and Barbara Bannister aid Collette Lyons in the burlesque bits. Hollywood is satirized with one of those 'Road' idylls, wherein Mayla is the native Virgin Princess and Jackie Gleason the local chieftain. It's a jimmy interlude.

The Radio Aces make much of their special material by Bud Burtson; Frances Faye bolts 'em next; Gleason-May-Newell satirize the yesteryear song-and-dance men with 'North Dakota, South Dakota Moon'; Miss Froman is standout with 'My Heart Is On a Binge Again'; and the Kamarova ballet, 'New York Heartbeat' finales with Carol King as premiere ballerina. She, too, is a product of the cafes, and the ballet, of course, is in the 1943 idiom of plastic toe terpology for the $4.40 musical comedy customers.

Nick Long, Jr., who has a solo spot in 'Blowing My Top' in the second half, is almost wasted there because of the late hour, but works hard throughout, as do Don Saxon (tenoring alumnus of the late Ben Bernie's lads), Ben Yost and his Singers, the Worth Sisters, the 3 Business Men of Rhythm & Pearl, breakneck steppers, and the hefty Peters Sisters (3). The last two are colored acts.

In the second half Miss Froman has two more song opportunities, 'You Are Romance,' a candidate for the Hit Parade, and 'Can't-Find-a-Closing Blues,' reprising 'Beguine,' 'Pistol Packin' Mama,' etc., in a clever special arrangement the highlight of which is 'Let's Keep It That Way,' an OK topical ballad. This is the finale, and the post-11:30 hour made it too tough almost for anybody. (Revue is slated for tightening up, with Dan Shapiro now whipping with Dan Shapiro now whipping new comedy material into shape for inclusion in the show beginning Nov. 21. On Sat. (20), Miss Faye & Her Four Harp Players, plus Mayla, bow out of the cast.

The late hour . . . kills Gloria LeRoy's unusual acrobatic dancing, a specialty which would wham 'em in the intimate niteries, and almost ditto Long, Saxon and Mildred Law's 'Blowing My Top' routine.

The Nazi submarine 'drama' is hokum sketch built around a siphon, with Gleason catching the soda-water spray in the eye every time. The Circus reopener is an eyefilling flash with the usual sideshow exhibits, clowns, etc.

A prerequisite of any revue labeled 'Artists and Models' must be the models, and they're all lookers, a prize pick of beauts and pulchritudinous paraders.

As a show business property the producers have their problems. If the payroll nut is $13,500, . . . s reported, without the theatre's share, it necessitates a phenomenal run for that 150G to get even. The star . . . in at a reported $2,250 against a straight 10 . . . of the gross. *Abel.*

Outrageous Fortune

Willard Brown, Mahones production of three-act drama (one . . . eting) by Rose Franken. Features Elsie Ferguson, Maria Ouspenskaya, Margalo Gillmore, Frederic Tozere. Directed by Miss Franken, setting by Raymond Sovey, opened Nov. 3, '43, at 48th Street, N. Y.; $3.30 top.

Mrs. Harris	Maria Ouspenskaya
Dr. Andrew Goldsmith	Eduard Franz
Madeleine . . . arris	Margalo Gillmore
Mary	Mabel Taylor
Bert Harris	Frederic Tozere
Julian Harris	Brent Sargent
Kitty Fields	Adele Longmire
Barry Hamilton	Dean Norton
Crystal Grainger	Elsie Ferguson
Cynthia	Margaret Williams
Gertrude Goldsmith	Margaret Hamilton

First serious play by Rose Franken is a literate, adult but confusing drama. It's splendidly cast and acted and curiously mixes themes, making it controversial, . . . factor that enhances its chances of getting acros . . . moderately well.

'Outrageous Fortune' is a descriptive title compared to the original name of 'Beyond the Farthest Star,' probably one concession the author made towards clarifying her confused ideas. As with her first success, 'Another Language,' and subsequently 'Claudia,' a much bigger click, the new play's main characters are on the distaff side, but there is no other similarity.

Play contends that because a person born a Jew, he or she should not be called to account for that accident of birth. Or if persons are homosexual, others should not be intolerant either—it's an outrageous fortune in either event. But how and why the two issues are fused by Miss Franken is no more understandable than her play.

Some fine lines are present in relation to Jews, though none for those with strange sex impulses. What the play is about becomes partly clear during the second act. 'Fortune' is entirely conversational, very quiet and inexcitin . . . yet there are some attractive characters and the value of the play is in the enactment.

Bert Harris, a well-to-do middle-aged Jewish financier, is apparently living happily at his seaside home with Madeleine. She professes great affection for Bert, whose playwriting brother, Julian, is engaged to Kitty, neurotic daughter of a neighbor.

To the Harris home for the weekend comes Crystal Grainger, woman of the world, escorted by Barry, a harmless sort of musician much her junior. Julian says he must return to New York for a conference with another writer, known to be on the homo side, as indicated when Kitty remarks that if his date was with a woman she'd know what to do about it. Madeleine gets a yen for Barry, though Crystal, who has a weak heart, senses he has a feminine streak. Julian, who stays, makes a play for Barry, who resents it, but when the engagement with Kitty is broken, the unresolved affair between the two men is admitted by Julian, a shocking revelation to Bert.

Elsie Ferguson comes out of retirement from her home in the country after more than a decade to enact Crystal. Supposedly a woman

(Continued on page 69)

Inside Stuff—Legit

Lieut. John Mason Brown, Broadway drama critic on leave to the Navy, is attracting wide attention in literary circles with his new war book, 'To All Hands,' subtitled 'An Amphibious Adventure.' Philip Hamburger, reviewing the book for the N.Y. Times Sunday (7), opened his notice with: 'It's wonderful. It's the kind of a book that makes a reviewer sound off like a publisher—all steamheated and hyperbolic and puffing with enthusiasm.' Brown was aboard the flagship of the American fleet that sailed from this side to head the invasion of Sicily, being given the 'strangest assignment ever given a writing man turned sailor.'

Two days at sea Rear Admiral Alan G. Kirk made Brown the bridge announcer, his duties being to stand on the bridge and give a play-by-play report of events during the convoy trip and during action through a microphone to all hands below. Commanding officer explained that only one man in every 10 on a modern ship in combat can see what is going on.

Brown went to the task in stride but 'into his talks went wisdom and good humor, a heightened sense of the historical role of the invading force and devotion to the cause of which the United Nations fight.'

Reviewer concluded: 'The book is a tribute to American fighting men and to our Allies. It's a triumph of the democratic faith, an open-hearted, two-fisted answer to the defeatists and the divisionists who seem to forget that America is still young and healthy and filled with fight. It will confirm your faith and quicken your pulse and take you on what may well be the most exciting invasion you'll ever attend.' Brown is currently back in New York.

Gilbert Miller appears to have guessed wrong when he abandoned 'Outrageous Fortune,' by Rose Franken, who took it over and, with William Brown Meloney, her husband, is presenting the drama at the 48th Street, N. Y. It's another play that drew mostly adverse notices this season but appears to be clicking at the boxoffice regardless. After opening last Wednesday (3) 'Fortune' jumped close to capacity. The play is controversial, indications being that this factor has created a surprising demand for tickets. When 'Fortune' played Baltimore, Miller got into a controversy with the reviewers and from reports he came out a bad second.

It is Miss Franken's first serious play. She scored originally with 'Another Language,' comedy which ran at the Booth, N. Y., and she repeated more strongly with 'Claudia,' which played the same house and, as a film, is currently at the Radio City Music Hall. Meloney, who bows in as a manager with 'Fortune,' has been collabing with his wife in short magazine stories. They've used the combined pen name of Franken Meloney. His late mother edited This Week, Herald Tribune's Sunday magazine.

James F. Reilly has withdrawn as general manager for 'Fortune,' having accomplished his purpose of advising on the presentation. Reilly is executive secretary of the League of New York Theatres, but may handle other assignments. Buford Armitage is now acting as g.m. and is also stage manager of 'Fortune.'

Broadway Legit Managers Hopeful Washington Will Retain 10% Tax

Although the House Ways and Means Committee revised the proposed hike of theatre admissions taxes downward to 20% instead of 30%, a levy regarded ruinous, Broadway is hopeful that the legislators will agree to retain the present 10% nick before the new revenue-raising bill is completed. Legit managers will strive for that percentage, which has been collected since the last war.

Chances that legit showmen's contentions will be favorably acted upon by Congress are based on the estimate that only 1¼% of the $490,000,000-odd total revenue figures to come from admissions to legit shows. That is based on last year's total takings of $30,000,000 at the boxoffices of all legit theatres. If the 20% tax goes through it is feared that attendance will still be affected, and it's pointed out that it will cost the atregoers 30% anyhow some stands, where there are state admissions taxes if not city levies. (Shows rarely attempt booking such stands as Louisville because of the local impost.)

Managers present in Washington when the committee revised the admissions taxes were Lawrence Langner, Brock Pemberton and James F. Reilly of the League of New York Theatres, they also representing out-of-town houses. Known that telegrams of protest were requested to be sent from the managers around the country when the 30% levy cropped up. Some 188 theatres outside New York that played legit shows in the past two years wired or wrote Washington, and the revision followed. Broadway showmen also made personal contacts with congressmen.

Suggestions to the committee are said to have been made also by Randolph Paul and Theodore Gamble, both of the Treasury Department. Former is the government's tax framer, the latter being in charge of securing cooperation from amusements in the bond drives. With Washington already having scheduled the participation of show business in aid of the forthcoming fourth Victory Loan campaign, it is expected that the committee will give further consideration to the admissions taxes.

Tickets priced at $3 now are sold for $3.30 each at the boxoffice, and if the levy was boosted as planned (30%) they would cost $3.90. However, most tickets for the better attractions are sold by agencies, which charge 75c premium for each ticket plus tax on that amount, so that the $3.30 ticket would be $4.13 and a fraction, $8.27 per pair. If the new tax remains as proposed it will cost $9.47 for each pair of tickets sold by brokers. If the tax goes to 20%, as indicated last week, cost at the theatres will be $7.20 for each pair or $8.87 in the agencies.

For the $4.40-top shows, or $8.80 for two at the b.o., the present price in the agencies is $10.47. If the tax is hiked to 30%, cost at the theatre would increase to $10.40, while if purchased from a broker the price will be $12.07, but ill be 80c less on a basis of 20%. Federal tax on the agency premium is 11%, which explains the odd cents. There is a possibility that the increase will be applicable to agency premiums and, if so, the prices will be further increased, all of which would be saddled on the patron.

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Hold 4 Cohans Mass

First anniversary mass for the Four Cohans, an impressive service, was held last Friday (7) in N. Y. It was just a year ago on that day that George M. Cohan died.

One of the unusual features of the ceremony was the choral singing under the direction of Warren Foley. Near the close the organist sounded taps and, as mourners, largely representative of show business, exited, played 'Over There.' The finale was similar to that at Cohan's funeral when for the first time a popular medley was organed St. Patrick's Cathedral.

Services were held in the Church of the Blessed Sacrament and present were a number of Cohan's friends from out of town, including Connie Mack, manager of the Athletics.

Blaney Deposits 'House' Guarantee at Equity

Salary guarantee for the players in 'The House in Paris' has been deposited with Equity by Harry Clay Blaney, who is due to present the play on Broadway. Rehearsals, due to begin last week, were set back. Delay was caused by the manager's failure to secure the services of Mady Christians, who's on the Coast. However, William Harris, Jr. is slated to direct.

Stipulations in the contract proferred by Blaney did not meet with the actress' approval. Contract called for a period of two years with a possible three months summer layoff. Miss Christians did not favor that term because of the layoff provision.

B'way Stock Setup Has Its Headaches

Second recent try at stock on Broadway started on the New Amsterdam Roof last week, with Mary Elizabeth Sherwood, a newcomer to show business, running up against a flock of unexpected handicaps and problems. First attraction was 'The Petrified Forest,' which, at $2.20 top, was quoted around $4,500, not a profitable operation. Most of the takings evidently came from 'promotional' activity by an outfit that specializes in two-for-ones, and which has aided at least two current moderate grossers to survive.

Miss Sherwood is a 22-year-old Coastite who took up college dramatics and who raised around $20,000 for her initial effort in show business. Not a little of the bankroll went into salary guarantees, and the supplier of scenery is alleged to have skied the rates, so much that Miss Sherwood secured a source. She was advised that one week of rehearsals wasn't enough, so booked the tiny Chapel theatre, Great Neck, L. I., to work out the kinks prior to the Roof showings.

After finding out that the Chapel booked little theatre events which interfered with rehearsals, that spot was scrapped. Idea now is to rehearse two weeks for each show, second week requiring full pay under stock rules. Another change was to play Sunday instead of a Monday to Saturday schedule, which explains the start of 'Goodbye Again,' second Roof attraction, last night (9).

Miss Sherwood's headaches were increased by difficulty in getting releases for stock on Broadway. For example, the announced 'Pursuit of Happiness' was withdrawn after a $300 deal for the play was supposedly made. It appears that the Theatre Guild decided that 'maybe we ought to revive the play,' an attitude some other managers also appeared to have taken.

'Crosstown Bus,' a new play, is due on the Roof next week, direction being by Harry Wagstaff Gribble. First straight stock 'season' at the 48th Street (then the Windsor) flopped last summer.

CLARIFY MUDDLE ON 'NOCTURNE' MANAGER

Managerial muddle among those who were in and then out of 'Manhattan Nocturne,' recent Broadway entrant at the Forrest, has been apparently clarified.

Walter Drey, who was associated with George randt in the presentation, is now in charge. Among the backers is Joseph Kipness, who's in the dress business and who has taken fliers in business this season.

'Nocturne' was bankrolled for around $30,000. Of that amount $13,000 went into production, part of the balance supposedly going for guarantee bonds and other items. When Brandt and J. J. Leventhal, who was associated with him, withdrew, the backers demanded accounting, one result being that Harry Schumer, theatrical truckman, who has a share of Brandt and Leventhal's end, got his money back. Schumer put in $5,000 for a 10% share.

Jules Ziegler, an agent, brought in fresh coin and Kipness added to his ante. Understood that Brandt and Leventhal did not put in any actual cash, latter, however, signed the actors' contracts, which obviated the necessity of having salary guarantee coin on deposit with Equity. Upon Brandt's withdrawal, Drey posted salary coin with Equity and signed new contracts with the players.

Cleveland Ticket Scalping Scalped By City; Heller Defends 'Overcharge'

Cleveland, Nov.

Because of speculators' profiteering on 'Oklahoma' tickets and Notre Dame-Navy grid ducats, City Council proposes to put through new ordinance that would scalp the scalpers.

Bill introduced by Cleveland's mayor would force ticket brokers to buy annual $100 license, post $1,000 bond if character was okayed by Police Department and be limited to a maximum profit of 75c per pasteboard. Legit specs also must post list of regular boxoffice prices next to their own, in addition to keepin records of urchasers' names. Another clause aimed to stop collusion forbids licensee from paying commission, gratuity or bonus to any producer, manager or employee of a theatrical or exhibition company. Violations carry fines from $5 to $200, or 60 days, or both.

Ordinance framed Fran Lausche received avalanche of complaints from Clevelanders who couldn't buy tickets to 'Oklahoma,' current mail sellout at the Hanna Theatre, had to refund about $50,000 in money orders but complainants charged that Saul Heller, head of local Tyson Ticket Agency, 'scalping' choice seats. Investigation disclosed he was asking $7.70, $6.60 and $5.50 for Theatre Guild ducats scaled at $3.96, $3.39 and $2.83.

Heller, who backed summer stock at the Hanna and sponsored Ballet Russe De Monte Carlo here recently, defended position, saying he was a legit broker and entitled to profit for services considering risks, although admitting 'overcharge' for 'Oklahoma' seats was higher than usual. Same charge made against him on Notre Dame-Navy game, drawing 80,000 to Stadium, for which seats were scalped at record prices.

Protests by influential businessmen and playgoers who called such services 'scalping and a racket' convinced mayor that brokers were overdoing a good thing. Measure bearing his endorsement is being fought by Heller. But it's getting backing of better businessmens' bureau.

Settle Stockholder Suit Vs. Piccadilly Ticket Agcy.

Allegations that there was a disparity between the books of the corporation an income tax returns; also, that various commissions, gratuities and bonuses were paid to certain legit producers, managers and theatre treasurers in connection with the sale and delivery of tickets in violation of the general business law of N. Y. state, are brought to light in a stockholder suit against the Piccadilly Ticket Service, Inc., of N. Y. which has just been settled.

The action was brought by David A. Levy, district sales manager for Universal Pictures in the metropolitan N. Y. area, a stockholder in the Piccadilly company. Named in the suit were Alexander Jones, Annie Jones and Joe Newman, who, it is alleged, controlled the majority stock of Piccadilly and voted themselves salaries in excess of their worth and in this manner depleted profits of the ticket agency. Papers cite that Annie Jones has drawn a yearly salary of $4,800 since 1939; that Alexander Jones received $13,100 in 1941 and $14,000 in 1942 and the same for Newman. Levy, in his suit, had asked that any amounts over what constituted a 'fair' salary be returned to the stockholders.

Monroe E. Stein, film attorney and long associated in a legal capacity with the old Springer & Cocalis circuit, who acted for Levy, declined to name the terms of the settlement reached during the past week. Firm of Rosenberg & Rosenberg represented the defendants.

Scenic Artists Seek % Payoff

An unexpected proposal was placed before the managers last week by the Scenic Artists Union, the idea being that scene designers be paid on a royalty basis instead of a fixed fee. Some producers who huddled with the union people at the League of New York Theatres were flabbergasted and one declared that the position taken by the scene people was 'indefensible.'

Showmen are reported flatly declining to consider a percentage payoff. Designers suggested they receive ¾ of 1% and said it will be divided three ways, 40% going to the artists who conceives the settings, 40% to the painter and 20% to the union.

Minimum fee to a designer is $500 for one setting and $750 for two but by agreement with the producer the pay may be higher and designs for larger productions may go as high as $2,000. Managers in rejecting the proposal intimated that any move to force percentage remuneration could involve the union legally in the direction of restraint of trade. Howard Bay, president of the scenic artists, is said to have suggested the royalty idea to the union.

Nat'l Theatre Conference In Annual N. Y. Meeting

National Theatre Conference's annual meeting will take place at Hotel Piccadilly, N. Y., Nov. 26-28, with conference topic to be 'The Theatre—In and Out of the War.'

Powwows will be devoted to a symposium 'The Theatre Has Swallowed a Tapeworm,' 'Post-War Theatre Training in the Armed Forces,' and 'The Theatre of the United Nations in Wartime.' Opening luncheon will be addressed by Maxwell Anderson and Russell Lane.

Conference is aimed at expanding the educational theatre and facilitating cooperation between the commercial and amateur branches of the stage.

'CHICKEN' ON B'WAY

Film producer Edwin Gross arrived in N. Y. last week with the first draft of the legit adaptation by Julius J. and Philip G. Epstein of 'Chicken Every Sunday,' new best-selling biography by Rosemary Taylor.

Gross will produce the comedy on Broadway.

'Garter' May Be Forced To Quit Despite Big Biz; Todd Seeks Theatre

Continuation of 'Star and Garter' on Broadway after another week or two is in doubt, although judging from the grosses the revue could run through the winter. It's said to be one of the most profitable of current musicals because of a comparatively limited operating nut. 'Star' has been playing the Music Box for a year and four months, but through some differences between the show's producer, Michael Todd, and the theatre management, show is due to vacate Nov. 20.

No other bookin is definitely slated for the house. Todd vaguely mentions finding another berth for 'Star' and isn't sure whether it will be sent to the road if another acceptable spot is not available.

When Todd recently sublet the 48th Street, which name will be prefixed with 'new' because of a small film house of the same designation on the block to the west, the manager figured he would move 'Star' there. At that time 'Lovers' and Friends' (Katharine Cornell) was slated for the Music Box but comes to the Plymouth, Todd's 'The Naked Genius' moving from that house to the Royale.

'Outrageous Fortune' was a temporary booking into the 48th Street where it opened to a doubtful press last Thursday (4). Business, however, has been exceptionally strong, new play's draw approximating capacity. New deal has been made whereby 'Fortune' can remain indefinitely under a contract calling for a guarantee and a stop limit.

Hurok Plans 'Bacaccio' Operetta for Broadway

Sol Hurok is planning for early Broadway production an American version of Franz van Suppe's 'Bacaccio,' Austrian opera last done by the Metropolitan in the 1930-'31 season. It'll be done, however, as operetta.

Hurok is now lining up a director for

Moss Hart's Air Force Show Acclaimed In Boston As Great American Drama

By JOE SCHOENFELD

Boston, Nov. 9.

Moss Hart's 'Winged Victory' is an epic drama of the U. S. Army Air Forces and an epoch event in the American theatre. It ranks as the finest dramatic production within recent memor, if not for all time, and an inspirational smash that will endear it to American hearts for a lon time to come, both in its stage version and probable windup s a great motion picture.

In and excellence of cast; its tremendous and superb scenic content, and, above all, in the masterful and inspired writing and direction by Hart, rates and will receive lavish praise. The critics here ran out of superlatives in their reviews on 'Winged Victory's' opening Tuesday night (2) at the Shubert.

Hart's emotional tribute to a great branch of our armed forces is likewise a monument to Hart himself. This was a one-man job, an art's script for 'Winged Victory' is unquestionably his finest writing effort to date. Its scope and magnificence; its heartthrobs and laughs may well serve as a model for other ramatists for many years to come. Hart's irection was equally excellent even to a minimum of opening-night flaws. He maneuvered the cast of more than 300 actors, choristers and supers with the smoothness of a three-people drawing room comedy. Running time was overboard opening night, running 8:15 to nearly midnight, but Hart cut 30 minutes by the second performance.

Like 'This Is Army,' Hart's 'Winged Victory' is a benefit for Army Emergency Relief. But there the comparison stops. The former was a revue, albeit also a one-man writing job by Irving Berlin, and strictly with the regular Army GI's. 'Victory,' on the other hand, is a drama with incidental music and, plus the 300 Air Forces officers and enlisted men in the cast and orchestra, has 50 civilian femmes. Of the latter, all except a few are strictly walk-ons and chiefly wives of men in the cast.

Upon accepting the assignment from Air Forces General Henry H. Arnold to write and direct, without remuneration, a show about the Air Forces, Hart last summer embarked on an eight-week tour of U. S. air training bases. He was in uniform and lived like a trainee, attended classes and lectures as a means of becoming indoctrinated with the spirit of the service and boys he was to write about.

has built drama progressive emotional impact, the 19 scenes falling with trip-hammer effect. Here and there the teardrops are stopped by comedy, a good part of it uproarious, but uppermost always is the story of six boys and their enlistment in the Air Forces as flying cadets. It takes them through their initial fatigue and latrine duty; through the rigorous physical and mental testing; through flying school and finally into combat in the South Pacific. Towards fadeout there are only three boys left; one has just had a narrow escape from death, while the other two are going back aloft after vowing that this war will not have been in vain and that the future world will be a better world. At the opening here Hart had a two-part finale, the interior of a bomber and its crew, with this segueing, allegorically, into an earlier scene of a graduation of Air Force pilots. This didn't work too well, however, and Hart was busy changing it after opening night.

Woven into the story are the feminine leads, chiefly the wives and mothers of the six male leads. Three of the girls are given one scene to themselves and it's one of the highest scoring heartthrobs in the excellent playing by Phyllis Avery, Elisabeth Fraser and Olive Deering. Virginia Hammond, Laura Pierpont, Jean McCoy and Mary Cooper are others of the distaff side who acquit themselves well, though in lesser roles.

But it's the men in the cast who are the standouts. The six leads are played by Cpl. Mark Daniels, Pvt. Dick Hogan, Pvt. Don Taylor, Pvt. Edmond O'Brien, Pvt. Barr Nelson and Sgt. Rune Hultman, and all are potential post-war film and stage star material. All except Hultman have had some Hollywood experience, but their work in 'Winged Victory' increases their professional stature enormously. By the very nature of the play these six boys overshadow the rest of the cast, but here and there some gems of acting by others manage to glitter through. Notable among these are performances by Pvt. Alan Baxter, Pvt. Grant Richards, Pvt. Whitner Bissell, Pvt. Stuart Langley, Pvt. Michael Harvey, Pvt. Phillip Bourneuf, Sgt. George Reeves, Pvt. Damian O'Flynn, Sgt. Ray Middleton, Pvt. Lee J. Cobb and Capt. Sidney Bassler. From the standpoint of names, they would be a plenty okay civilian cast, too.

Army Air Forces' regular personnel turned up some plenty okay -

Winged Victory

U. S. Army Air Forces production of drama in two acts (19 scenes) by Moss Hart. Presented for benefit of Army Emergency Relief. Directed by Moss Hart. Scenery, Cpl. Harry Horner; costumes, Sgt. Howard Shoup; musical arrangements and orchestra directed by Sgt. David Rose; choral direction, 2d Lt. Leonard Depaur; lighting, Sgt. Abe Feder. At Shubert, Boston, for two weeks opening Nov. 2, '43; $3.30 top; $1.40 opening night.

Cpl. Mark Daniels, Pvt. Dick Hogan, Pvt. Don Taylor, Phyllis Avery, Virginia Hammond, Pvt. Anton S. Flowatt, Pvt. Bert Hicks, Pfc. Kenneth Forbes, Pvt. William Nash, Sgt. Kevin McCarthy, Pvt. Elliott Sullivan, Pvt. Barry Nelson, Pfc. Edmond O'Brien, Sgt. Rune Hultman, Sgt. Edward Reardon, Pvt. Alan Baxter, Pvt. Whitner Bissell, Pvt. Grant Richards, Cpl. Edward Ashley, Pvt. Henry Rowland, 1st Lt. William Neil, Pvt. Harry Lewis, Pvt. Paul Kaye, Pvt. John MacMillan, Cpl. Gilbert Frye, Sgt. Frank K , Cpl. Don Richards, S/Sgt. Gordon Gaines, Pvt. Stuart Langley, Sgt. Robert Willey, Pfc. Anthony Ross, Laura Pierpont, Pvt. Michael Harvey, Pvt. Kent Morrison, Mary Leonhardt, Jean McCoy, Cpl. Gary Merrill, Sgt. David Calvin, Pvt. Cy Perkins, S/Sgt. Daniel Scholl, Cpl. Ira Cirker, Pfc. Edward McMahon, Sgt. David Durston, Pvt. James Engler, Pfc. Donald Hanmer, Pfc. Thomas Dillon, Pvt. Phillip Bourneuf, Sgt. George Reeves, Pvt. Walter Reed, Sgt. Zeke Manners, Pvt. Arthur Carpenter, Cpl. Jerry Hilliard Adler, Pfc. Ray MacDonald, Sgt. Victor Young, Cpl. Fred Cotton, 2nd Lt. Gilbert Herman, Pvt. Damian O'Flynn, Sgt. Ray Middleton, 1st Lt. George Hoffmann, Pvt. William Marshall, Captain Raye Bidwell, Captain Sidney Bassler, Sgt. Joseph Meyer, Elisabeth Fraser, Genevieve Frizzell, Pvt. Richard Beach, Pvt. George Petrie, Pvt. Alfred Ryder, Pvt. Karl Malden, S/Sgt. Peter Lind Hayes, Pfc. Martin Ritt, Olive Deering, Pvt. Archie Robbins, Pvt. Jack Powell, Jr., S/Sgt. Sascha Brastoff, Pvt. Henry Slate, Pvt. Jack Slate, 2nd Lt. Donald Beddoe, Pvt. John Tyers, Pvt. Barry Mitchell, Mary Cooper, Pvt. Lee Cobb, Pvt. Michael Duane, Pvt. William Justice, Pvt. John Forsythe.

duction Hart with especial emphasis on the music and scenic departments. With Sgt. vid Rose to orchestrate the music and direct the expert 35-piece orchestra, and Cpl. Harry Horner to design the settings, Hart had two men as capable as can be had. The music virtually all Air Force songs or a standard such as 'White Xmas' and the 'Silent Night' hymn, but Rose tossed in exceptional arrangements and a fine original of his own titled 'My Dreambook of Memories.' It's sung as background to one of the scenes by a 40-man chorus directed by Lt. Leonard Depaur, colored choral master with a high reputation in the professional theatre.

Horner's settings are magnificent with one exception, the interior of the bomber near the finale. But this will undoubtedly be fixed and it's almost captious to single out one flaw among 19 settings. For Horner this is a renewal of an old association, he having done the settings for Hart's 'Lady in the Dark.' In fact, the scenes are moved with the smoothness of flowing water on the very same four turntables used in 'Lady.' The lighting was professionally handled by Sgt. Abe Feder, also a Broadway standard before going into service.

Plus the regular film and legit actors, musicians and choristers, 'Victory' includes several crackerjack variety performers who work principally as home-entertainment for the Air Force men. Opening night the standout was Sgt. Peter Lind Hayes, doing a drunk imitation at a Xmas party in the Solomon Islands. Not far behind him in the same scene were Pvts. Henry and Jack Slate with Aaron (Red Buttons) Schwatt, doing an hilarious takeoff of the Andrews Sisters; Pvt. Jack Powell, Jr., and an unidentified boy in a Carmen Miranda burlesk; Pvt. Archie Robbins as m.c., and John Tyers singing 'Silent Night.' In an earlier scene, Pvt. Ray MacDonald, hoofer, with mouth-organ accompaniment by Cpl. Jerry Adler, score neatly. It's further to the credit of Hart's direction that none of these vaudeville bits interferes with the flow of the drama itself.

The entire show is under the executive direction of Lt. Col. Dudley S. Dean, while Major John W. Masner is commander of personnel. Lt. Irving P. Lazar, original motivator of the show, and Lt. Benjamin Landis are general production managers, while Joseph M. Hyman is civilian general manager and Howard Reinheimer civilian general counsel. Another civilian who had a major share in 'Winged Victory's' presumed success is Jerome Whyte, stage manager, but Whyte won't be a civilian for long. He's currently on his three-week furlough before going into the Air Force.

'Winged Victory,' after its two-week break-in here, starts a run Nov. 20 at the 44th Street, New York. Following that it will tour the country and then probably wind up some Hollywood studio for filming. Because of its complex scenic content, however, it's unlikely that 'Victory' will go overseas as did Irving Berlin and his 'This Is the Army' troupe recently.

Lovers and Friends

Detroit, Nov. 2.

Katharine Cornell and John C. Wilson production of Dodie Smith comedy in three acts (7 scenes) including prolog and epilog. Directed by Guthrie McClintic; settings and costumes by Motley. Opened at Cass theatre, Detroit, Nov. 2, '43; $3.30 top.

Rodney Boswell......Raymond Massey
Stella Tyler......Katharine Cornell
Agnes......Katherine Hynes
Lennie Lorimer......Carol Goodner
Martha Jones......Anne Burr
Edmund Alexander......Henry Daniell

Lacking in any new turn or sharpened significance on a trite story pattern, Dodie Smith's new comedy, 'Lovers and Friends,' came in for a warm reception in its premiere at the Cass theatre because it presented a wide range for the artistry of Miss Cornell and equally rich opportunity for performance of its compact cast also headed by Raymond Massey. What the play may suffer from in brittleness of concept and an artificial quality that seems to put a veneer over the story is more than redeemed by the warmth and richness of the playing which surmounts the story handicaps and makes 'Lovers and Friends' come alive in the second and third acts.

This is one of Miss Cornell's longer roles, and her silky-smooth performance, going from girl to matron and ranged equally wide from comedy to the tragic fringe, is the biggest asset in putting 'Lovers and Friends' across. It is rich Cornell stuff, and sharpened against the excellence of the entire cast, this one has a good chance to survive.

Some evidence of the play's inconclusiveness is reflected in the prolog and epilog device, the latter a sentimental afterpiece to tie together the loose ends of the story. The play and the places where it strikes fire rest between those two, the meeting of Massey as a soldier and Miss Cornell, a small-time actress, in Regent's Park in World War I, and the epilog where they are back on the park benches, an elderly couple inclined to a bit of wry humor over the past from the viewpoint of 1942.

While the first act has a static quality which leaves the players lumbering following the marriage of Miss Cornell to her soldier-barrister, there are the clever and well-written moments of the second and third acts where the players can get in their licks. They come when the husband's fancy turns to Anne Burr, as the smug young secretary who makes a fetish of honesty. Miss Cornell faces the blow with a candor that calls for them to use a trial alliance. It provides for a scene in which the Puritanish secretary through her 'honesty' can put the wife and mother whose home she is destroying seemingly in the wrong.

It takes its best turns after the wife has agreed to the divorce and finds herself in love with a playwright. This is the same moment that the husband discovers his little prize is pathological liar and decides to come back home. It brings the third act curtain down inconclusively, with the epilog having to wrap it up. The sole quality which the two ends of the play seem to lend is a birdseye view of an era which helps coat over the quadrangle story device.

There are lines and situations for the cast who play it up to the hilt, with Massey strong beside Miss Cornell in the thankless role of the husband and fighting off well the ninny overtone there is to his role as the vascillating spouse. Contributing richly to the appearance of an amusing play are Carol Goodner, priceless as the gay friend of the wife; Henry Daniell as the playwright and second man in the wife's life; Miss Burr, who does a fine job of the secretary, particularly in two difficult scenes, and even Katherine Hynes in the bit of the family maid. Here is the real strength of 'Lovers and Friends,' with a big nod toward Guthrie McClintic's firm hand in drawing out added strength from the play and to the settings and costumes of Motley which help create the illusion that era has been reviewed. *Pool.*

Voice of the Turtle

New Haven, Nov.

Alfred de Liagre, Jr., production of comedy in three acts, six scenes, by John van Druten. Stars Margaret Sullavan and Elliott Nugent; features Audrey Christie. Staged by the author; setting, Stewart Chaney. Opened at Shubert theatre, New Haven, Nov. 4, '43; $2.75 top.

Sally Middleton......Margaret Sullavan
Olive Lashbrooke......Audrey Christie
Bill Page......Elliott Nugent

A sextet of names will probably stand out in Broadway theatrical shoptalk along in early December when 'Voice of the Turtle' finds itself before Gotham footlights. The sextet, and their respective reasons for inclusion on the list, are as follows: Alfred de Liagre, Jr., for his cream-off-the-top presentation of the play; John van Druten, for his polished and highly entertaining scripting; Margaret Sullavan, Elliott Nugent and Audrey Christie, for their upper-drawer acting; and Stewart Chaney, for an apartment setting that's a honey.

At present, the play has much to commend it, and with an overboard time allowance snipped to normal length, the entertainment ante should be boosted several more degrees. With an opening night curtain that broke at 11:40, it's obvious that the tailoring department has work ahead of it.

Cutting is going to be a challenge to van Druten's writing and staging skill, due to the nature of his scripting. With a play pattern that is so closely interwoven as this one, the process of plucking a thread here and another one there is going to require adroitness lest the procedure pull the wrong cord and carry some of the good stuff along with it.

Author has touched on a plot with wide appeal, particularly from the femme angle. Dialog carries frank discussions of sex reactions as registered by the two actresses, Olive, the girl who has been around, and Sally, whose affairs can still be counted in the low numerals. Into the lives of these two comes Sergeant Bill Page, one-time playboy somewhat toned down by Army life and the loss of his money.

When Olive stands Bill up on a weekend date, he finds himself in the hands of her friend Sally, who is battling the aftermath of a recently-broken romance. Page, likewise, has had a romantic blowup, and when the two meet, instead of being a case of misery loving company, they discover that each has been able to piece together the other's shattered segments, and that's the way the curtain leaves them.

As Sally, the Joplin girl who storms Broadway, Margaret Sullavan has made a sage choice for her return to the stage. The character holds a warmth that enables her to project a very engaging personality across the footlights to an audience that is with the girl practically 100% of the way. Miss Sullavan capitalized on a natural physical appeal that is enhanced by a pleasing voice and attractive gesturing. Nugent tackles the Sergeant Page role with a sincerity that stamps his acting in the sterling category. His dry method of delivering laugh lines gets plenty of leeway in this script and he makes the most of each opportunity. He also makes a point of putting over his serious passages competently. Audrey Christie rates a bow for a fine performance in the supporting role of Olive. It's a part that could easily go wrong with a too hard-boiled interpretation.

Dialog ranges from broad laughs to sparkling subtleties, with plenty of sober observations mixed between. It all sums up as fine writing. Staging matches the excellent script and indicates satisfactory pace following tightening. There are several treats for femme orbs in the matter of the costuming supervised by Bianca Stroock, and Stewart Chaney has fashioned a beautiful bedroom-livingroom-kitchenette setting which aids materially in keeping action interestin in this limited-character production.

For pix, the Hays office would probably toss a big question mark at a good portion of this one. *Bone.*

Lady Behave

Wilmington, Nov.

High ennett and Ben Boyar production of comedy in three acts by Alfred L. Golden. Features Jack Sheehan, Pert Kelton and Carol Stone. Directed by Golden; setting, Frederick Fox; costumes under supervision of Bianca Stroock. Presented at Playhouse, Wilmington, Nov. 4, 5 and 6, '43; $2.20 top.

George Morton......Jack Sheehan
Roland Talbert......Karl Weber
Louise Morton......Pert Kelton
Margaret Bannington......Lois Dow
Mike Rogers......Thomas Hume
Mrs. Lausin......Madge Skelly
Miss Jones......Norton Winters
Miss Shaw......Carol Stone
Dr. Baker......Warren Lyons
Inspector Weiskopf......Dan Niels

A wacky plot involving wacky characters is the recipe used by author Alfred L. Golden to produce laughs in 'Lady Behave.' Given a first act to match the fast second and third stanzas, plus a general tightening, 'Lady' should get by on Broadway.

Everything about the play is on the screwball side. A man of the Milquetoast variety is inveigled into posing as a psychiatrist, aided and abetted by his ex-wife and her would-be boyfriend. An assortment of nuts, mostly women, beat a path to his door, and his unorthodox treatments form the basis for assorted goofy goings-on. By curtain time the fake doc has won back both his self-confidence and his ex-wife.

Golden leans heavily on spicy situations and ditto dialog to garner laughs.

Each role is expertly Jack Sheehan scores as the phony medico who comes to believe in his own medicine. His broad comedy touches highlight each scene in which he appears. Pert Kelton, as the ex-wife who doubles as the doc's secretary, delivers her gag lines with telling effect. Karl Weber plays the third conspirator.

Madge Skelly as a woman patient with a yen for men and cutting things to shreds burlesques her role for a succession of laughs while Thomas Hume, afflicted with bomb-throwing impulses, and Carol Stone, as a Park avenue gal with inhibitions, are excellent foils in the more spicy passages. Lois Dow stands out as a sedate stage star who loses her inhibitions by becomin strip-teaser.

The author directed with emphasis on the gags. Frederick Fox's single setting—a living room—is tastefully designed. *Klepfer.*

Current Road Shows

(Nov. 10-20)

'Abie's Irish Rose'—Davidson, Milwaukee (10-13); Plymouth, Boston (15-20).

'Abie's Irish ' (2d Co.)—Virginia, Wheeling (10); Embassy, Johnstown (11-12); Lyric, Allentown (15-16); State, Harrisburg (17-18); War Memorial Aud., Trenton (19-20).

'Army Play By Play'—English, Indianapolis (10); Memorial Aud., Louisville (11-13); Cox, Cincinnati (15-20).

'Arsenic and Old Lace' (2d Co.)—Colonial, Boston (10-13); Erlanger, Buffalo (15-17); Aud., Rochester (18-20).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (10-20).

'Blithe Spirit'—Bushnell nd., Hartford (10); Shubert, New Haven (11-13); His Majesty's, Montreal (15-20).

'Blossom Time'—Royal Alexandra, Toronto (10-13); Shubert, Boston (15-20).

'Carmen Jones' (tryout)—Opera House, Boston (10-20).

'Connecticut Yankee' (tryout)—Forrest, Philadelphia (10-13).

'Corn Is Green'—Studebaker, Chicago (10-20).

'Dark Eyes'—American, St. Louis (10-13); English, Indianapolis (15-17); Hartman, Columbus (18-20).

'Doughgirls' (2d Co.) — Nixon, Pittsburgh (10-13); Colonial, Boston (15-20).

'Doughgirls' (3d Co.)—Robinson Aud., Little Rock (11); Aud., Memphis (12-13); Ryman Aud., Nashville (15); Bijou, Knoxville (16); ijou, Chattanooga (17); Temple, irmingham (18); Shrine Aud., Des Moines (20).

ilbert and Sullivan—His esty's, Montreal (10-13); Philadelphia (15-20).

Night Ladies'—Blackstone, Chicago (10-20).

'Icecapades'—Gardens, ittsburgh (10-20).

'Ice Follies of 1944'—Arena, Chicago (10-20).

'Jane Eyre'—Geary, San rancisco (10-20).

'Janie' (2d Co.)—Civic, Chicago (10-20).

'Junior Miss'—Temple, Sagin w (10); Michi , Lansing (11); Keith's, Grand Rapids (12-13); Paramount, Toledo (15); Michigan, Jackson (16); Palace, South Bend (17); Orpheum, Davenport (18); Orpheum, Cedar Rapids (19); Aud., Moines (20).

iss and (2d Co.)—Harris, (10-20).

'Kiss and Tell' (3d Co.)—Plymouth, Boston (10-13); Locust, iladelphia (15-20).

'Kiss and Tell' (4th Co.)—Curran, San Francisco (10-20).

'Lady Behave' (tryout)—Maryland, Baltimore (10-13).

'Little Women'—Lafayette, Detroit (10-20).

'Life With Father' (2d Co.)—Cox, Cincinnati (10-13); merican, St. Louis (15-20).

'Lovers and Friends' (tryout)—Cass, Detroit (10-13); Hanna, Cleveland (15-20).

'Maid in the Ozarks'—Great Northern, Chicago (10-20).

'Oklahoma' (2d Co.) — Hanna, Cleveland (10-13); Erlanger, Chicago (15-20).

'Porgy and Bess'—Karlton, Williamsport (10); State, Harrisbur (11); War Memorial Aud., Trenton (12-13); Academy of Music, Roanoke (15-16); State, Greensboro (17); Carolina, Raleigh (18); Aud., Columbia, S. C. (19); Plaza, Asheville (20).

'Ramshackle Inn' (tryout)—Klein Aud., Bridgeport (20) (premiere).

'Sons O' Fun'—National, Washington (10-13); Nixon, Pittsburgh (15-20).

'Student Prince'—Hartman, Columbus (10); English, Indianapolis (11-13); Cass, Detroit (15-20).

'The Patriots'—Walnut, Philadelphia (10-20).

'The Voice of the Turtle' (tryout)—Wilbur, Boston (10-20).

'Three's a Family' (2d Co.)—Playhouse, Wilmington (11-13); Academy, Northampton (15); Court Sq., Springfield (16-17); Shubert, Haven (18-20).

'Tobacco Road'—Locust, Philadelphia (10-13); Ford's, Baltimore (15-20).

'Tomorrow World' (2d Co.)—Selwyn, Chicago (10-20).

'Uncle Harry'—Ford's, Baltimore (10-13); National, Washington 20).

'Winged Victory' (tryout)—Shubert, Boston (10-13).

'Without Love'—Erlanger, Chicago (10-13); Biltmore, Los Angeles (17-20).

'Winged Victory' SRO $52,000 Advance For 2 Weeks in Hub; 'Spirit' Fine $15,000

Boston, Nov. 9.

iggest thing in a town full of big things along the rialto is 'Winged Victory,' sensash Army Air Force show which went clean for a $52,000 absolute top almost prior to curtain as it opened Tuesday (2). Show drew front page notices and has since been commented on editorially by most papers here, urging everyone to see it. Show bought ads Sun. (7) announcing complete sellout.

'Arsenic' returned for third visit on Monday (1), and could stay indefinitely but for prior booking of 'Doughgirls' at Colonial Nov. 15. 'Kiss and Tell,' now in final frame, is doing fine, and 'Blithe Spirit,' finishing two-week stand at Wilbur, was building heavily at week's end.

'Voice of the Turtle' opened Monday night (8) at the Wilbur, and 'Carmen Jones,' also plenty big, opens Tuesday (9) at the Opera House. Besides 'Doughgirls,' in prospect are 'Abie's Irish Rose' (Plymouth, Nov. 15), 'Blossom Time,' same night, Shubert, and 'Ramshackle House' at Wilbur on 22.

Estimates for Last Week

'Arsenic and Old Lace,' Colonial (1,437; $2.75)—A winner every time (this happens to be its 3d), tidy $15,000. Could stay indefinitely, but has to move out 13th.

'Blithe Spirit,' Wilbur (1,300; $2.75). Built steadily all week to finish above estimated $15,000. Moved out Saturday (6).

'Kiss and Tell,' Plymouth (1,424; $2.75). Jumped back for penultimate week to snaffle a tasty $15,500, estimated. Final, or ninth week, current. Could have stayed.

'Winged Victory,' Shubert (1,500; $4.40 opener, $3.30 otherwise). Sold out from gong to catch estimated $52,000 for two-week session. About $25,000 first week, seven performances.

ST. LOO PASSES 104G; 'CORN' WOW $20,000

St. Louis, Nov. 9.

Legit is sizzling in this metropolis, and although the current season is only six weeks old the approximate gross has passed $104,000.

'The Corn Is Green,' with Ethel Barrymore, grossed a sensational $20,000 in a one-week stand ending Saturday (6) at the American theatre. House was scaled to $2.80 for the eight performances. Presence of delegates to the Missouri Teachers Assn. annual convention added to the worries of the theatre management in an attempt to satisfy demands for ducats. Last four performances were SRO.

'Dark Eyes,' with Tamara Geva, Elena Miramova and Ludmilla Toretzka in the top roles, opened a one-week engagement at the American Sunday (7). The 1,700-seat house is scaled to $2.80 and another successful stand is anticipated from the brisk advance.

'HARRY' FINE $14,500 IN WK. AT PITTSBURGH

Pittsburgh, Nov. 9.

With subscription backing, 'Uncle Harry' got a strong $14,500 last week at Nixon. That was considerably above expectations despite rep of a year's Broadway run, the pull of its two stars, Joseph Schildkraut and Eva LeGallienne, and fact that localite Thomas Job authored.

Nixon currently has 'Doughgirls,' originally booked for two weeks in December but moved forward and shortened to single stanza when comedy ended in Chicago sooner than expected.

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'Oklahoma' $29,800, Balto; 'High Road' $2,200

Baltimore, Nov. 9.

Both legit stands here were open last week, Ford's with 'Oklahoma' and the indie-booked Maryland with the pre-Broadway unfolding of 'I'll Take the High Road,' presented by Clifford Hayman and Milton Berle.

'Oklahoma,' in on the American Theatre Society-Theatre Guild subscription season, left few pasteboards to be sold over the window, and these were being sought at fabulous prices. A clean sellout at a top of $3.87, but cut down somewhat by reduced prices offered subscription members, road show company of the socko musical drew a big $29,800 and could have stayed a few more weeks at equally bullish biz. Hayman-Berle effort ran into bad press and halting response at the b.o. for only $2,200 estimated.

Bookings continue lush, with 'Uncle Harry' in currently at Ford's against a preem of Hugh Bennett and Ben Boyar's production of 'Lady Behave' by Alfred L. Golden at the Maryland.

'Yankee' 21G, Philly; 'Jones' $30,000, 'Road' 8G, 'What's Up' $12,000

Philadelphia, Nov. 9.

Further bad weather partially offset the normal breaks to be expected from the weekend football crowds, but Philly's four legit houses all reported sturdy profits.

Topper again easily. Billy Rose's 'Carmen Jones,' which in its third and final week at the Erlanger (2nd full week) crashed over the $30,000 mark again. Erlanger is one house where extra chairs can easily be installed and there were plenty of these sold last week. Show could easily have stood another fortnight here and can stand a return.

Second in gross figures was 'A Connecticut Yankee,' which reaped a nice $21,000 in its first full week at the Forrest, but while okay for a tryout, with no outstanding marquee names, this was a trifle disappointing. Lukewarmness by the local crix probably had something to do with keeping attendance off the beam a trifle. It was a sock sellout at the end of the week.

Lowest in actual figure on the week, but probably next to 'Carmen Jones' most unusual in strength, was the perennial 'Tobacco Road,' which in the first of two weeks of its 11th local engagement, grossed better than $8,000 at the Locust—and with only a $1.50 top.

Weakest in strength although because of top ($3.42) not lowest in gross was 'What's Up,' which got about $12,000 in its second and final week at the Walnut. Out on the street, a lot of the boys see why the crix lambasted this one so hard here. Only Powers Gouraud (WCAU radio commentator) went strongly to bat for it. Audiences, however, seemed to enjoy 'What's Up' and modest little musical is still figured by many as having a chance for success.

'TURTLE' NO DAWDLER AT 11G IN NEW HAVEN

New Haven, Nov. 9.

Preem 'Voice of the Turtle' turned away several hundred at Shubert last weekend (4-8). Advance sellout complicated a boxoffice siege when favorable notices came out. Standees piled gross close to an estimated $11,000 on four performances at $2.75 top.

This week brings 'Blithe Spirit' back to the scene of its birth two seasons ago. It's in for Thurs.-Sat. (11-13). Nov. 18-20 has 'Three's a Family' on the schedule for four shows.

'Jr. Miss' 6½G, Indpls.

Indianapolis, Nov. 9.

'Junior Miss,' playing a return at the English (1,500), grossed an okc $6,500 at a $2.20 top in the four days ending Saturday (6). 'The Army Play By Play' opened Monday (8) for three days, then 'Student Prince.'

'Sailor,' 3½G, 'Ozarks' 5G, 'Fun' 7G, All Weak, L.A.

Los Angeles, Nov. 9.

Three new comedy entries are finding the going rough and unless trade picks up they may be missing from the playbills before the holidays. 'Maid in the Ozarks' pulled up limply to $5,500 in its eighth week at the Belasco and for the next two will be sponsored by Hollywood Guild. Mayan's 'Save Me a Sailor' won't count any profit at $3,500, and 'Yours For Fun' at the Hollywood Music Box will have to do better than this week's $7,000 if the run is to be continued. That figure is $2,000 under the nut and the producers are not charitarians.

Ken Murray's 'Blackouts' passed its 73d week with an intake of $14,300, and 'New Meet the People' at Assistance League Playhouse posted another $4,000 in the fifth week. Biltmore reopens Nov. 17 with Constance Bennett in 'Without Love.'

Cornell-Massey $23,000 in Det.

Detroit, Nov. 9.

Katharine Cornell and Raymond Massey, who premiered at the Cass last Tuesday in 'Lover's and Friends,' piled up terrific grosses for first seven performances last week, which saw a total of $23,000 tucked in for the shortened week at $3.30 top. The show, which drew critics' cheers for performance although less enthusiasm for the Dodie Smith play itself, continues for a second week with indications of easily topping the first week's big figure.

The Lafayette also drew a new tenant with Erin O'Brien-Moore in 'Little Women,' which got off to a good start despite the strong opposition only a block away. The house tallied just under $10,000 at the $1.65 top for the nine performances which should see 'Little Women' continue for two more weeks and possibly a fourth stanza.

'SONS' SOCKO $30,000 IN 1ST WASHINGTON WK.

Washington, Nov. 9.

Olsen & Johnson's 'Sons O' Fun' has been packing them in at the National theatre, and clicked for about $30,000 for the first week. Sunday matinee and night went clean. On the two-week engagement gross should approximate $60,000.

This is the best exploited show which has come to Washington in months, largely attributed to the activities of O. & J. The comics were on every radio station, accepted luncheon engagements daily, and filled the newspapers with their stunts. One of the best was to set up four tents opposite the theatre, where chorus girls spent Monday night. 'How did you sleep?' asked an inquiring photographer. 'Lousy,' the pretty replied. 'I could kill the guy who thought up this stunt.' Four members of the Metropolitan police protected the lovelies from prying passersby.

'Uncle Harry' arrives next week with Eva Le Gallienne and Joseph Schildkraut. It arrives under American Theatre Society auspices, which means that $12,000 will be in the box before the ticket window is open to those other than subscribers.

Plays on B'way

Continued from page 66

Outrageous Fortune

of many lovers, she impresses as a kindly, intelligent, understanding, appealing soul with a devoted colored maid. Crystal tells Bert that persecution of his race has given Jews a definite dignity. She, too, is the progenitor of the idea that individuals should not be singled out because they happen to be born with unconventional sex traits.

Splendid, too, is the performance of Maria Ouspenskaya, who, as a sweet, little old lady, shares with Miss Ferguson most of Miss Franken's most telling lines. She is aware of the complex personalities of those about her including Julian.

Margalo Gillmore is sensitive as Madeleine, though that is one part not clearly written; Frederic Tozere plays Bert effectively, but not looking the part; Eduard Franz is very good as a doctor; Adele Longmire has a difficult assignment as the fretful Kitty; Brent Sargent may be a bit too handsome as the erring Julian, but plays the part well; Margaret Hamilton, who was the grape-eating comedienne in 'Another Language,' provides about the only fun in the new play and, with her schnoz, certainly doesn't look Celtic; Dean Norton is okay as Barry; Margaret Williams was liked as the maid; *Ibee.*

B'way Dips Further But Still Sturdy; 'Fortune' Fine $9,000 in 1st 5 Times, 'Artists' 22G in 4 Despite Reviews

Again Broadway last week was under the average takings of October, most attractions dropping further while some virtually held to levels of the previous week. As always, the top grossers were not affected. There was a distinct drop on election night. Weekend zoomed, visitor volume jamming Broadway, with Army-Notre Dame football fans adding to the crush.

After premiere, attendance to 'Outrageous Fortune' surprised even Broadway, and show's chances look very good despite a mixed press. Notices for 'Artists and Models' weren't so good either, but new revue got $22,000 in first four performances.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A New Life,' Royale (M-1,347; $3.30). Final and 9th week; 'The Naked Genius' slated to move here from Plymouth next door.

'All for All,' Bijou (6th week) (C-630; $3.30). Getting fair grosses for small-cast one-setter; estimated bit over $6,000 last week.

'Angel Street,' Golden (100th week) (D-789; $3.30). Very little affected last week as run meller approaches two-year mark; almost $9,000.

'Another Love Story,' Fulton (4th week) (C-938; $3.30). Eased off further, with takings quoted around $13,000, profit both to show and house.

'Arsenic and Old Lace,' Hudson (148th week) (CD-1,094; $3.30). Went off again like most others last week but claimed to have approximated $9,000, profitable both ways.

'Artists and Models,' Broadway (R-1,942; $4.40). Opened last Friday (4); drew fairly favorable press; with a $7.70-top first night helping, takings first four times approximated $22,000; may top the list.

'Early to Bed,' Broadhurst (21st week) (M-1,160; $4.40). Slipped again, as did most others, with estimated takings around $24,000.

'Harriet,' Miller (27th week) (D-940; $3.85). Among the high-grossing straight shows right along; was off somewhat but at quoted $17,400, not much under capacity.

'I'll Take the High Road,' Ritz (CD-945; $3.30). Presented by Clifford Hayman and Milton Berle; written by Lucille S. Prumbs; opened Tuesday.

'Janie,' Playhouse (60th week) (C-865; $3.30). Still making money and may play through winter; estimated not far from $10,000; moves soon; 'Pillar to Post' follows.

'Kiss and Tell,' Biltmore (33d week) (C-920; $3.30). Attendance approaches capacity week to week, grossing $18,500 and more with small variation.

'Life With Father,' Empire (206th week) (D-1,000; $3.30). Went off a bit; run leader has entered its 5th year; $12,900 quoted.

'Manhattan Nocturne,' Forrest (2d week) (D-1,195; $3.30). No improvement; first full week quoted around $5,500; show needs more to break even.

'Oklahoma,' St. James (32d week) (M-1,493; $4.40). No decrease in the enormous demand for tickets despite new musical arrivals; $30,600, capacity.

'One Touch of Venus,' Imperial (5th wee) (M-1,500; $4.40). Without parties the gross went over $35,500, which includes standees and should maintain S.R.O. pace through the winter.

'Outrageous Fortune,' 48th Street (D-873; $3.30). Opened Thursday (7); drew divided notices but excellent boxoffice and agency business; attendance approached capacity by Saturday; grossed sturdy $8,800 in first five times; week's capacity $16,000.

'Rosalinda,' 44th St. week) (O-1,347; $3.30). Still one of the popular musicals; rated around $24,000, big at scale; moves to 46th St. next week; 'Winged Victory' follows Nov. 20.

'Something for the Boys,' Alvin (43d week) (M-1,337; $4.40). With most run shows, attendance dipped further, but decline here about same proportion as others; around $26,000.

'Star and Garter,' Music Box (72d week) (R-1,000; $4.40). Held up better than the field and is probably netting more than some other musicals; around $18,000.

'Stars on Ice,' Center (66th week) (repeat date) (R-3,000; $1.65). Consistently profitable; skating revue likely to span the season; takings last week estimated around $26,000.

'The Doughgirls,' Lyceum (45th week) (C-997; $3.30). Standouts such as this did not deviate except in small degree; gross around $16,700, close to capacity.

'Three's a Family,' Longacre (26th week) (C-1,016; $3.30). Road company opens this week while original is still consistently turning a profit, with claimed $10,500 last week.

'Tomorrow the World,' Barrymore (30th week) (D-1,064; $3.30). Claimed to have held its own last week, with gross around $15,000; makes goodly profit both ways at that level.

'The Naked Genius,' Plymouth (2d week) (C-1,075; $3.85). Eased off to some degree, but with the gross approximating $19,000, is among the non-musical gross leaders.

'The Two Mrs. Carrolls,' Booth (14th week) (D-712; $3.30). Aimed through winter; attendance so far excellent, with biz nearly $14,500.

'Victory Belles,' Mansfield (2d week) (C-1,050; $3.30). Attraction guaranteeing house; estimated bit under $3,000 last week; using two for ones; 'Janie' moving over from Playhouse soon.

'What's Up,' National (M-1,162; $4.40). Presented by Mark Warnow; written by Allan Jay Lerner, Arthur Pierson; Frederick Loewe; liked out of town; opens Thursday (11).

'Ziegfeld Follies,' Winter Garden (32d week) (R-1,523; $4.40). Has been leading Broadway in gross; possible contender is 'Artists and Models' in bigger house; 'Follies' rated around $37,000.

Revivals

'Merry Widow,' Majestic (14th week) (O-1,695; $3.30). Netting $6,000 and more weekly profit, and production earned back in 10 weeks, so looks like real winner; it down; nearly $28,000.

'Othello,' Shubert (2d week) (D-1,325; $3.30). Boxoffice line is continuous and the show sells out all times; $25,000; somewhat higher figure after subscriptions are absorbed.

Stock

'Goodbye Again,' New Amsterdam Roof ($2.20). Current attraction; first show, 'The Petrified Forest,' did fair business; new play, 'Crosstown Bus,' next week.

Added

'Laugh Time,' Ambassador (9th week) (vaude; 1,200; $2.75). Not getting as much money as when playing the Shubert, but still making money; $17,000 estimated.

'STUDENT PRINCE' SOUR $12,000 IN CINCY WEEK

Cincinnati, .

Sour biz for an estimated $12,000 was done last week by the revived 'Student Prince,' with Everett Marshall, in the 1,300-seat Cox at $2.75 top. First half was light, but turnaways were scored Saturday (6) matinee and night, for which there were standees.

House has 'Life With Father' this week at $2.20 high.

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OBITUARIES

JAMES HOGAN

James P. Hogan, 52, writer, director and producer at Universal, died Nov. 4 at his home in North Hollywood of a heart ailment which had kept him inactive for three months. He had shown signs of improvement and expected to return shortly to his post when the fatal attack came.

Starting his film career as a prop man for Mary Pickford in 1918, Hogan became an assistant director after serving as an artilleryman in World War I, and became a director for FBO in 1923. Under two-way contracts as writer-director he functioned at several major studios, moving to Universal last year under a three-way pact. He was most widely known for his irection of the 'Bull dog Drummond' mysteries , Paramount and the 'Ellery Queen' series at Columbia.

JOSEPH STANDISH

Joseph Standish, 78, dean of film house managers Cleveland, O., died there at his home Oct. 27. He was relief manager for Loew's theatres in Cleveland for several years and associated with the chain since 1931 when he left Binghamton, N. Y., to become manager of Loew's Alhambra in Cleveland.

Nearly every phase of the theatrical business was represented in Standish's rich career. Beginning as a Dutch comedian, he was in turn a dancer, actor, manager of road companies and personal manager for some of the great names in the theatre in the last half-century.

Surviving are widow, Gertrude; two daughters and son.

IN LOVING MEMORY

OF MY DAUGHTER

MARIE

Who Died Nov. 12, 1941

PAULINE SAXON

EUGENE S. ROOK

ugene S. Rook, 86, veteran theatre executive and for more than 30 years manager of the old Opera House in Youngstown, O., died in Youngstown hospital Nov. 1.

Resigning shortly after the turn of the century, he went the road as agent for '10 Nights in a Barroom' and later served in the same capacity for Ryall and Draper Minstrels and 'Uncle Tom's Cabin.' He also is credited with having organized two repertoire companies, The DeHaven Comedy Co. and Rook's Players. For many years he was associated with his father in the operation of a billposting plant.

CHARLES BARRETT

Charles Barrett, 57, former partner with his father in a juggling and acrobatic act, ied Nov. 3 at Saranac Lake. The team went to Saranac more than 25 years ago when the younger Barrett was stricken with tuberculosis.

n the vaude stage, Barrett, paralyzed from the waist down, portrayed a scarecrow. His father, Harry Barrett, 89, became a billiard expert and representative for the Brunswick Balke Company for several years after the team's from vaude due to the younger illness.

JOSEPH H. GALLAGHER

Joseph H. allagher, 63, former film publicity director and advertising executive, died in New York, Nov. 6.

Early in his career Gallagher was advertising executive for Hearst's International Magazine. He later was director of advertising and publicity for Columbia Pictures. In recent years he had been connected with film trade papers, Box Office nd Showmen's Trade Review.

Survived by widow, daughters and son.

'SANDY' ROTH

Sanford L. (Sandy) Roth, 54, assistant film director and former vaude performer, died Nov. 4 at his home in Beverly Hills following a heart attack.

A stage performer dating back to 1907, Roth helped Paul Whiteman to organize his first orchestra in 1915. After service as a sailor in the first World War he became an assistant director at Warners and later moved to Metro where he remained for 18 years. His last picture was 'Mr. Co-ed,' recently completed.

FRANCIS E. HENDERSON

Francis E. Henderson, 75, former owner-operator several motion picture theatres northern New Jersey, died in Long Branch, N. J., Nov. 8.

In addition to his theatre holdings, Henderson had been at one time public relations counsel for Warner Bros. He was active in New Jersey Rotary affairs and was life member of the Actor's Fund.

Survived by widow, two daughters and son.

LEO MEEHAN

Leo Meehan, 55, who went from trade paper reporting to film production in early 20's, died Nov. 8 in San Francisco.

He worked on newspapers in the midwest before going to Hollywood to join staff of a trade paper and later became a film writer-director. Among pictures he directed for FBO were the Gene Stratton Porter series. His last connection was with McCarty advertising agency San Francisco.

Survived by widow and two sons.

J. T. TUSSAUD

ussaud, 85, director and consulting artist of Madame Tussaud's & Sons wax works, died in Hertfordshire, Eng., Oct. 13.

Eldest great-grandson of the founder of famous exhibition, he succeeded his father as artist and illustrator of historical scenes. Had exhibited works at Royal Academy and written books dealing with Napoleonic wars and French revolution, also 'The Romance of Madame Tussaud's.'

HARRY WEAVER

Harry Cook Weaver, 63, ioneer film producer, ied Nov. in Los Angeles after a long illness.

Identified with silent pictures, Weaver worked for a time at the Christie studio and produced a series of shorts between 1920 and 1922 in San Francisco, known as 'Plum Center' comedies. In recent years he had been inactive in films.

FRANK CAMPEAU

Frank Campeau, 79, who spent more than half century on the stage and in films, mostly in 'heavy' roles, died Nov. 5 at the Motion Picture Country House near Hollywood.

After a career of nearly 30 years on the stage Campeau turned to the film studios and for 25 years played heavies in the silent films. He had been inactive for the past five years.

ESTHER EVANS

sther Evans, 80, who appeared in vaude and stock for more than half a century until her retirement, died in Santa Monica, Nov. 7.

Surviving are her husband, Oscar O'Shea, with whom she toured, and a son.

ELLEN NEWHALL

Ellen Newhall, 96, former vaude performer, died Nov. at Freeport, L. I. She was once with B. F. Keith's 'Living Pictures' and later became a wardrobe mistress of the Keith and Proctor being familiarly known Nell.'

JUDGE G. H. FOSTER

Judge G. H. Foster, 71, manager of the Kenton Theatre, Kenton, O., for the last 15 years, and former Marion County, Ohio, robate judge, died Nov. 5 in that city.

Survived by brother and sister.

Scott Ryan, 61, owner of the Twin City musement Co., died Oct. 31 at his home in Bentley, Ia. of Iowa's oldest carnival showmen, he had been business more than 40 years.

Lou Costello, Jr., one-year-old son of the radio and film comedian, died from drowning in the swimming pool at the Costello home in Van Nuys, Cal., Nov. 4.

Bob Berger, 50, proprietor of Boston's theatrical restaurant in the Metropolitan building along the Hub's rialto, died on Nov. 2 at the Beth Israel hospital, Boston.

Joseph Becchelli, 48, film theatre operator, was killed Nov. 1 in an automobile crash near his home in Cottonwood, Ariz.

Sydney Howard, wife of London comedian, died at Park Lane hotel, London, Oct. 12, after long illness.

Mother, 66, of Peter Van Steeden, Jr., orch leader, ied in Norwalk, Conn., Nov. 2.

Andre Barlatier, 61, a cameraman brought to this country from France 35 years ago by Carl Laemmle, ied in Hollywood, Nov. 7. When stricken he was working on a three-dimensional film experiment at the Columbia studios.

RODEO GROSSED 750G ON GARDEN (N.Y.) RUN

Rodeo engagement at Madison Square Garden which spanned October was the most successful financially of the annual cowhands' event since the Garden appointed Frank Moore as its rodeo manager. The gross approximated $750,000, which was $250,000 over the total takings last year. This year the rider and roper events extended one week more than in 1942 but attendance was big throughout, indicating that ing the rodeo is a habit with New Yorkers.

Roy Rogers, horse opera film star, was again the featured attraction.

MARRIAGES

Mrs. Catherine Rouse Conner to Harry M. Goetz, Nov. 3, New York. Groom has been associate producer of legit shows; recently associated with Jed Harris production of 'Dark Eyes.'

Susan Peters to ichard Quine, Beverly Hills, Nov. Bride is a contract player at Metro; groom an actor, now in the Coast Guard.

Mrs. Bettie Johnson Gilmore to Boris G. Alexander, Oct. 30, Memphis. Groom is former WMC foreign news analyst and now operates South of the Border nitery in Memphis.

Laura Maxine Louis E. iken, Jr., Nov. 5, Akron, O. Groom is newscaster and announcer at WAKR, Akron.

Dora Maugham to Edward M. Norton, Nov. 3, New York. is actress-authoress; groom

BIRTHS

Mr. and Mrs. Thomas Luckenbill, son, Nov. 4, in N. Y. Father is radio director of William Esty Ad Agency.

Mr. and Mrs. Maxie Herman, son, Chicago, Nov. 2. Mother is former Betty Brower, dancer.

Mr. and Mrs. Julius Schachter, daughter, Oct. 29, New York. Mother is Joan Edwards, the sin ; father is a violinist.

Mr. and Mrs. Norman Wheaton, daughter, Detroit, Oct. 28. Father is the manager of the Telenews theatre there.

and Mrs. Jerry Tagress, son, Pittsburgh, Oct. 30. Father is nitery pianist composer.

Mr. and Mrs. Sidney Harmon, daughter, Hollywood, Nov. Father is a playwright.

Mr. and Mrs. Marc Lawrence, son, Hollywood, Nov. 8. Father is a film actor.

Mr. and Mrs. Sid Garfield, daughter, Nov. 9, New York. Father just joined Columbia Pic exploitation dept. in New York.

Coward's Song-Plug

Continued from page 1

show was met with the same negative attitude, the general impression being that the son too hot to handle.'

Mutual offered the WWB a full 15-minute program Nov. 23, with Celeste Holm, currently in 'Oklahoma,' doing the song backed by a large orchestra. 'Special ment is being worked on by sell Bennett. Also rogram will be the reading of a special cable from Noel Coward.

Miss Holm did the song last week at a Child's Study Association powwow at the Waldorf-Astoria, N. Y., where Fadiman emceed the program and talked at great len about the number.

Coward originally wrote the song for a group of friends and id it over the BBC on July 19. Network received quantities of mail, expressing shock at the fact that Coward could write such a song, with the majority of listeners obviously failing to get the satire of the lyrics. Chappell is the U. and British music publisher.

Literati

Alan Hynd's 2d Book in 6 Mos.

Alan Hynd has turned out a second book, for McBride publication, within six months of his first bestseller, 'Passport to Treason,' last May. New one is titled 'Betrayal in the East' and is the inside on Jap espionage in the U. S. It has already gone into four big printings before its Nov. 12 publication date.

Hynd has recently tied up with Esquire-Coronet, doing special assignments under his own and pen-names.

Battle 'Confessions' Title

Fawcett ublications has slapped a suit against Hillman Periodicals seeking to enjoin the other against use of the mag title, Real Confessions, as an alleged infringement on Fawcett's True Confessions. Claimed that Fawcett has promoted and publicized the word 'Confessions' until it now denotes certain type of mag, and that the publishing house is now entitled to its exclusive use.

Although Hillman decided recently to suspend Real Confessions for the duration, in order that its paper might be used for some of the firm's other pubs, Hillman will contest the suit. Declared at Hillman's that too much effort went into promoting its Real Confessions title, and it wants full rights for the planned resumption of the mag after the war.

Quality Comics Expands

The Quality Comic Group, which syn icates comic series, book form and newspapers, has added a radio and motion picture department ith plans for producing shows on the and screen featuring the heroes of the strips. Heading the new department is Enid Hager, former director of radio promotion of the Philadelphia Record.

Plans are to use live talent for serializing most of the characters on the screen except one, Plastic Man, which will probably go into animated pix. Everett M. Arnold is publisher of Quality Comic Group, which syndicates the newspaper features, 'The Spirit,' 'Lady Luck' and 'Mr. Mystic' as well as nine comic books.

Embarrassing Moments

Jenifer Jones and Robert Walker were chosen as Hollywood's ideal couple by the Ladies' Home Journal and This Week, both mags having stories in editions about to be released. However, duo was reported estranged over the weekend and it's possible that either or both will insert a loose-leaf squarer. Journal's yarn is extended, being the latest in its series, 'How America Lives,' and the first time that used a wedded picture duo.

Miss Jones is in 'The Song of Bernadette,' (20th-Fox). Walker being the lead in 'See Here Pvt. Hargrove.' (Metro). They started with the troupe of Paul Gilmore at the Cherry Lane, Greenwich Village, N.

Plea to Cut Paper Waste

Reps of over 1,200 advertising agencies appealed Friday (5) to Harold Boeschenstein, acting director of the WPB Forest Products Bureau, to reduce paper consumption for all types of promotional and advertising matter. Firms are vitally interested in the paper shortage since it affects their livelihood.

Boeschenstein said he hoped to accomplish a saving through voluntary cooperation by the agencies, advertisers an general public.

Meanwhile, WPB announced a third grant of supplemental newsprint for the fourth quarter of the year, 76 newspapers benefitting. Total was 11,108 tons, with the largest allotment—3,472 tons—goin to the Philadelphia Bulletin. York Mirror got 509 tons.

Claims Liberty in lack

iberty mag, after of operation by Paul C. Hunter, is claimed by him to now be in the black. Circulation at present is around 1,250,000, with advertising substantially up.

admitted 'dead duck' a year ago, mag was dropped with relief by Macfadden Publications and Hunter stepped in the nominal publisher. Actually, Cuneo Press, the printer, had become stuck with it, and Hunter called in for one last try at making something of it.

Sues 'Under Cover' Author for 50G

John Roy Carlson, author of 'Under Cover,' was named in a libel suit for $50,000 damages filed last week in Superior Court, Chicago, by George Washington Robnett, Evanston, Ill., advertising man and secretary of the Church League of America. Robnett also filed suit the same day asking $100,000 from five Chicago booksellers who have sold Carlson's book.

Suits followed the one against Walter Winchell, seeking $2,000,000 libel, and a previous one against E. P. Dutton Co., publishers the book.

Guild Asks 10% N. Y. Hike

Newspaper Guild is asking for a 10% general salary increase for the reportorial and editorial departments of all N. Y. , boost to apply to non-members as well as those in the union and retroactive to last May. Whether the move was well timed remains to be seen. ublishers are said to have pointed out the forced drop in advertising copy because of newsprint curtailment.

For instance, the Times excluded 90 columns of business from a recent Sunday edition.

CIO Files New $1,000,000 Suit

The CIO National Maritime Union has filed a $1,000,000 libel suit in Federal District Court, Cleveland, against the Beacon Journal Publishing Co., Akron, charging the union was damaged by stories published in the Beacon-Journal last January concerning unloading of merchant ships at Guadalcanal.

Judge Frank L. Kloeb dismissed on Oct. 1 a similar suit brought in Toledo, ruling that he lacked jurisdiction since the defendant was outside the western division of Northern district. Akron and Cleveland both are in the eastern division of the northern district of Ohio.

Hyman's 'Jinxes'

lliot is publishing 'Jinxes and Jonahs' which sets forth the superstitions of well knowns in the political, theatrical, newspaper and cartoon fields. It was written by Dick Hyman, formerly with ing Features and the Marine Corps.

'Jinxes,' which is liberally illustrated with sketches, is presently in magazine form, newsstand price being 25c, but it is to be also published in book form. Hyman's 'It's the Law.'

CHATTER

Dick Boyer is doing a four section profile of Duke Ellington the New Yorker on assignment.

Frances Holcomb back to nah after handing the manuscript a new novel to her ublisher.

Wolcott Gibbs, the New Yorker's drama observer, gathering data for a profile on Kelcey Allen, critic for Women's Wear.

Blanche Knopf, wife of the publisher, back from England with number of book commitments from English scribblers.

uth Nagel, daughter of Conrad Nagel, joined the staff of the N. Y. Journal-American a reporter. She's a former actress.

Paul Gallico is the latest of the scriveners to check in on the lecture circuit. Subject is 'Women—and How To Improve Them.'

Title finally picked by Gene Fowler for his iog of John Barrymore is 'Good Night, Sweet Prince.' Quotation from Horatio's speech over the body of Hamlet, is carved on Barrymore's tomb.

Arthur R. Treanor, vice-president of Booth Newspapers, Inc., of Mich., has been named deputy irector of the Printing and Publishing Division of WPB. He will be on leave of absence from the Booth chain.

Fran Scully 'jest of honor' at luncheon of Authors Club, Hollywood, the date of publication of the humorist's newest book, 'Rogues' Gallery,' according to announcement of Rupert Hughes for the Authors and Ted duBois for Murray & C , the publishers.

R. E. Carmichael, oldest newspaperman in North Carolina, is in a Winston-Salem, C., hospital suffering from injuries received when he fell on the street recently. Carmichael has been ith the Winston-Salem Sentinel 62 years as reporter and columnist, and now conducts daily column, 'own Topics.'

Former Flight Sgt. Jack Ryan, who had been doing public relations for the San Angelo, Texas, bombardier school, recently received a medical discharge following a line accident, and has returned to Chicago. Ryan was a former AP and UP representative in Honolulu, managing editor of the Newark Morning Ledger, and worked on newspapers on the Pacific Coast and in Hawaii.

Broadway

Sol Jacobson of Dick Manley's ress office placed in 1A.

Conrad Nagel has rented Miriam Hopkins' house in Sutton Place.

Singer Jerry Cooper to Hollywood for his second Monogram film.

Nancy Walker, Metro contract player, in town for a vacation.

Mrs. Buddy de Sylva back to Hollywood after a Broadway o.o.

Composer Arthur Schwartz in town from Hollywood for several weeks.

Irwin Corey, comic appearing at Le Ruban Bleu, ...ned to screen test by Metro.

Jimmy Vincent and Leo Miller into Mansfield boxoffice, Eddie O'Keefe to road.

Wife ... Allen Schnebbe fell and broke arm, he having been a recent similar casualty.

...ress agent Charles Burke's brother, Jimmie, reported killed in action overseas.

Bob Considine, an expectant father, back from England but due to return after New Year's.

Theron Bamberger to Chi for the opening of the No. 2 company of 'Tomorrow the World.'

Lou Wedemar, ex-newsman, joined the RKO flackery last week following release from Army.

Abe Cohen in from Chicago last week, mother having leg amputated because of diabetic infection.

Sam H. Grisman doing 'Wallflower,' Reginald Denham play, with Meyer Davis associated therein.

Nancy Walker east for three-week vacation, and talking about appearing in a legit show next season.

Henry Jaffe, the theatrical attorney, inducted Monday (8) and reports for Army training Nov. 29.

Frank D. Richardson, formerly with Treasury Dept., has joined Jay Jerome Williams flackery in Washington.

Edwin Knopf, Metro producer, in N. Y. from Coast last week after finishing 'Cry Havoc' and 'Cross of Lorraine.'

Hunt Stromberg, in N. ..., last week, is working on the prelims for screen story on Arnold Reuben, the restaurateur.

Dorothy Kay to the Coast to join her husband Ted Friend, now publisher of the Lessen Advocate at ...usanville, Cal.

Guy Kibbee leaves this week for the Coast to appear in Jack Benny's new picture, 'The Horn Blows at Midnight' (WB).

James Dunn has resigned as assistant to Jack Goldstein, publicity manager for 20th-Fox, Leonard Gaynor succeeding him.

Philip Wylie, in a favorable review of Ilka Chase's novel, 'In Bed We Cry,' describes her as 'a crepes suzette Tolstoy.'

Lawrence Tibbett took a party to the Wedgwood room of the Waldorf-Astoria last week 'to hear that other baritone,' Frank Sinatra.

Winnie Sheehan, who will do the life of Eddie Rickenbacker for 20th-Fox release, now in N. Y. winding up final details of story.

'Men of the Ioway,' written by Bob Russell, m.c. at Hotel New Yorker, has been adopted by the crew of the U.S.S. Iowa as the ship's song.

Hal Halperin ('Variety') at the Roney-Plaza, Miami Beach, recuperating; ditto Al Jolson and Walter Winchell, the latter for some six weeks.

Ben Kuchak, who's resigned as USO-Camp Shows booker, off to Miami for two-week rest before checking in with MCA's vaudenitery department.

Jules Leventhal may send out a road company of 'What a Life,' with Jackie Kelk, who plays Homer on 'The Aldrich Family' program, doing the Henry Aldrich role.

Paul Walker, who has written the theatre column for the Harrisburg, Pa., Telegraph for the past 20 years, has joined publicity department of Columbia Pictures in N. Y.

Irene Manning, Warner star, now on a tour of Army camps, is scheduled to hit town Nov. 15 for a visit with her husband, Het Manheim, now a private in the Army.

Theron Bamberger's santaclaused 'Tomorrow the World' investors with another $20,000 dividend, admittedly taking the bow because his partner, Lester Meyer, is in the hospital.

Lester Meyer, manager of the Empire theatre, was operated on at Mt. Sinai hospital, being reported in fair condition early this week. Charles Stewart is subbing at the theatre.

Rose Schogel, Russe designer, is latest of fashionable modistes to give the nod to show biz. She has added a theatrical costumery and signed pact with Theatrical Costumers Union this week.

Louis (Journal) Sobol's daughter, Natalie, taking cooking lessons in anticipation of her Army officer-husband's return on leave from China, where he's a flight surgeon with Gen. Chennault's forces.

Robert Stolz, the composer, to the Coast this week to compose and conduct for the new Arnold Pressburger picture, 'It Happened Tomorrow' (UA), starring Dick Powell, Linda Darnell and Jack Oakie.

John Emery back from Hollywood to play the lead in Ernest Pascal's 'Peep Show,' which David Burton will direct for John C. Wilson. Tamara Geva (Mrs. Emery), due to arrive in a couple of weeks after leaving the touring 'Dark Eyes.'

Notre Dame-Army influx made it a four-day New Year's eve type of holiday in the Broadway and east side niteries. Pre-game Friday night biz was terrific and Saturday nite also, sellouts by reservation in most spots pre-booked several days ahead.

Raul Viarenzo, headwaiter of the Algonquin, has bought a partnership, with Charles S. Brower, in Pearl Music, successor to Transatlantic Music Co. The firm's only tune so far is 'Walking My Baby Along,' words and music by Brower.

Prosperity note: Joe Howard ...d Carl Erbe paid $4,000 for a new rug at their Club Zanzibar, long a 'jinx' spot, and now over the top as the successor to the Cotton club tradition. Incidentally, the 4G rug in normal times would have cost half. Loew's State also got new floor drapery.

Howard Harris, scripter for the Durante Camel Caravan radio show, due in town within the next couple of weeks, the airer switching origination from Hollywood. Harris and Richard Hyland had their play, 'Here Comes Henrietta,' bought for Broadway production by Mike Todd recently.

Milton Blackstone, ...with his brother operating the Eureka shipyards at Newburgh, N. Y., is publishing the only shipyard daily in America for the employees. It's called Eureka Sprinkle, edited by Arnold Horwitt, until recently with the Morris agency in N. Y., and has a circulation of 1,500.

Miami

Fisher & White are packing them in at the Five O'Clock Club.

Joe Venuti orch, featuring Kay Starr, holds sway at the Frolics.

Flagler Gardens has two bands; Eddie Farley and his Knights of Fun and Frank Stanley and his Royal Palm orchestra.

Charlie Farrell greeted by capacity and enthusiastic crowd at his Park avenue opening. Joan Stanton, nifty blonde, also added.

Club Bali joined with the Clover and Frolics Clubs in joining the AGVA. Most the other clubs are expected to join soon.

Chicago

J. Charles Gilbert, manager of the Civic Opera House, bedded with the flu.

Henri Bernstein, playwright, spoke before several organizations during his several days' stay here.

Marie Kuhlman, independent dance producer, is expanding her activities to include professional advice to beginners and complete building of acts.

Sam Shaw and Harry Henderson, of Collier's, here doing a picture-story on Henrici's in conjunction with the restaurant's 75th anniversary.

Boris Morros, producer of 'The Waltz King,' playing at the Civic Opera House, hosted friends and the press at a cocktail party in his hotel suite last week.

Frank Sinatra

Continued from page 1

droves for name bands, and Sinatra has a much stronger hold on that element at the moment, the problem is ... serious one in view of the fact he's playing the houses on a 50-50 split. He's getting a $15,000 guarantee against 50-50 from the first dollar.

Many gags have been used in the past by bandleaders to clear houses of stayover fans. Perhaps the most popular and the one used earlier this year by Harry James at the Paramount, N. Y., is to offer autographed photos at the stage door after each performance, thereby pulling the marathoners out of their seats. What Sinatra will use to achieve the same result hasn't been decided on.

Sinatra, however, has more serious worries at the moment. He was put in a 1-A classification by his local New Jersey draft board last week. He is the father of a four-year-old daughter and his wife is expecting a second child around Xmas.

'Hot' Hotel Rooms

Continued from page 1

three rooms to be available ... the exec's company at all times with a pro rata agreement worked out when any or all of the rooms are ... ing occupied under terms of the lease. The rooms singly or together, may be assigned to transient guests if not wanted by the Hollywood outfit but must be vacated on demand.

Another scheme, which has nothing new to recommend it but is being used quite extensively, according to reports, is that in which an ... assistant manager or desk clerk is 'taken care of' on a bonus proposition. It doesn't always work but it costs a lot less than the yearly lease scheme worked out by the film mogul.

London

Tommy Trinder off to North Africa Dec. 27 to entertain the troops for four weeks.

Bono Colleano is making his film debut in 'Starlight,' made by Federated Films, indie company.

Betty Warren signed by Michael Balcon to appear in 'Champagne Charlie,' the Tommy Trinder starrer.

H. Roper Barrett, former tennis champion, left around $70,000; Willie Ward, former musical comedy star, around $3,500.

Bud Flanagan has emulated ... ic Oliver in becoming a race horse owner. Has just purchased a couple of racing nags.

Anita Martell, wife of Len Young, is returning to England from Australia, where she has been appearing for the last three years.

Freddie Carpenter, now a Flying Officer in the RAF, staged the dances in the Jack Hylton-Arthur Askey show, 'The Love Racket,' during his nine days' leave.

Max Bacon's next pic for Gainsborough Films will be made next March, which will be his fifth for the company. Has two more to make during next year to complete his seven films pact.

George Formby's attack on English comics dodging the Service and stinting in their appearances for the troops has been taken up by the Variety Artists Federation, which is asking him to mention names.

Minneapolis

By Les Rees

Flame theatre lounge featuring Four Clefts.

All-Western Rodeo scheduled for Auditorium Nov. 22-28.

Earl Perkins, Warner Brothers' salesman, incapacitated by illness.

Irving Mills, 20th-Fox office manager, moved family here from Omaha.

Richard Buckley, comedian, with Howard LeRoy orchestra into Hotel Radisson Flame Room.

Bill Sears, Orpheum manager, back empty handed from weekend hunting trip in western Minnesota.

Monte Carlo Ballet Russe members spent their 'off-night' last Sunday attending burlesque roadshow at Alvin theatre.

Hotel Nicollet Minnesota Terrace has Helen O'Hara, Robinson & Martin and Selma Marlowe Dancers with Perry Martin orchestra.

Industry here tossing shindig for Sol G. Lebedoff, veteran indie circuit owner, before he departs for Phoenix, Ariz., to spend winter.

Reel Fellows club of film sales managers and salesmen held first dinner meeting of season with Casper Choinard and Morrie Steinman as emcees and toastmasters.

South Africa

Cape Town, Sept. 20.

'Mission to Moscow' (WB) ... leased on African Theatre circuit, and probably set for extended runs.

Revival of stage show, 'Hit the Deck,' doing well at Empire, Johannesburg. Cape Town season to follow.

Edward Lomba, successor ... Otto Bolle as managing director for 20th-Fox in South Africa, arrived from U. S. A. via Argentina. Bolle still here awaiting ship for Australia.

Cape Town City Council lifted ban placed on Wagner music by anti-German hot-heads at beginning of war. Local symphony orch now permitted to include Wagner in programs.

Show business so far given no solution to problem of 10 p. m. transit curfews, operating from Oct. 3. Minister of Transport, F. C. Sturrock, in recent broadcast, stressed urgent need to conserve buses and street cars. Further cut in private auto gas ration adding to problem.

Pittsburgh

By Hal Cohen

Mrs. Herman Middleman into the Montefiore hospital for a major operation.

Mara Kim held over for third week at Trelon along with Hank Whitehouse.

War has cancelled the annual Variety Club banquet for the second straight year.

Charlie Danver, Post-Gazette war correspondent, home again after nine months in England.

Mary Morris directing next major production at Carnegie Tech drama school, 'Cry Havoc.'

Johnny Harris tossed his annual party for 'Icecapades' cast at Webster Hall Sunday night (7).

Lathrop and Lee, Laska Sisters and G. Ray Terrell and Co. in new show at Terrace Room.

Dave Broudy finally achieved a life-time ambition, a hole in one on No. 5 at Schenley Park.

June Walker missed final performance of 'Life With Father' here on account of ptomaine poisoning.

Cliff Daniels, of WCAE, now assisting Joe Hiller in lining up bands for USO-Variety Club Canteen.

Carleton Miles here ahead of 'Blithe Spirit' and Dick Lambert ... Ballet theatre.

Nixon treasurer Arthur Low to New York over week-end to see his wife, who is recovering from long illness.

Don Mason into the Music Bar, replacing Betty Dayton, who finished up six-month contract there last week.

WB publicity director Jimmy Totman has peddled three yarns to a short-story syndicate supplying newspapers.

Russ Smith, here for a visit, left several original tunes with his old partner, ...illy Catizone, Continental Bar maestro.

Felton Pinner, head ... Warners maintenance department, out of hospital after suffering severe injuries in an accident.

Theatre Shortage

Continued from page 1

was anticipated early in the summer and no solution has been worked out. Right now there is at least one major musical up against it for a house, and ... immediate production plans are not set back there will be an unprecedented jam. Three musicals were slated to start rehearsals about this time but one producer has given up hope of securing a booking and has decided to wait until Feb.

Situation is comparable with that in 1928, when theatre operators were exacting guarantees from producers, but at that time there were many more shows than there were theatres. Then there were 56-or-more houses on ... roadway's list, ... or ... mately 20 more ... ent.

There is plain evident shortages of houses for straight plays also and theatre owners and operators are exacting guarantees, return to that practice having been predicted some months ago. It does not usually apply to attractions with names, although there are some exceptions, but newer managers especially are being required to guarantee the house before contracts are issued.

Amount required for straight plays varies from approximately $3,000 to $4,000 weekly and it must be laid on the line. 'Slightly Married' (closed), Cort, 'Manhattan Nocturne,' Forrest, and 'Victory Belles,' Mansfield, all of which entered the list recently, are reported having given guarantees, and a ... arrangement is reported for 'Outrageous Fortune,' which opened last week at the 48th Street; also the stock outfit at the New Amsterdam.

Guarantees are immaterial when shows click, for the theatre's share exceeds the guarantee. As for in-betweeners and distinct flops, the producer must carry the whole load, since the guarantee insures the house of a profit. It is therefore a theatre owners season.

It's recalled that just prior to the stock market crash Gilbert Miller was compelled to guarantee $4,000 weekly for a moderate sized theatre and posted $16,000 for the first four weeks. The show proved to be a hit, it being 'The Swan,' ... the Cort.

Again 42n... is mentioned as a possible solution but whether legit can return to that block between Broadway and Eighth avenue, which formerly had as many as 11 shows running at the same time is doubtful. Onetime legit houses on the block are running grind pictures and evidently making money, so that present tenants are hardly figured to give way to shows.

'Carmen Jones,' which was acclaimed out of town is the principal problem show at this time. 'One Touch of Venus' is a capacity success at the Imperial, N. Y., which has been committed for 'Mexican Hayride' when ready. 'Venus' must vacate by Jan. 15 provided that 'Hayride' is ready but there is some chance that the latter musical will be among those postponed. 'Jackpot' is another musical starting rehearsals but there is no assurance where it will land on Broadway, though not due until late December or after Dec. 1.

The theatre that was available for musicals was the 46th Street, which is committed to the still high-grossing 'Rosalinda.' Latter must leave the 44th Street after this week to accommodate 'Winged Victory,' Moss Hart's Army Air Force show.

Four houses away from the theatre zone proper could be used for musicals but none can be had. Ziegfeld continues with films under a leasehold. Adelphi also is under a rental. Maurice Schwartz's ...iddish Art theatre ... current. Both Hammerstein's an... the nearby New Yorker are under lease to CBS and used for broadcasts.

Hollywood

Tallulah Bankhead laid ... with bronchitis.

Eugene H. Frank joined Paramount's legal staff.

Irving Mills celebrated his 30th wedding anniversary.

H. Bruce Humberstone, film director, being sued for divorce.

L. E. Behymer observed his 56th year as an opera impresario.

Earl Carroll returned from three-week biz trip to New York.

Richard Blumenthal, Paramount producer, at home with bronchitis.

Harry Beresford, stage and screen actor, celebrated his 80th birthday.

Barbara Goodall divorced Steven Garay, film actor, writer and producer.

Virginia Weidler home from the hospital to recuperate from pneumonia.

Jack Cole, Metro dance director, out of the hospital after major surgery.

Al Parmenter moved in as publicity director ... Harry Sherman Productions.

Eddie Cantor radio chairman ... March of Dimes for the sixth successive year.

Sgt. William Lasky ... spend a furlough ... Jesse L. Lasky.

Louise Platt Harris, of stage and screen, divorced Jed Harris, Broadway stage producer.

Lieut. (j. g.) Robert Taylor returned to work with the Navy Air Corps after five-day leave.

Capt. Martha Raye will make a tour of Pacific war bases after completing her current picture.

John Farrow drew the Catholic Literary Award ... book, 'Pageant of the Popes.'

Maxine Smith Bloecher, radio publicity director, divorced William S. Bloecher, studio press agent.

Patric Knowles on leave from his Universal contract ... teach young pilots as civilian flying instructor.

Osa Massen, screen actress drew a divorce from Allan Hersholt, screen writer and son of Jean Hersholt.

Ann Smith shifted from Angeles Daily News to become fashion editor of RKO's flackery.

Xavier Cugat decorated with La Grande Cruze de Carlos Manuel de Cespedes by Cuba, his native country.

Dec Lowrance joined David O. Selznick publicity staff, meanwhile continuing her newspaper feature writing.

Diana Barrymore taking a ... month leave of absence from Universal to appear in a Philip Barry play on Broadway.

The William Saals—he's the Republic exec—were erroneously reported divorcing. They couldn't be happier, Mrs. Saal reports.

George Pal, producer of Puppetoons, is the first of the film industry to be awarded an honorary membership in the Smithsonian Institute.

Mexico City

By D. L. Grahame

Irene ... nnne being feted by pic and show fraternity.

Narciso Busquets, Mexico's tops boy pic actor, now 14.

Composer Rodolfo Mendiolea dangerously ill of Malta fever, a new disease in Mexico.

Alejandro Galindo finishing a film script about the kidnapping of Baby Lindbergh which he is to make into a pic soon.

Mercedes Caraza, soprano, back from tour of army camps in the U. S. as Mexican government's good will ambassadress.

Carlo Morelli, operatic baritone, to open a singing academy here when his season with the current National Mexican Opera ends.

Daniel and Jesus Maldonado and Gustavo Prado constitute the Janitzio Trio, singers-guitarists, on radi... Members have all played in pix.

Par playing dates prevent Arturo de Cordoba from accepting the lead in 'La vida comienza Manana' ('Life Begins Tomorrow'), newest super Mexican pic.

Dickerings started for Louis Jouvet, noted French dramatic actor, and his troupe to play here. His rep, Marcel Kassenty, here handling negotiations.

Filmes staged a grand fiesta at Azteca studios here to mark completion of its super production, the Spanish classic comedy, 'El Sombrero de Tres Picos.'

Mexico's longest continuous radio program is 'Cuentos musicales' ('Stories to Music'), directed by Alfredo Jimenez, which has run steadily for seven years at XEB (100,000 watts).

Washington

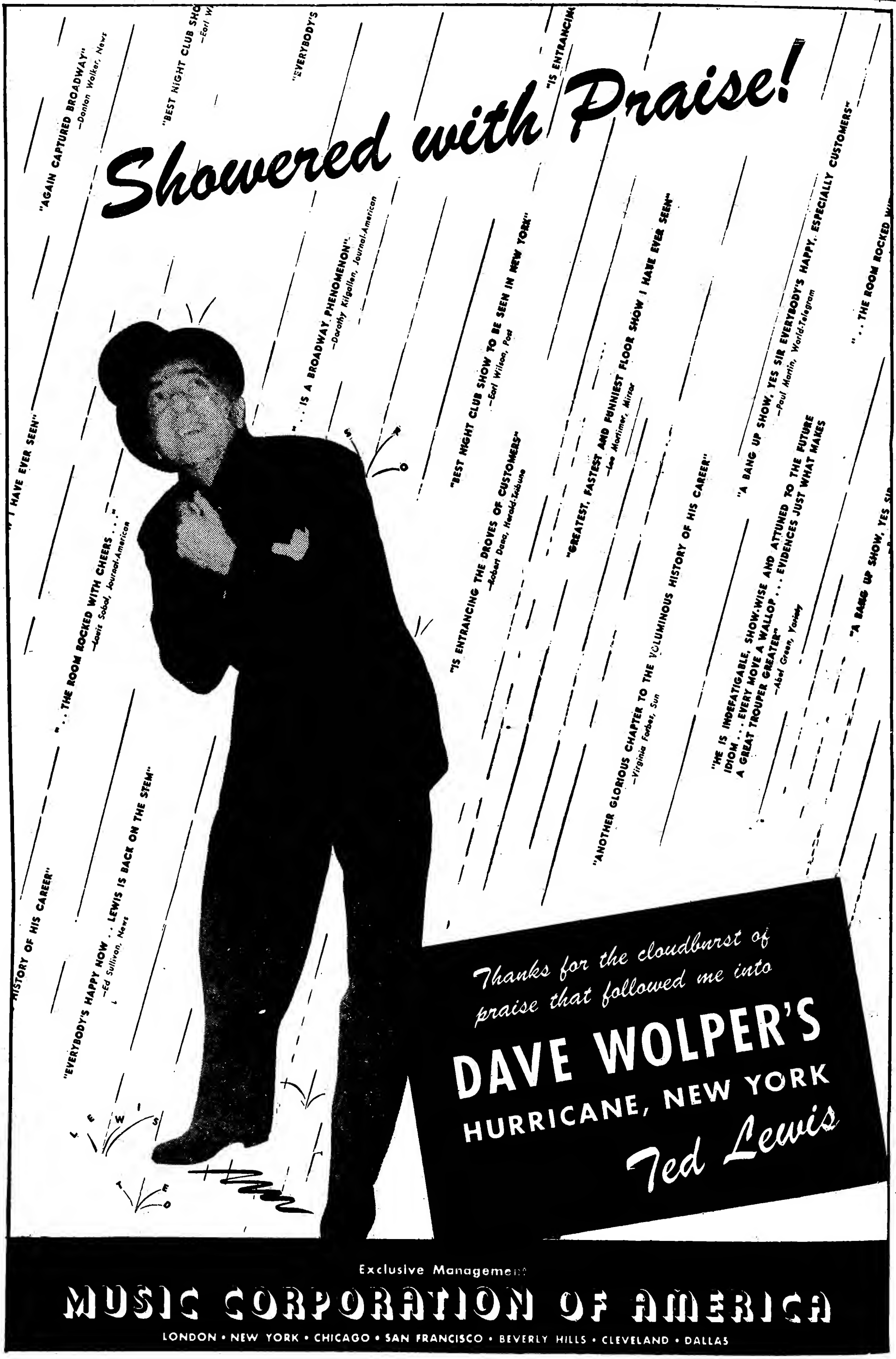
Earle theatre now has usherettes, 15 took over on Monday.

Andrew R. (Andy) Kelley takes over as chairman of publicity for Stage Door Canteen.

Father Flanagan's Boys Town football team guests of Loew's and Johnny Payette of Warner Bros.

RKO-Keith's has a big product backlog. Sold 'Top Man' and 'The Fallen Sparrow' for exhibition at the Capitol.

Robert Etris, manager of Ambassador theatre, celebrated 50th wedding anniversary. Got $250 in bonds and good cheer from Warner Bros. official family.


Showered with Praise!
"AGAIN CAPTURED BROADWAY" —Danton Walker, News
". . . IS A BROADWAY PHENOMENON" —Dorothy Kilgallen, Journal-American
"BEST NIGHT CLUB SHOW TO BE SEEN IN NEW YORK" —Earl Wilson, Post
"IS ENTRANCING THE DROVES OF CUSTOMERS" —Robert Dana, Herald-Tribune
"GREATEST, FASTEST AND FUNNIEST FLOOR SHOW I HAVE EVER SEEN" —Lee Mortimer, Mirror
"ANOTHER GLORIOUS CHAPTER TO THE VOLUMINOUS HISTORY OF HIS CAREER" —Virginia Forbes, Sun
"A BANG UP SHOW, YES SIR EVERYBODY'S HAPPY, ESPECIALLY CUSTOMERS" —Paul Martin, World-Telegram
"HE IS INDEFATIGABLE, SHOW-WISE AND ATTUNED TO THE FUTURE IDIOM . . . EVERY MOVE A WALLOP . . . EVIDENCES JUST WHAT MAKES A GREAT TROUPER GREATER" —Abel Green, Variety
". . . THE ROOM ROCKED WITH CHEERS . . ." —Louis Sobol, Journal-American
"EVERYBODY'S HAPPY NOW . . LEWIS IS BACK ON THE STEM" —Ed Sullivan, News
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VARIETY

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PIX TO CLIP CLIP-JOINTS

May Soon Place CIAA and Overseas Branch of OWI Under Dept. of State

Washington, Nov. 16.

Pictures and radio have assumed such importance as media for fostering better international diplomatic and trade relations that, according to sources close to the executive branch of the U. S. Government, the placing of two of the most prominent existing radio-picture wartime agencies under the wing of the U. S. Department of State will not be much longer postponed.

Department of the Secretary of State, for some time past reported planning to channel the Office of the Coordinator of Inter-American Affairs through the State Department, with appointment of Nelson Rockefeller as an assistant Secretary of State, is also understood considering a similar move with regard to the Overseas Branch of the Office of War Information.

In this connection it is understood that Robert Sherwood, head of the

(Continued on page 17)

MULL NAME MAESTROS AS OVERSEAS BAND UNIT

An idea whereby a handful of name bandleaders would have their respective orchestras leaderless for a few weeks and go overseas as a unit is being circulated among a small group of top maestros. The brain-child of one of them, it plans making up a seven or eight-piece outfit composed of instrumentalist-leaders. While they are offshore, their respective orchestras would remain home and continue working.

While it's doubtful that many of the leaders discussed have yet been approached on the idea, men like the Dorseys, Benny Goodman, Harry James, Abe Lyman, etc., have been mentioned as possible members of the project.

Durbin Sought for 'Irene' In Montgomery Revival

Deanna Durbin is being sought by James Montgomery, who's been retired for years, for his comeback attempt. He plans to revive 'Irene,' an intimate musical comedy which netted him a fortune. Reports early this week were that the young film star favored the stage bid.

Montgomery wrote the book for 'Irene,' score being by Harry Tierney and Joseph McCarthy, it being their top success. Show ran for more than two years at the Vanderbilt where it was presented in the fall of 1919, while multiple companies were toured. Interested in the production end were Montgomery, Joseph Moran, a wealthy shipbuilder, and Lyle Andrews. Edith Day played the title part.

It's understood that Montgomery was inspired to revive 'Irene' when 'A Connecticut Yankee' was brought back. That musical, which opens tonight (17) at the Beck, also made a run of it at the Vanderbilt, now used for broadcasting.

Champagne Cocktaileries Are Cheaper Nowadays

Looks like champagne cocktails—once the hallmark drink of aristocrats—may become the poor man's quaff in the coming holidays. Scotch and bourbon are selling at $7-and-up a bottle, if you can get 'em through the black market, but good American champagnes can be had without anybody's benevolence at $2.50.

Cocktail parties nowadays lean to vintage stuff rather than red-eye likker.

'Father' Pays Off Backers 20-Fold; 'Arsenic' Hits $1,000,000 in Earnings

'Life With Father,' which passed the four-year run mark last week at the Empire, N. Y., and has a company on tour, is estimated to have repaid its backers more than 20-fold. With the show likely to span another season or more, additional profits are certain, in addition to which will come proceeds from the picture version, bids for the rights establishing a minimum of $500,000 plus a percentage of profits.

'Arsenic and Old Lace,' at the Hudson, N. Y., and on the road, is a companion piece in cleaning up among plays produced in recent years with a multiple number of

(Continued on page 53)

More Concert and Opera Chirpers Into Saloons

Newest trend in niteries throughout the country, to help alleviate talent shortage, is booking of concert talent into better spots. According to agency reps, indication at present is that practice will become more prevalent as time goes on. Waldorf-Astoria, N. Y., has just signed Annamary Dickey, Met soprano, to double between engagements at the opera house beginning Nov. 29. At present in New York, America Crespo, Latin-American concert singer, is appearing at the Havana-Madrid, while Olga Coelho, Brazilian concert artist, just finished an engagement at the Blue Angel, N. Y., and is now on concert tour.

Natalie Bodanya, Met singer, appeared at the Angel earlier this year.

Ilka Chase Dramatizing Novel; She'll Star In It

Ilka Chase is dramatizing her best selling new novel, 'In Bed We Cry,' as a play for her own starring use.

The book, her first novel, although Miss Chase's 'Past Imperfect' (autobiog) last year was also a best-seller, hit 58,000 copies in four days after publication.

WARN G.I.S, GOBS VS. SHARKS, ETC.

Army, Navy Disturbed Over Mounting Reports on How Soldiers, Sailors Are Being Taken by the Joints

MOSTLY IN N. Y.

The Army and Navy depts., disturbed over mounting reports of the manner in which soldiers and sailors are being taken in by clip joints throughout the country, are going to teach the boys, via a series of 'indoctrination' pix, how they can 'clip the clippers.'

Because the clip joints, notably those in N. Y., seem to take partic-

(Continued on page 40)

Show Biz Carries Fight Vs. Railway Abuses to ODT

Show business, attempting to eradicate railroad travel abuses which, it's contended, are becoming increasingly acute, will carry its fight for tightening of regulations to the Office of Defense Transportation in Washington.

Faced with new ODT priority restrictions at a time when, it's felt, the situation should be eased for performers and others in the entertainment industry because of their vital morale pitch, show biz leaders are framing a number of recommendations for submission to the transportation officials in the hopes that constructive measures will be taken to lighten the traffic problem for the

(Continued on page 55)

Writers War Board Stresses Helen Hayes' Race Equality Talk

Attack on race inequality, pointing up the part Negroes have and are playing in the theatre today, was recently voiced by Helen Hayes, and is currently being circulated by the Writers War Board. Miss Hayes' diatribe, emphasizing the smooth manner in which members of both races work harmoniously together today, is made more graphic by Paul Robeson's triumph in the Theatre Guild's 'Othello.'

Her comment ran, 'Race equality is practically an unwritten law of the theatre. Negroes have always shared equally in the work of the

(Continued on page 48)

Show Biz Rallies Forces in H'wood To Take 'Fox Hole' Route Overseas

Hollywood, Nov. 16.

Campaign to send every available player in tha American show business to distant battle fronts to entertain the boys in uniform was started here at an informal meeting attended by more than 400 stars and personalities representing every sector of the entertainment field in the Hollywood area. Patriotic session at the Beverly-Wilshire hotel was the result of invitations signed by Bob Hope, Jack Benny, Adolphe Menjou, Judith Anderson and Frances Lan - ford.

Present but not orating were Capt. Clark Gable and Lt. Commr. Robert Montgomery, who exercised their prerogatives as commissioned officers to refrain from public speech but gave their tacit approval to the campaign now under way at the raquest of the War Dept., which is

(Continued on page 17)

Sid Luckman Slated For Vaudeville P. A.

Sid Luckman, forward passing star of the Chicago Bears football team and likely winner of the National Football League's most valuable player award, is being offered for vaudeville personals by the William Morris office.

Luckman would make only a one-week personal, undar present plans, as extensive p.a.s would be curtailed because of his impending call to the maritime service, in which he holds an ensign's commission.

Berlin Spots 1st Song, Click 'British Buddy,' Outside of Berlin, Inc.

London, Nov. 16.

The first step in Irving Berlin's breakaway from Berlin, Inc., and Saul H. Bornstein, his longtime business associate, is the sale of his much-publicized 'My British Buddy' song to Louis Dreyfus, head of Chappell of London. The song went for a reported $50,000 to the British counterpart of the Max Dreyfus (U. S. Chappell) organization, and is

(Continued on page 23)

P.S.—The Mayo Clinic Is Probably Interested, Too

Chicago, Nov. 16.

Lawrence Bowl, northside bowling establishment, has opened its cocktail lounge from 7 a.m. until noon daily, except Sundays, to attract night-shift war workers. Early morning dancing and entertainment is furnished by Ethel Rigsby's band.

So far the results have been better than expected, according to H. L. Wessel.

$30,000 SHOW BUDGET FOR ROXY EACH WEEK

Roxy, N. Y., will make it a regular policy of spending $30,000 or more per week for its stage shows. For consistent splurging, this will be an all-time spending record for a presentation house.

Deluxer, now operated by A. Balaban and Jack Partington for 20th-Fox, went to a budget of $37,000 for the stage show, co-headlining Danny Kaye, Tommy Tucker's orch and Bealrice Kay, which closed a four-week run last night (Tuesday). Figured into the cost, naturally, are outside acts, the Gae Foster line (24), Paul Ash's pit orch and the large backstage crew. Latter cos's around $2,500, which means that a minimum of $27,500 will be spent for the entertainment features from now on.

When and where feasible, as with the Kaye-Tucker-Kay, booking, the house will go over the $30,000 budget for its shows. Miss Kay was on the show only two weeks.

VELMA

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny

Mr. Smith Goes to Washington; Or: 'Talent Scout' Scouted on Chiz Biz

Washington, Nov.

A gypola had all Washington laughing last week. The modern J. Rufus Wallingford posed as Foster Smith, talent scout for Hollywood, and specifically Warner Bros., here to produce 'Capital Capers.'

The Hotel Statler credit department began to look him up after he had left that hostelry, bequeathing a collection of fancy-dan shirts, a number of buna checks (rubber is out for the duration) and some discomfited chorines and principals of Olsen & Johnson's 'Sons O' Fun' company.

For daring and nerve the mysterious Mr. Smith found this a city of gullibles. He checked in on Monday, Nov. 4, announced that Bette Davis and John Garfield were coming here to make a picture, that he was supposed to round up supplementary talent.

Soon he was in touch with the Olsen & Johnson company. He offered Frank Libuse a picture contract. It looked good for some side money, and comic Libuse was persuaded. Lionel Kaye was induced to move from the Hotel Annapolis to a flossy suite at the Statler, also induced to provide currency for a couple of checks totaling $216. Smith must have liked Mr. Kaye, for he bought him a fancy silk bathrobe at one of the department stores—signing the slip with the Kaye signature. He also left a couple of bouncers with the merchandise peddlers.

On Saturday afternoon he invaded the Warner Bros. theatre, the Earle, and attempted to sign up the Roxyette dancing line for 'Capital Capers.' He also expressed interest in Eileen Ritter, song specialist, and production manager Harry Anger took him backstage for an interview.

Chic Johnson was the first to smell a rodent. He was propositioned to be part of the picture, though he is optioned to Universal Pictures. Joe Besser, optioned to Columbia films, also suspected.

Hoax Suspected

When Mr. Smith failed to produce Bette Davis and John Garfield for the Ole Olsen Saturday birthday party at Club Bali, the company began to suspect they were hoaxed. On Sunday morning the crowd of Hollywood eligibles was to gather at the Hotel Statler, but Mr. Smith informed the guests that Miss Davis and Garfield's plane had been delayed, and the picture-making was postponed.

That day he checked out for Baltimore. The Statler's credit department found he had run up a $400 restaurant bill—part of it for a spread for 60 guests—a credit at the floral stand for orchids sent to 'Sons O' Fun' chorines, besides a $240 room bill. In addition Smith had taken a number of the desk clerks for fancy paper on the Bank of North America, Los Angeles.

Smith had a fast line of talk, was able to meet every problem with an instantaneous decision, was generous with his drinks and sociability, but was *very nervous*. He also walked with a li_ _. J. Edgar Hoover moved into the case when the Statler filed a complaint.

Warners became aware of his bogus qualities after his departure, and Mort Blumenstock sent an indignant wire to managing editors of Washington papers that the talent scout was counterfeit. He blamed the press agent of 'Sons O' Fun' for pulling the rib, but that tub-thumper was in a Washington hospital having his appendix removed.

Frank La Falce, Warner publicist here, detected a swindle when drama editors called him to report that Bete Davis was coming. La Falce got touch with Hollywood and found the star was working on the 'Mr. Skeffington' set. Garfield was paid $2,000 for a network program originating in Hollywood, and had not left the city. Had the Statler checked with La Falce the swindler would have been caught before taking off.

The swindler was caught in Chicago on Saturday (13) by G-men who nabbed him as he was entering the Hotel Sherman. He will be given hearing tomorrow (17), and brought back to Washington. Turns out he was a small-time chiseler, whose police record dates back to 1929, who is wanted in New York, Chicago, Baltimore and Boston for jumping his hotel bills.

Patron Sues on Injury in 'Sons' Audience Sequence

Washington, Nov. 16.

A sight gag in 'Sons o' Fun' backfired Monday (15) when Dr. Michael J. Harris, this city, filed suit in District Court for $10,000 damages against the producers of the show on grounds he suffered injuries when he was brought up on the stage last week.

Difficulty occurred in the show sequence where there is dancing in the aisles, coats are interchanged, and audience-members must go up on the stage to reclaim their wearables. Dr. Harris' suit claims he was 'negligently and carelessly assaulted,' was forced to the stage and was then thrown on the floor by the players. Suit says he sustained a broken bone in his foot and a chipped ankle.

Also named as defendants are the Messrs. Shubert, Inc., Select Theatres Corp. (Shubert Co.) as well as Olsen and Johnson.

'THIS IS ARMY' LEGIT ACCLAIMED IN LONDON

London, Nov. 16.

Irving Berlin's 'This Is the Army' stage show opened at the Palladium on Nov. 10 before a $50-a-seat audience and scored what is possibly its biggest click to date. The usually reserved London press went overboard on its reviews, with news spreads across several columns.

Despite the 11th-hour arrival of equipment, the opening-night show ran smoothly and was wildly acclaimed throughout. The entire house has been sold out for the remainder of the two-and-a-half-week run. 'Army' performances in England are for the benefit of the British Service Charities. It'll tour key cities in the United Kingdom after the London run.

Opening night audience, which included diplomatic and military dignitaries as well as many notables of the London stage, cheered lustily when Berlin appeared in the last act to sing 'Oh, How I Hate to Get Up In the Morning.' Berlin apologized for the squeakiness of his voice, then went into his new song, 'My British Buddy,' written since his arrival in England three weeks ago. When he was called back for a fourth encore he had the military brasshats and ermine-bedecked crowds joining with him in the chorus.

Critics paid particular tribute to the slickness of the performance, brilliance of staging, costuming and comedy.

U's Juve Quest to Offset Don O'Connor's Drafting

Universal is out on a talent hunt for personable singing-dancing-acting juveniles. Reason for the hunt is that company wants to provide a hedge in case Donald O'Connor, its young musicfilm star is hit by the draft.

First result of the effort was the signing of Rox Lynn to appear opposite Gloria Jean in 'Moonlight in Vermont.' Studio is also trying to borrow Eddie Bracken from Paramount. Meanwhile firm is going ahead with its look-see for 16 to 17 year olders. Young Lynn is a former dancer at the Copacabana and Versailles niteries. He began his career in vaude at the age of six.

Warners Signs Kazan

Warner Bros. has set Elia Kazan to direct pictures, the studio having long had its eye on the stager of 'Harriet,' 'One Touch of Venus' and 'Skin of Our Teeth.'

, who been huddling with Clifford Odets on 'Jacobowsky and the Colonel,' which he'll for the Theatre Guild, is thus unable to stage 'Over Here,' new John Bright play which the Shuberts had but which Mrs. Shepard Traube will now present in view of her husband's army service. The Shuberts will also be in on it. Paul Stewart, radio, stage and screen actor, has taken over the direction.

73rd WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1943"

El Capitan Theatre, Hollywood, Cal.

"It's just a question of time. Everybody's got to see this show. It's tops!" Jack Benny.

H'WOOD BLVD. ALL LIT UP FOR SANTA'S RIDE

Hollywood, Nov. 16.

Santa Claus Lane will be all lit up again this year, for the first time since military regulations dimmed out the annual parade of Hollywood stars.

Old Kris Kringle will ride again on his star-spangled motor truck, with spotlights aimed at his snowy whiskers, as in days of peace, with a picture name taking bows beside him on the royal Christmas throne.

Filmites Fly to Camps With Holiday Cheer Shows

Hollywood, Nov. 16.

Hollywood Victory Committee has arranged for a number of 'Santa Claus Airmadas' to carry holiday greetings and entertainment to Army camps all over the country between Christmas and New Years.

Airmadas will take off by air the day after Christmas and make as many camp and hospital appearances as possible before Dec. 31. Charles K. Feldman is lining up the players.

Barbara Bennett in Hosp After Collapse in 'Belles'

Barbara Bennett collapsed Sunday (14) on the stage of the Mansfield, N. Y., where she was appearing in 'Victory Belles,' and was taken to Doctors Hospital, where she was operated upon Monday. She was replaced by her understudy, Margaret Eckman, whose performance at the matinee was well regarded.

Miss Eckman is from West Virginia and a year or so ago was sent to New York by a small town Kentucky bank which reputedly underwrites careers for young people. Her initial try on Broadway flopped. Reportedly attracted by a columnist's yarn about the girl's strange career backing, Henry Adrian, who produced 'Belles,' sent for Miss Eckman for the understudy role.

Reinhardt Memorial

A concert in memory of Max Reinhardt will be given by 80 members of the New York Philharmonic under the direction of Bruno Walter on Nov. 30 at Carnegie Hall, N. Y.

Kerstin Thorborg, Met Opera contralto, will be featured soloist. Ernst Lothar will deliver the eulogy. Proceeds will be used to create a fund for a Reinhardt Memorial.

Coast Reinhardt Tribute

Hollywood, Nov. 16.

A memorial concert to the late Max Reinhardt is set for Dec. 14 at Philharmonic Auditorium. Proceeds will be used to establish a drama scholarship at Columbia University.

Prager Pacted

Stanley Prager, who went from the Broadway cast of 'The Eve of St. Mark' to do the picture version at 20th-Fox, has been signed to a term contract at the latter studio.

Before joining 'St. Mark' he appeared in 'Skin of Our Teeth' on Broadway.

SHERMAN'S BUSTED GAM

Hollywood, Nov. 16.

Harry Sherman is in Hollywood hospital with a broken leg after being kicked by colt he was breaking in.

He produces the 'Hopalong Cassidy' pictures.

New York Runaround

By Radie Harris

Westbrook Van Voorhees, the Voice of the March of Time, and his actress-wife, Constance McKay, have a nine-year-old daughter, Nancy, who is an avid reader of the tabloids.

The other day she was writing a letter to her grandmother, when her mother glanced over her shoulder. Nancy quickly covered up the sheet, whereupon her mother said, 'Alright, if it's a secret, I won't look at your correspondence.'

Nancy stared up at her bewilderedly as she replied, 'Corres I always thought 'correspondence' were people!'

Shop

All those huddles between Harry Cohn and Jean Arthur are to try and persuade her to okay her next vehicle, which Miss A has thumbed down because she doesn't like its depressing theme of a woman doctor surrounded by surgical instruments and suffering patients... Miss Arthur, who owes one more picture to Columbia... with the arrival of the first snow flurry she'll leave for a skiing holiday in New Hampshire... Martin Gabel's first production since his honorable discharge from the army will be the posthumous play of Louis Weitzenkorn, 'Ah, Take the Cash,' a mystery drama which may star Jane Cowl... when 'Jackpot' has its out-of-town tryout in New Haven on Dec. 2, one of the high spots of the show should be Mary Wickes' takeoff of Mary Martin's Venus... Martha Sleeper, who retired to the rustic life of Chappaqua, will be lending an attentive ear to Broadway again, now that her husband, Harry Deutchbein, is 1-A... add arrivals: Sol Lesser at the Hampshire House; Ritz Bros., Essex; Rita Hayworth, Gotham; Rosalind Russell, Ritz Carlton... Gertrude Lawrence hastily tore open a cable from her husband, Lt.-Cdr. Richard Aldrich the other day, to read the urgent message: 'Dearest beloved, please rush kleenex!'

Love W

When 'Harriet' first went into production, the most difficult bit of casting was to find a pair of twin girls who were not only identical, but who could also act.

After an exhaustless search, Betty and Lenore Wade miraculously appeared, and although they had never walked across a stage before, they responded to Elia Kazan's direction like veterans.

Now, eight months later, the search must begin all over again. ne of the twins is leaving the show to marry a uniform, which means that her sister must retire from the cast, too. So, if anyone knows of a pair of identical twins who would jump at the chance of playing with Helen Hayes, the star can be contacted at the Henry Miller theatre. Only they must promise first neither will succumb to the Army, Navy or Marines!

Gotham

Reason the Cole Porter autobiography is being held up at Warners is that Metro owns four of his most outstanding numbers, and others in his repertoire are scattered at other studios, with the selling price almost as much as the cost of the picture... remember the name—Alan Young. He's destined to be a new comedy find of radio... 23 years old, he was recently honorably discharged from the Royal Navy and has been etherizing in Canada for Buckingham cigarets. Frank Cooper, discoverer of Dinah Shore, stumbled on him by accident while he was twisting the dials, and now every radio agency in town is hot on his trail as the new Bob Hope... Hollywood at '21': Greta Garbo, Gregory Ratoff, Lester Cowan, Arthur Schwartz, Gail Patrick, Charlie Einfeld, Boris Morros, George Givot... Richard Halliday has resigned as literary representative for the Frank Vincent agency, to launch some exciting plans of his own... 'Manhattan Nocturne' brought Terry Holmes a rave set of notices, but its early folding cost her $7,500... Peggy Knudsen, who would win many polls as the most popular 'Eileen' at the Stage Door Canteen, will be the glamor gal who wins John Emery away from his wife, Tamara Geva—not for any columnist item, but for the purposes of Ernest Pascal's 'Peep Show'... when ignorance isn't bliss: Ina Claire, whose reputation as one of the most brilliant comediennes on the American stage is surpassed by few, received a wire from 20th-Fox the other day, asking her if she would be interested in playing the first Mrs. Woodrow Wilson!... the Allan Joneses (Irene Hervey) have sublet a penthouse at 79th and Park... and Philip Merivale is ensconced in Carl Brisson's suite at the Navarro... when 'Mrs. Miniver' is serialized via CBS, Jan Struthers will act as commentator, as a distaff Cecil B. DeMille.

THE BERLE-ING POINT

By Milton Berle

Opened my first Broadway production last week. It was called, 'I'll Take the High Road.' It turned out to be more of detour.

It opened and closed so fast that it looked more like a zi

Only one critic was kind to it. He didn't come.

It was so bad that after the first act the firemen walked out.

At the end of the second act the pro in the gents' room went home.

I heard one person in the au ience refer to it as the year's best smellodrama.

The only good thing about it that I can see is that it won't give the Drama Critics' Circle any trouble when it comes to voting.

Nobody seems to like it—even the reviewer for the Eskimo Review. He gave it only two snowballs.

But true genius can't be discouraged. Now I'm producing a play called 'Foxhole in Manhattan.' If that doesn't work out, that's where you'll find me living—in a foxhole in Manhattan.

Government officials say that food will win the war. That's absolutely true, but how are we going to get the Nazis to eat in those Broadway nightclubs.

Things are so noisy on Broadway these Saturday nights that if there was an air raid drill, they'd have to pass around a notice.

I understand a certain Broadway showgirl is writing her autobiography. It's called 'True Concessions.'

Do I imagine I'm getting taller or are the ushers smaller? And on second thought, is that possible?

Then there's the Hollywood actress who was tremendously popular. She was always seen in the best triangles.

Pix After CIO Show

Several of the major film companies are trying to get the screen rights to the CIO show, 'Marching With Johnny,' skedded to open Monday (22) at the Mosque, Newark.

William Morris, Jr., who helped coordinate the show, is serving as a liaison between the CIO and the producers-writers, Jay Gorney, Edward Eliscu and Henry Myers.

Preminger Stays On

Hollywood, Nov. 16.

Otto Preminger's four-way contract as writer, actor, director and producer was renewed by 20th-Fox with 'I Married a Soldier' as his next production, starting Dec. 10.

Others on his shooting program are 'All Out Arlene,' 'Laura,' 'Now It Can Be Told' and 'Centennial Summer.'

AUTHORS DISLIKE SEQUELS

Mike Todd to Fold 'Naked Genius' Despite Good Biz; Got 157½G on Pic

Instead of moving 'The Naked Genius,' written by Gypsy Rose Lee and staged by George S. Kaufman, from the Plymouth, N. Y., to the Royale, Michael Todd will close the show Saturday (20). Producer claims it's the first time a show that's earning an appreciable operating profit is to be yanked, averring that last week 'Genius' grossed nearly $17,000, which meant a net of $2,600.

'Genius' made money out of town, too, and the profit closely approaches production cost. Actual profit comes from the pre-production sale of the picture rights to 20th-Fox, deal calling for $150,000 plus a percentage of the gross during the stage performances. That percentage was 10% on the road and 15% in New York, approximately $7,500 coming from that end, so that the film coin amounts to around $157,500 despite the short stay of three and one-half weeks on Broadway and several tryout dates.

'Genius' was roundly panned but it drew surprising grosses at the Plymouth probably because of interest provoked by Todd's showmanship. In his ads he guaranteed that the play would not win the Pulitzer prize. He also widely publicized that Miss Lee and Kaufman urged him to close the play in Pittsburgh instead of bringing it to Broadway.

To earn his 40% share of the picture money was necessary for Todd to keep 'Genius' going for three weeks at the Plymouth. Indicated, therefore, that Todd's share is about $63,000, and Miss Lee's about $95,000. Along Broadway it was figured that 'Genius' would hardly continue after the film rights money was assured the manager. One of the surprising features is the film deal price for a story about a burlesque stripper.

Booking situation is somewhat clarified by the closing of 'Genius' and the decision to send Todd's 'Star and Garter,' now at the Music Box, to the road after another week. Revue's grosses have been tapering off and although considerably under last season's pace it still is making a goodly operating profit, and if a name comic were engaged could easily remain on Broadway through winter. Manager claims 'Star' can get higher grosses on the road, on its reputation.

Show was mentioned for possible censorship last season. Paul Moss, N. Y.'s license commissioner, has looked askance at 'Star' for some time, as shown by his reticence in issuing a new license to the Music Box. License was extended from Oct. 31 for three months, whereas the usual period is one year. Music Box management was also desirous of getting rid of 'Star' because of its stripper-bumper bunch of girls. While not classified as burlesque 'Star' is along such lines, but at $4.40 top. urlesque is out in New York but other cities are not so finicky. 'Star' plays Baltimore Nov. 29 and is due in Boston shortly thereafter.

Ratoff East Huddling On 'Bandwagon' Film

Gregory Ratoff, who will produce 'Bandwagon' for 20th-Fox as a big filmusical, from the Broadway show by Arthur Schwartz and Howard Dietz, is huddling with the latter in New York. Dorothy Parker, who will screenplay it, is also east. 'Bandwagon' was a yesteryear musical and has 'Dancing in the Dark,' 'I Love Louisa,' 'High and Low' and 'Sun in the Sky' among its tunes. Dietz and Schwartz will write three new numbers.

Ratoff says he has Ginger Rogers lined up for the lead.

Rep Rushes 'Mama'

Hollywood, Nov. 16.

Republic is burning the midnight oil in a rush to get 'Pistol Packin' Mama' to the exhibitors. Cutters are now toiling nights to ready the pic, and a preview has been set for next week.

Studio is hurrying to beat Columbia to the screen because the hillbilly killer-diller is featured in one of Columbia's pictures.

'Victory' Payoff

Moss Hart's 'Winged Victory' may be able to pay off its civilian backers on their $120,000 investment even before the curtain goes up on the initial performance Saturday (20) at the 44th Street theatre, N. Y.

In addition to grossing an estimated $52,000 on its 11-day Boston tryout, the 'Victory' advance sale by Saturday is expected to reach close to $125,000. It's the first time, according to Broadway showmen, that a show was out of the red before the curtain went up.

O.&J. to Play Against Selves in Pitt As Effort To Stall U Pic Fails

ittsburgh, Nov.

Efforts of Olsen and Johnson to stall the local release of their latest U picture, 'Crazy at least until after they left town with 'Sons O' Fun,' were futile and comics will be playing against themselves for final four days of their two-week legit engagement at Nixon.

'Sons O' Fun' opened last night (Monday) at Nixon at $3.85 top and next Wednesday (24) 'Crazy House' arrives at Harris theatre at 60 cents top. First time that's ever happened around here.

Understood, however, that O and J aren't going to lose too much hair over the simultaneous booking since a heavy advance sale for 'Sons' will assure it big money regardless, and then they have a piece of 'Crazy House' anyway. They did try, though, to stall the latter for a week.

'HARRY' IS CLOSING DESPITE STRONG BIZ

Notice of closing next week (27) has been posted for 'Uncle Harry,' currently in Washington, despite the distinctly profitable business drawn on the road by the drama, which spanned a year on Broadway. Show, which co-stars Eva Le Gallienne and Joseph Schildkraut, was booked to the Coast but it's understood the former refused to travel west of Chicago, the given reason for the closing.

A little dog is used in the 'Harry' performance, and when the original barker was not available for touring, some 20 canines were auditioned. One was selected but in Boston Miss Le Gallienne and Schildkraut decided it wasn't the right kind of hound, so it was red.' Actress' own dog was substituted, not having been used before because Miss Le Gallienne wasn't sure she uld take it to the road.

According to reports from Washington, booking congestion is also a factor in decision to close. A two-car show, 'Harry' is unable to play split weeks and house in Cincinnati said it couldn't keep it a full week.

Miss Le Gallienne and Schildkraut are slated for a revival of 'The Cherry rchard' with Albert Basserman. Margaret Webster is slated to produce and direct, with Mrs. Carly Wharton associated.

Isn't It Much Cheaper To Just Eat the Grapes

Because there's an OPA ceiling on natural farm products domestic champagne has skyrocketed. Champagne is distilled from grapes, and that's a farm product.

The fruit has jumped from $40 to $200 a ton, hypoed further by the elimination of Jap labor, so dominant in California pre-Pearl Harbor.

ASK PROTECTION IN PIX PACTS

In what is looked upon as one of the most significant trends in recent years regarding the purchase of film rights to stage plays and novels is the recent mounting insistence among playwrights and novelists for a clause inclusion in contracts specifying that under no circumstances can a sequel be made or any of the characters be carried over for follow-up pix.

The 'no sequel' claus has been appended to the more important recent buys, particularly those which lend themselves easily to future adaptation, such as in the case of Mary Pickford's acquisition of 'Junior Miss' film rights. As such it's generally regarded as setting a pattern for all important purchases henceforth, with novelists and playwrights complaining that because of contract loopholes, too often they've been left holding the bag. If carried through—and with the authors and playwrights holding the whip hand today because of the ever-increasing script shortage it's believed that the 'no sequel' clause will blanket all future contracts—it's viewed as adding to the studios' script woes. Unless, of course, they're willing to talk

(Continued on page 42)

Peak Hoodlumism Hits B'way Houses

Epidemic of hoodlumism which has been rampant on Broadway during the past four five weeks reached peak proportions Saturday night (13) at the Capitol, Loew's flagship on Broadway when vandals rushed cops half a dozen times and jimmied their way into the theatre with burglary tools. Since the outbreaks started the Roxy and other theatres have been installing Pinkertons.

Strange feature of the situation is that the hoodlums are not kids, many of them being men in their middle 20s and two women of almost 30 on Saturday night.

One of the hoodlums brazenly jimmied the exit door and walked into the Capitol in full view of the audience but was of course apprehended.

During the dimout they crawled over roofs and cut electric wires which, had they been alive, would have caused electrocution and stoppage of the current. Theatres are so shorthanded that they are unwilling to waste days in court in prosecuting offenders. As a result, it has become more expedient to designate

(Continued on page 27)

Joan Bennett Quits Pic For Small Due to Billing

Hollywood, Nov.

Joan Bennett has pulled out of the name role of Edward Small's production of 'Up in Mabel's Room' because she was refused star billing.

roducer mall is now spreadin top credits among several name players in the cast.

Tallulah's Illness Will Delay 'Lifeboat' Indef.

Hollywood, Nov.

Recurrent attacks of bronchial and sinus ailments have forced Tallulah Bankhead out of 20th-Fox's 'Lifeboat' two days from the production windup.

Last week she took to her bed after going through one of the storm scenes in the sea drama; but she returned Saturday (13) and collapsed on the set. She was ordered by her doctor to take a long rest.

'Lifeboat' is stalled until she comes back because she has been written into every sequence in the final days' shooting. Illness forced her to cancel a train reservation ordered for her return to New York Friday (19).

Studios Await Gov't Edict on Jap Atrocity Pix; D. C. Fears Nip Reprisals

Washington, Nov.

Film producers are due to receive a clarification from the Government in the near future on the matter of Jap atrocity sequences it is reported here.

Government circles are said to be worried that films highlighting Nip atrocities to prisoners of war might result in vicious reprisals by the Japanese against the thousands of Americans still in their hands. Several studios contemplated films which would contain sequences along the lines of Japs killing flyers in their hands, information about which has come from military headquarters in the Southwest Pacific. They hav been quietly told by the OWI reps on the Coast to pull punches. A directive on this subject went out to various government agencies recently.

Another worry here is Japs could make more difficult the exchange of prisoners. A third reason may be the coming second front in Europe. There has been consi able public sentiment about swinging additional weight against the Japs, even if it means itting less hard in Europe. The Government would hardly favor anything which might whip the American people into an overwhelming demand for immediate stronger action in the Pacific. Such sentiment might conceivably force the hand of the military leaders and interfere with the planned European operations.

Need Singers, Too

raft boards seem to be hot after male soloists and band vocalists, a number of them having received 1-A classifications the past week or two. Latest is Dick Todd, who joins Frank Sinatra and Phil Regan; Bob Eberly, vocalist with Jimmy Dorsey's band, who was expected to leave that outfit and become a soloist soon, is also in 1-A and is due for induction soon.

Regan, 37, is married and a grandfather. Sinatra is married, has one child and another coming; Todd is married, but childless, while Eberly is married and father of a pre-Pearl son.

Click of Phyllis Brooks, Una Merkel, May Lift Ban on Gals Overseas

Sydney, Nov. 16.

Solid click of Phyllis Brooks and Una Merkel, who are accompanying Gary Cooper on a tour of South Pacific bases, is expected to result in a permanent lifting of the U. S. War Dept. ban on femme performers playing in this area. The troupe, currently in New Guinea, also comprises Andy Arcari, accordionist.

It's anticipated here that there will now be a steady flow of femme performers routed into the South Pacific zone by USO-Camp Shows, under whose auspices the Cooper-Brooks-Merkel tour is being made. McArthur's boys went wild about the femme contingent, with Cooper likewise socko.

Cooper told war correspondents in New Guinea that the trio was working out a nice show, although he didn't know as yet just what he would do, 'since I don't sing like Crosby or dance like Astaire.' However, Cooper's presence had unquestionably done much to heighten the morale of the soldiers.

The Aussie film industry is planning a major Sydney welcome when the trio winds up its New Guinea assignment.

TROUPE IN JUMP FROM HAWAII TO MONTREAL

Chicago, Nov. 16.

of the longest sleeper jumps on record is that recently made by the Margaret Faber Dancers. The first line to go offshore with a USO-Camp Shows overseas unit, the group jumped from Hawaii, after completing a four-months tour in the South Seas, to Montreal, where it opened at the Tic Toc Club last night (15).

Group stopped off here long enough to replenish its wardrobe, lay in a new supply of makeup and see a couple of shows. From Montreal it goes to the Clover Club, Miami, opening Jan. 14.

Arthur Schwartz Gets WB Producer Berth

Arthur Schwartz, who, with Frank Loesser, did score to 'Thank Your Lucky Stars' Mark Hellinger at Warner s, reports back to the WB lot, this time as an associate producer. Schwartz is now east, o.o.ing the new shows. He did a one-picture productio nment at Columbia with 'Cover

He will specialize on filmusicals and compose one score a year himself.

Soph's Stone Pic

Hollywood, Nov.

Sophie Tucker has drawn lured spot in Andrew Stone's production, 'Sensations of 1944.'

Jack Yellen is assigned to write a number to fit her 'Red Hot Mama' billing in the pic.

20TH AND PAR B.R. FOR MUSICAL 'FIREBRAND'

Twentieth-Fox, which owned the underlying film rights to 'The Firebrand' and had disposed of them, putting up most of the coin for that projected musical version of Edward Justin Mayer's old play about Benvenuto Cellini. Paramount also is reported to be financially interested.

At this stage, plans for the musical 'Firebrand' call for lyrics by John Latouche, who is serving in the Navy Seabees. The sets will be done by Oliver Smith. Paul Reige, assistant to Lodewick Vroom on the 'Rosalinda' show, also figures in the scheme. Who will be producer is uncertain until all the interested parties have discussed it some more.

Interesting sidelight on this musicalizing trend, kicked off by the

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War Dept. Survey on Overseas Pix Shows Steady Flow of New Product

Countering statements by entertainers recently returned from overseas combat areas that Yank troops were being fed early-vintaged filmfare, the War Dept. Monday (15) made public results of a survey indicating average nightly audiences of 630,000 men in uniform are seeing newest Hollywood product at Army bases all over the world. Survey was detailed for film execs at Hotel Plaza, N. Y., luncheon which was followed by a press conference with Army spokesmen presiding.

Maj. John W. Hubbell, of the Army Overseas Motion Picture Service, outlined the distribution system in effect since the spring of 1942 through which 16 mm. prints of three new pictures, together with shorts and a newsreel donated by the industry, are shipped each week, in most cases by plane, to 19 Army film exchanges scattered all over the globe. In the war's early stages, it was explained, about the only 16 mm. prints available for overseas shipment were rentals of standards which included many reissues and some pictures dating back as far as 1935. All but about 3 or 4% of these 'oldies' have been withdrawn from distribution, Hubbell explained, so that pictures being shown overseas at the present time are practically all new stuff. In some cases, it was stated, films are seen by troops in North Africa, England, etc., before they are released on Broadway.

War Dept. figures revealed, it was reported at the luncheon, that 7,368 prints of new films donated by the industry to the men in service have been sent overseas by the Army. Survey was made Oct. 1, selected by the Army as a representative night, when 1,269 shows were staged for troops. Audiences ranged from 15,000 at an open air New Guinea theatre to 11 men in an Alaska outpost. On Guadalcanal alone, that night, 62 shows were staged.

Also 2,500 Projectors

In addition to handling film the Army exchanges also distributed projectors and other equipment to

(Continued on page 27)

WAC Huddling On Plans For 4th Loan, R.C. Drives

Executive committee of the War Activities Committee theatres division met last Thursday (11) in New York to discuss the industry's participation in the Fourth War Loan campaign, scheduled to start in January, and Red Cross theatre collections, tentatively scheduled for March 19-25. Edward L. Alperson, chairman of the special events committee for the Red Cross theatres drive, is slated to hold further confabs on the project.

Arthur L. Mayer, treasurer and assistant coordinator, reporting on finances, stated that only six exchange areas had not paid their assessments in full. Reporting on the war information film program, Mayer noted that under the booking system devised by William F. Rodgers an average of 14,000 playdates had been rolled up for Government shorts. The WAC release schedule for November calls for two Wood and shorts, 'Family Feud' (RKO), Wood and Magic' (Warners), plus two bulletins, 'Tin Can Salvage' (Universal) and 'Is Your Trip Necessary' (News of the Day).

Si Fabian conducted discussions relating to the Fourth War Loan campaign. Further huddles are to be held with Theodore R. Gamble, War Finance Committee Director, on final procedure.

Sullivan, Buddy Recover From Injuries in Italy

More complete word from Italy, received last week, revealed the extent of injuries suffered by two American newsreel cameramen who were caught in the Naples postoffice bomb blast. Phil Sullivan, Pathe newsreel photographer, suffered a broken leg and other minor wounds when the Nazi time bomb exploded while Ned Buddy, newsreel pool rep, received only a minor head injury. Both are practically recovered.

Named to Lee Morale Post

Camp Lee, Va., Nov. 16.

Capt. Lester F. Milgram has been appointed assistant special service officer of Camp Lee, succeeding Capt. Brace Conning, who has received an assignment in the European theatre of operations.

SHOW BIZ SERVICE FLAG IN TIMES SQ. ON DEC. 7

Mayor LaGuardia will officiate at the ceremonies marking the dedication of a show business service flag. Event, being sponsored by the National Entertainment Industry Council, will take place Dec. 7, on the second anniversary of the Pearl Harbor attack.

Ceremonies, to take place at Times Square, were originally skedded for Armistice Day, but were postponed due to Mayor LaGuardia's inability to attend. Flag will contain a blue star representing 75,000 from show biz currently in the armed forces, and a gold star symbolizing at least 55 who have lost their lives.

Nick Schenck Marshals March of Dimes Drive

Nicholas M. Schenck, chairman of the film industry's March of Dimes campaign, held a meeting with industry execs at the Rockefeller Luncheon club, N. Y., Friday (12) to outline campaign plans. Understood that picture business may raise the sights by $1,000,000 or better over the $2,116,000 collected last year. Date of the Dimes campaign for 1944 was announced as Jan. 24-31.

Among those attending the confab, in addition to Schenck, were C. C. Moskowitz, Harry Brandt, S. H. Fabian, Harry Kalmine, Walter Vincent, Leonard Goldenson, Eddie Alperson, Malcolm Kingsberg, Gus Eyssell, Dan Michalove and William Kupper.

More Film Co. Xmas Gifts To Its Men in the Service

Additional film companies in the past few days have announced details of Christmas gifts they are sending to former employees now serving in the U. S. armed forces. More than 600 Columbia Pictures employees, both from exchanges and the homeoffice, will get money orders and gift packages from the company itself, having been dispatched overseas some time ago in order to arrive on time. Additionally, the Columbian Club, employees social organization, is giving each serviceman a year's subscription both to Reader's Digest and Esquire.

Paramount gifts to company employees serving the colors will include 12 different articles, packed in one box, and mailed to wherever last stationed. Packages to men overseas and those in the Navy already have gone out, with those in the U. S. to start rolling in the next few days. The gifts, sent out by the corporation, go to 405 former homeoffice and exchange employees now in the service.

Talks on Post-War Pix

The job show business is doing in the war effort and how the industry has benefited from its experience in varied war activities, including making of technical films, will be the theme of an address to be delivered next Monday (22) before the annual meeting of the Philadelphia Motion Picture Forum by H. M. Richey, in charge of exhibitor relations for Metro. The women's club organization has been in existence for a long time.

In addition to the Richey talk, which will be labeled 'Movies at War,' Paul Longhead, of the Department of Visual Education of the Philly Board of Education, will speak on 'What Part the Movies Will Play in Post-War Plans.'

Nazi Film of Musso's Fade

Washington, Nov. 16.

Nazis are distributing a film on the subject of the rescue of Mussolini by German S.S. troops from his imprisonment in Italy. Film was launched in Berlin and is now apparently getting a wide distribution. It was being shown to Axis diplomats and newspapermen in Turkey as early as the end of October.

At present it is running in northern Italy. It was preemed in that country in Milan, about a week ago. The film is apparently a documentary with some dressing up, but is not making a particularly good impression, according to reports.

15,000 Stirred By New Hecht Pageant Rousing Home Front

Fifteen thousand persons who virtually packed Madison Square Garden, N. Y., Monday night (15) cheered Ben Hecht's 'Tribute to Gallantry' pageant inaugurating the Home Front Mobilization of the National War Fund. Highlight of an evening in which show business prominently projected itself, the pageant, with its cast of more than 300, told in emotional, dramatic terms the struggle of the peoples of the world in the fight against barbarism. And as such the projection of show people into the rally served to stimulate the workers and canvassers enlisted in the drive to raise $17,000,000 in N. Y. in order to continue activities of USO-Camp Shows, British, Russian, China War Relief and other national agencies.

With Bert Lytell, Philip Merivale, Helen Twelvetrees, Jacob Ben-Ami, Dean Jagger, Santos Ortega, Anna Appel, Stephen Schnabel, Stanley Harrison and David Kerman as the principals, with a moving prelude by 40 child choristers, and background-ed by a fitting musical score under direction of Erno Rapee, the pageant unfolded as a powerful yet simple presentation in inspiring a vast army of homefront workers. If anything, 'Tribute to Gallantry,' with its stirring message, keyed the audience to an emotional pitch that could only leave it with a firm resolve to go forth and do a real job. In providing the inspiration for the success of the nationwide $125,000,000 War Fund drive, the proposal of the National Entertainment Industry Council that Hecht's pageant be sent on

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SHOW BIZ BOND PITCH TOTALS STILL MOUNTING

Washington, Nov. 16.

Third War Bond Drive may be officially over—but you can't prove it by show biz. Flipping through the records of the Treasury Dept. discloses that show people are still selling bonds with fervor in all parts of the country.

Here are a few examples:

Fanchon and Marco, with the Roller Skating Vanities, played a bond show to 4,600 in Milwaukee, bond sales totaling $811,000.

While their show was in Washington last week, Olsen and Johnson served as auctioneers at a Poster Bond Drive, conducted by the Newspaper Women's Club.

Sgt. Koon, formerly with Fred Waring, now at the Topeka, Kans., Air Base, made a War Bond appearance at the Kansas Free Fair at Topeka, at which $500,000 of bonds were sold.

Among those who appeared at a Four Freedoms War Bond show in Cleveland were Jimmy Wallington, Jules Duke Orchestra, A. J. Cantu, a magician; Denny Thompson Trio, Alan Jones, Jackie Kelk, Glenn Miller and the WGAR Hillbillies.

When the Cole Bros. Circus plays Little Rock, Ark., Nov. 19-20, there will be bond tickets and purchasers of $5,000 bonds will be given a ride around the circus tent on an elephant's head.

'Sunday, Funday, Always' GI Show Ft. Knox Click

Louisville, Nov. 16.

'Sunday, Funday, Always,' all-soldier variety show, was staged at Ft. Knox Nov. 13, before 5,000 GI's from the Armored Force Training Center. Half-hour original radio show, transcribed as it went off, preceded main performance. Wax will be aired later, by Mutual network. 'Sunday' is first of a series produced for the 70,000 Ft. Knox population who find going into Louisville for entertainment a tough job.

Show featured encampment's No. 1 band, boasting men out of bigtime orchs; chorus line of eight Louisville gals; male chorus in repertoire of standards, plus soldier vocalists; a soldier ventriloquist and dummy, and a series of skits and blackouts. Production was presented in Post Field House.

Put together despite many obstacles and performer's lack of time to rehearse, show was the off-time brainchild of Pvt. Jack Burnett, director; Sgt. Dan Lieberman, staging and producing; Leon Radsliff, musical score; Sgt. William Floyd, stage manager, and Major Addison F. McGhee, production supervisor.

USO-CSI Just a Clearing House

Confusion existing as to the exact role of USO-Camp Shows in channelling performers into hospitals, where the need for entertainers becomes increasingly acute as the wounded are shipped home, has resulted in unjustifiable squawks, it's pointed out, with the onus too frequently put on the CSI morale organization.

The improper procedure of appealing to Camp Shows headquarters, the CSI execs point out, is also being used by officials at military bases, who apparently resent the fact that they're not getting action on their requests for the sorely-needed entertainers. It's pointed out by Camp Shows that it's merely a clearing house for the acts; hence, it has no authority to act on the requests, which must be directed to the Special Services Dept. at Washington. By contacting the latter direct, says CSI, the needs will be given immediate attention.

Films, Radio Assume More Important Roles in Post-War Rehabilitation

That films and radio will be asked to play a major role in the task of repatriating some 30,000,000 people after the war has been indicated at the conclave of the UNRRA (United Nations Relief and Rehabilitation Administration) being held at Atlantic City, N. J. UNRRA is composed of representatives of 43 United Nations, with the confab slated to continue until the first week in December.

The Public Service Dept. of the National Broadcasting Co. met in N. Y. Thursday (11) to discuss the repatriation and rehabilitation problem in terms of future programs. CBS, according to Lyman Bryson, head of the educational department, is attempting to sell the problem of post-war rehabilitation, not so much by specific programs but by suggestions to writers, program directors, soap opera scripters and comedians who will stress the case of evolving the correct emotional attitude in the face of such questions as: 'What About the People Who Are Starving to Death in Europe?'

Film companies have already indicated that they are studying the post-war rehabilitation program seriously. Spokesmen for UNRRA observed last week that films can play a vital role in making the U. S. public conscious of the job that lies ahead in employing methods similar to those of radio. Several film company execs in the east point out that confabs are being held at the present time along lines indicated by the UNRRA.

United Nations Information Service, clearing house for 19 United Nations, has already approached the Administration with shorts on the topic of post-war rehabilitation, indicating that such pix as 'Food, Weapon of Conquest,' 'World of Plenty' and 'Nutrition of Food' may be the basis for a film program that will gain nationwide momentum.

U. S. Rollcall

Schewchuk's Heroic Death

Pittsburgh, Nov. 16.

Word was received here of death in South Pacific of a former district exhib, Peter Schewchuk, marine corporal and former operator of the Cadogan, Pa., theatre, who laid down his life to save several buddies.

An unexploded bomb, deep in a hole, menaced the lives of a group of American soldiers. Cpl. Schewchuk, who had experience in mining, volunteered for the job of bringing the explosive under control. After descending into the pit and picking up the bomb, it went off almost immediately and he was killed.

Buzz Aston, KDKA baritone, army.

Bill McClain, former assistant mgr. of WB's Plaza in Bloomfield and Capitol in Steubenville, O., upped to staff sgt. in an engineers unit at Elkins, W. Va.

George Petroplus, former manager of Rex in Wheeling, now a warrant officer somewhere in China.

Roy Sternagle, former asst. mgr. of Harris-Denis, has received his wings and now a Liberator pilot.

Scribbler, Gabber Tagged

Memphis, Nov. 16.

Latest called to service in this area include: Robert Johnson, film critic for The Press-Scimitar; Morgan Brassell, Jr., WHBQ news commentator and Maurice Basse, M-G-M film salesman.

Basse was inducted recently at Camp Robinson, Ark. Johnson goes to Camp Forrest this week for his prelim physical. Brassell is under orders to report Dec. 1.

Ira Meinhardt Inducted

Ira Meinhardt, attorney and member of the Meinhardt firm operating a film delivery service out of N. Y., inducted at Camp Upton, L. I.

Senate OK Likely On OWI Outlay

Washington, Nov.

Elmer Davis' request for an extra $5,000,000 for overseas work by OWI was presented to the Senate Appropriations Committee last Friday (12), with no indication of any real trouble in sight. Senator Kenneth McKellar, Tennessee Democrat, and acting chairman of the Appropriations sub-committee, which heard the request, said that both Davis and Robert E. Sherwood, head of the OWI Overseas Operations, 'made a good impression as to the work they are doing.'

Their testimony is believed to have been along the same lines as was given to the House Appropriations sub-committee, including letters of endorsement from top military leaders. The $5,000,000 request skinned through the House recently, over the strenuous objections of several leading Republicans who wanted to cut the amount to $1,000,000.

MARINES NOW TRAINING FEMME PROJECTIONISTS

Washington, Nov. 16.

Gal Marines are slated for a new job; 75 of them are to be trained as sound film projectionists for Marine posts and bases. At present the first of the new crew is going through the course in N. Y. She is pvt. (F.C.) Lavonne Laura Stoneback, 21, of Madison, S. D., who formerly was assistant projectionist at a film house in Geddes, S. D.

The Marine training course for projectionists includes the physics of sound and light, study of generators, condensers, motors, and transformers, the care, upkeep and adjustment of projectors, and a study of soundtrack, synchronization, etc.

Camp Shows Readying 25 Units for Victory Circuit

With 30 of the Victory Circuit units currently touring the nation's army camps and navy bases, USO-Camp Shows execs are currently lining up talent and whipping into shape 25 additional units that will tee off during December and January.

Included will be the five legit shows now in rehearsal and three concert units. Victory Circuit replaces the larger Red and White musical units eliminated from the USO program because of transportation snags and reduced budget.

Capt. Gene Raymond in Tex.

San Antonio, Tex., Nov. 16.

Capt. Gene Raymond, former film star, is now stationed here at Randolph Field, Texas, where he is trainee-instructor.

Capt. Raymond engaged in training the future pilots.

L.A. to N.Y.

Robert Bassler.
Humphrey Bogart.
Jane Darwell.
George H. Davis.
Joan Fontaine.
James R. Grain.
Wayne Griffin.
John Houseman.
Mayo Methot.
John Nesbitt.
Clare Olmstead.
Sid Rogell.
Moe Siegel.
John Charles Thomas.
Margaret Waite.
Herbert Yates.

N.Y. to L.A.

Mrs. Ben Bernie.
Arthur Pierson.
Orson Welles.

H'WOOD'S PEAK PROD. PUSH

RKO to Revamp Operations of Its 9 Cincy, 3 Dayton (Libson) Houses

RKO is reported planning to revamp operating policies in the nine Cincinnati and probably the three Dayton theatres formerly under the management of the late Ike Libson in partnership with RKO.

Understood that E. L. Alperson, general manager of RKO Theatres, is to reshuffle policies and likely admission scales. Believed that the Shubert, Cincinnati, is to become a moveover house, following the Palace. The Albee, Cincinnati, is to go into a combo policy—vaude and pictures.

Reported that other changes in Cincinnati will be as follows: Lyric will run product on moveover from the Capitol; Keith will be a moveover spot following the Grand. The Family is slated to be operated as a first run with action product.

RKO originally paid Libson and his partners some $7,000,000 for the Dayton and Cincinnati theatres in the pre-depression over-expansion era. Some $3,500,000 was pai in cash and the balance in bonds. During the depression period Libson and his partners resumed operation of the theatres when the bonds reportedly went into default. Around six months ago RKO redeemed the bonds and again secured full control of the houses, though not making any changes in Libson's operation.

COWDIN BACK IN N.Y. FROM D.C. TAX CONFABS

J. Cheever Cowdin, chairman of the board of directors of Universal Pictures and chairman of the finance committee of the National Association of Manufacturers, is due back in New York from Washington this week following his participation in tax conferences in the capital.

Cowdin has been in Washington for around two weeks. Considered an authority on taxation, Cowdin has been an important factor in the formulation of national tax policies which were later embodied in Congressional legislation.

Three New Pic Outfits Take Out Papers in L.A.

Los ngeles, Nov. 16.

Three new motion picture production companies registered corporation papers with the County Clerk's office here.

Outfits are Standard Picture Corp.; capital stock, $250,000; directors, Fred Walker, H. Vestey, Marcus C. Clark and Oscar M. Gipson. American Films Corp.; capital stock $100,000; directors, Henry Herzbrun, Jean Wnderlich and George Penney. Resolute Pictures Corp.; capital stock, 1,000 no-par shares; directors, Gertrude Casty, Elsie Taylor and Ralph Wilson.

Sam Goldwyn Just Doesn't Think B'way Legit So Hot

Samuel Goldwyn described the current roadway crop of plays as 'the worst in years' during an interview yesterday the Waldorf-Astoria hotel, New York, and said that 'conditions in the theatre are very bad, regardless of the profits.' Declared Goldwyn: 'This is the time, when business is good, to build for the future by producing good plays and good pictures.'

Goldwyn warned that Hollywood, too, will have to readjust itself for the future and that a period of readjustment may come much sooner than generally expected. This, he said, would come when the Government begins to reduce its armament expenditures.

Producer said that 80% of the new plays he had seen around didn't have chance to reach the boards. He challenged Broadway to criticize Hollywood, in view of the type of material now in the N. Y. theatres.

Goldwyn plans to start production on his Bob Hope picture in March, the second Danny Kaye filmusical in May, and 'Those Endearing Young Charms' in April. The Hope and Kaye pictures will be in Technicolor.

Main Event

Hollywood, Nov.

One of the sensations of Andrew Stone's 'Sensations of 1944' will be W. C. Fields in a wrestling match with an Ursus Americanus.

Comic is slated to exchange grunts, groans and hammerlocks with one of the Pallenberg Bears, an animal act.

$1,900,000 in Oct. Pix Dividends

Washington, Nov.

All branches of the film industry paid out stock dividends totalling $1,900,000 in October, according to latest U. S. Commerce Dept. figures. This contrasts with $1,100,000 in the same month of 1942. Industry payments during the first 10 months of this year hit a peak of $14,900,000 far above the $8,100,000 for the first 10 months of last year.

Payments cover exhi ition as well as production end of the business.

Only major report of radio dividends for the first 10 months of 1943 shows $1,500,000 paid out by CBS, a decline from the $2,300,000 for same period in 1942.

Hopper on Coast To Work Out Procedure On Film Set Costs

Washington, . 16.

Harold Hopper, chief of the WPB film section, gets into Hollywood today (Tuesday) to confer with the studios, following last Wednesday's order which virtually took the ceiling off the amount which may be spent on film sets. Order removed almost all sets from WPB's L-41, which limits amounts to be spent on construction materials.

The new amendment removes from the WPB Construction Branch the authority to review and approve material requests for film sets. Hereafter, this power will rest with Hopper and the purpose of his trip to the Coast is to work out a simple procedure with the industry.

Originally, studios were limited to $5,000 per picture for set material. Subsequently, this was changed and the stu ios were put on a quarterly basis, with an average of $5,000 per pic for all films produced during that quarter. Now there is no limit at all, providing Hopper approves the purchase of the material for the sets.

While the amendment provides for limits on foundations for sets of a kind which are designed for use in more than a single picture at one location, this should not cause the industry too much trouble. If they are built for a single film, there is nothing to stop them from being used for others afterward.

$2 DIVIDEND ON 20TH COMMON TOPS IN YEARS

20th-Fox common stockholders will receive a total of $2 in cash dividen s this year as a result of the action any directors last week istribution, payable Dec. 15. ad paid $1 in cash ividends previously this year to common shareholders.

Payable to stockholders of record Dec. . Common distribution makes the largest in several years for the corporation.

Usual quarterly dividend of $37\frac{1}{2}$c was voted on the Convertible preferred and a quarterly divvy of $1.12\frac{1}{2}$ on Prior Preferred, both payable Dec. 15 to stockholders of record Dec. 1.

CAMERAS GRIND ON 113 FILMS

y WHITNEY WILLIAMS

Hollywood, Nov. 16.

Hollywood today is going through the greatest production rush in its long and turbulent history. Month of November, 1943, will go down in the annals as pinnacle 30-day period, a total of 118 features being before cameras. No figure like this ever has been attained before. Interesting is fact corresponding period of a year ago—had only about 60 features in work.

Wave of production is so high that in number of instances studios have been forced to go off their own lots for studio space. California studios have become a popular rental proposition, with Columbia and Paramount both leasing space, and new PRC studio—formerly Fine Arts—likewise renting out stu io facilities. To latter studio went epublic for 'Rhythm Revelry,' first time in Republic's history that it had to make use of another studio for interiors. Columbia took space at California for 'Beautiful But Broke,' and Paramount likewise rented space in same studio for Mark Sandrich's 'I Love a Soldier.'

Still another studio to be utilized by Columbia is the Chaplin lot, for 'Cover Girl' and scenes for this same picture likewise were filmed on Goldwyn stages. Columbia, particularly among all producing companies, appears to be in need of expansion, for, apart from those studios listed as rental for this company, Columbia has taken over Talisman studios to house some of its pictures for the future.

Anticipating Xmas

Reasons for this heavy shooting schedule in all studios are manifold. First of all, November normally is a heavy month for production, but never to the degree that it is right now. Studios are trying to get as

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Yates Peps Rep. To Compete With Major Companies

Hollywood, Nov. 16.

Herbert Yates is hypoing the budget at Republic with the idea of putting the firm in position to compete with majors. He will spend more time on the lot to keep a weather eye on production.

Yates has told associates that single bills are now on the upsurge, and that he wants Republic to turn out films which can stand on their own. The return on Republic's pictures, 'Flying Tigers' and 'In Old Oklahoma,' is said to have influenced his attitude in the direction of bigger pictures and toward a gradual recession from the bread-and-butter type made for support in dual bills.

It is understood that if Rep's films, 'Fighting Seabees' and 'The Monster,' justify increased budgets, the studio will concentrate on that type to compete with the majors' output for marquee preference.

Yates is reported to be dangling tempting offers before producers and directors heretofore associated with top product.

Oscar Handout March 2 In Theatre; Banquet Out

Hollywood, Nov. 16.

Academy Oscars will be passed out March 2 next year from the stage of a theatre and not around the fest board as has been the custom since the rst statuette was nestowe oard of governors voted out the annual dinner in favor of a straight ceremonial without the gustatorial trimmings.

Site of the Oscar handouts has not been chosen but likely will be Grauman's Chinese theatre.

Distribs May Limit Length of Runs With View to Moving New Product; Already Pulling Pix While Strong

Theatres may be limited in the very near future to engagements of no more than six weeks length or less . picture, as a means of clearing product and affording added protection to complaining subsequent run operators, it is reported. While as yet there is no concerted action by distributors in this direction, it is known that the matter has been discussed in major selling circles.

Meantime, prior to adoption of any such policy by all or some majors, pictures are being turned out of theatres while they are still showing a substantial profit both for their owners and the exhibitor. This includes theatres operated by major producer-distribs and fed by product of the latter, with distribs in various keys finding pictures so delayed on availability that before they get played they're becoming old in scattered other sections of the country. Thus national release dates mean nothing any more. National publicity ad-exploitation campaigns also lose their value.

In addition, subsequent run accounts, which go down to so-called 'last runs' and ordinarily are far behind first-runs as it is, have been complaining loudly about the manner in which pictures are being milked in their initial engagements, with delay on availability further caused by a large increase in moveover operations. Among other things, runs that are considerably behind due to varying clearances and other conditions, are appealing for action on the ground that many pictures become dated by the time they can be played.

However, in recent months pictures have been going out of first-runs w they still have strong draught and thus, even though late, reach the subsequent runs earlier than they might. While this is true elsewhere, with pictures not being held as long as they could be, N. Y. City furnishes many notable examples of this voluntary policy. Under it, innumerabel films have ended first-run dates, doing better on

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Initial It, Bub

Hollywood, Nov. 16.

Columbia registers a claim for 'The Wedding Guest Sat on a Stone' as the w nner and new champion in the long-distance film title tournament.

Studio mathematicians declare the Columbia entry leads 'All Quiet on the Western Front' by one letter.

Col. V.P Would Rather Write

, Nov. 16.

Sid Buchman, executive producer at Columbia Pictures, will ease himself out of that responsibility and revert to a producing-writing job, probably staying at Col., where he was made a v.p. when he first joined the Harry Cohn plant. Buchman's reason for divesting himself of the technical detail of talking to agents, etc., is that he wants to concentrate on authoring.

Sol C. iegel-D. A. Doran, as a combination, are seen as probably taking over Buchman's responsibilities. Doran, story head of Col., has been an executive assistant to the latter.

Dales or Kinnell May Succeed Thomson Who Joins Morris Agency

Hollywood, Nov. 16.

Kenneth Thomson, executive secretary of Screen Actors Guild for 10 years, resigned to take an executive position with the William Morris Agency starting Jan. 1, or as soon before that time as the SAG board of directors can find a successor. James Cagney, prexy, accepting the resignation, credited Thomson with a major share in the development of the actors' organization 'through his energy and skill through 10 trying years.'

Recommendations for Thomson's successor will be considered by a special committee consisting of Edward Arnold, Porter Hall, Franchot Tone, Cary Grant and Walter Abel. Leading candidates are John Dales, Jr., and Murray Kinnell, who have worked in close association with Thomson for a number of years.

MARY McCALL AGAIN HEADS SCREEN WRITERS

Hollywood, Nov. 16.

Screen Writers Guild reelected Mary C. McCall, Jr., president, with Lester Cole v.p., 'albot Jennings secretary, and Hugo Butler treasurer.

New board of directors consists of Butler, Cole, Marc Connelly, Sheridan Gibney, James Hilton, Jennings, Michael Kanin, Ring Lardner, Jr., Gladys Lehman, Mary McCall, Jr., Jane Murfin, Maurice Rapf, Betty Reinhart, Allan Scott and John Wexley.

Owens' Hula Ditties For U's 'Cross Fingers'

ood, Nov. 16.

Edward Cline draws the director task on 'Cross Your Fingers,' Universal musical to be produced by Warren Wilson.

Harry Owens and the Royal Hawaiians are signed to play island music, with Jimmy Cash tenoring.

Korda's Stock Sale To Figure When UA Meets Next Month

United Artists will hold its annual meeting in Hollywood during the first week in December when the matter of the sale of Sir Alexander Korda's stock will come up.

It is understood that David O. Selznick has offered to buy the stock and that Mary Pickford also wants to buy it in the event that United Artists Corp., to whom it must first be offered, refuses it.

Charles Schwartz, attorney for Chaplin, is leaving N. Y. for the Coast on Nov. 26 to attend the meeting.

BLUMENTHAL LEAVES PAR AFTER 20 YEARS

Hollywood, Nov. 16.

Richard lumenthal resigned afte 20 years on the Paramount lot, the last two as producer. Before that he had served the company for 10 years in the home office and in Europe.

As a producer in his own right after a long association with Arthur Hornblow, Blumenthal is credited with such pictures as 'Lady In the Dark,' 'China' and 'This Gun for Hire.'

Makes Pic Debut

Hollywood, Nov. 16.

Jane Lawrence, who hopped from the roadway hit, 'Oklahoma,' to a picture contract at Columbia, goes straight dramatic in her film debut, 'Sailor's Holiday,' is her first pic.

Payments to Chi Mob a Shakedown, Not for Political Favors—Barger

Against a colorful background of Chicago inside politics, the burlesque runway of the Loop's Rialto theatre and the inner workings of the IATSE organization in the Windy City, defense attorneys for eight defendants on trial in N. Y. federal court on charges of extorting millions from the film industry, sought Tuesday (16) to shatter damaging testimony delivered by Nathaniel 'Jack' Barger, operator of the Rialto, who declared he had been 'shaken down' to the tune of nearly $100,000.

After Barger, in direct testimony, described how he was 'forced through fear' to split the profits of his burlesque house with Willie Bioff, George Browne and Nick 'Dean' Circella, and, in addition, pay Phil D'Andrea, one of the defendants, $175 or $200 a week for doing nothing over a five-year period, he was subjected to some of the most intensive cross-examining of the trial under the biting tongue of James D. C. Murray.

Harry Cohn, Columbia prexy, was another major witness of the fifth week of the trial. Called by the Government he proved, however, to be more of a boon to the defense and his testimony was particularly helpful to John Roselli, defendant and alleged Coast payoff man for the Chi syndicate. Cohn took the stand last Wednesday (10) and was not through until Monday (15) because of the Nov. 11 holiday and an adjournment the next day forced by the sudden illness of another defendant, Paul DeLucia, sidelined with a kidney ailment.

[illegible]ther defendants being tried before Judge John Bright and a nine-women, three-men jury are: Francis Maritote, Louis Compagna, Charles Gio and Ralph Pierce, all Chicagoans, and Louis Kaufman, business agent, Local 244, IATSE, Newark.

Barger wavered at times but never cracked as Murray sought to force from him admissions that moneys paid from the Rialto's earnings were advanced to D'Andrea and the others for the purpose of 'softening up politicians' and allowing the burly theatre to reopen following a 'lily white' drive in the Loop in 1937 which saw the burlesque house darkened by orders of the Mayor.

Murray's charges that the Rialto was closed because women performers cavorted on the audience runway 'stark naked' without wearing 'even a G-string' were parried by Barger who said nothing of the sort ever took place, to his knowledge, and that he did not know just what reasons prompted authorities to close the theatre.

The defense attorney insisted that D'Andrea was placed on the payroll because he had 'political influence' and could help Barger keep the house open but the burly impresario, although admitting he had been told D'Andrea was prominent in Italo-American publishing and fraternal circles, and was friendly with big shots in Chi ward politics, denied he was paying D'Andrea for these reasons and stuck to his story that the $175 and $200 a week payments were made because he had been ordered by Bioff to put D'Andrea on the payroll and he was afraid to disobey.

Barger admitted under Murray's cross-examination that he went to see the fabulous 'Bathouse' John'

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Chi Operators Union Sue Chains for Conspiracy

Chicago, Nov. 16.

Suit was filed yesterday (Monday) here by members of the motion picture operators union against officers of Local No. 110, charging conspiracy and naming Balaban & Katz, RKO Theatres, Warner Theatre Management Corp., Essaness Circuit, Schoenstadt Circuit, Loew's, Inc., and Allied Theatres of Illinois.

Bill alleges that John . Smith, business manager; Clarence C. Jals, sec-treasurer; Glenn Sweeney, v.p.; George Karg, James Cisco, Joseph Bernstein, members of executive board, engineered deals with these companies that eliminated two men in the booth, gave the men a 20% cut in wages, which never have been restored, and granted an additional 10% cut. Members are asking an accounting, feeling that as much as $5,000,000 may have been lost by them over a period of seven years because of inside deals.

'Tomorrow' Here for Ladd

Hollywood, Nov. 16.

Alan Ladd, discharged from the Army for physical reasons, returns to pictures as male star in 'And Now Tomorrow' at Paramount.

Picture, based on the Rachel Field novel, calls for two femme stars, Loretta Young and Susan Hayward. Irving Pichel directs the Fred Kohlmar production, starting in two weeks.

Distribs in Plea To WMC on Bookers

Because of a misinterpretation of the kind of work done by bookers in the film exchanges, the distributors are appealing to the War Manpower Commission to press for deferrable status for these workers as distinguished from bookers or agents who specialize in talent.

Several weeks ago the distribs huddled with the WMC with a view to gaining deferment for branch managers, film salesmen, office managers, bookers and 'backroom' employees such as inspectors, shippers, etc. While it was indicated that they would be considered essential to the extent they would not be transferred to other industries, the WMC since has defined bookers as coming under the booking agency classification as result of not understanding the nature of their work. The distribs never asked that bookers and others in exchanges be declared exempt from Army duty, having only sought to gain exemptions so far as transfer to defense work was concerned.

Expected that when the position of bookers, as distinguished from booking agents, is explained, the WMC will adjust the matter. [illegible]ince bookers, who require much experience and skill in handling their work, are difficult to replace, the distribs were especially anxious to gain deferments for them. Inspectors and shippers were also rated as tough to replace.

H. M. Richey, assistant to William F. Rodgers, v.p. and sales manager of Metro, who is in charge of exhibitor relations, is carrying the ball for all distribs in the deferment matter with the WMC.

'BERNADETTE' SLATED FOR B'WAY DAY-DATE

'Song of Bernadette' is scheduled to go into the Rivoli and Globe theatres, New York, simultaneously shortly after Jan. 1. Picture will play the Rivoli on a two-a-day basis and the Globe on a grind policy.

Jennifer Jones, featured in the title role, is coming east for the opening.

Cowan with Pyle in D. C. Before Latter Departs

Washington, Nov. 16.

Lester Cowan, United Artists indie producer, who will film Ernie Pyle's new book, 'This Is Your War,' said the purpose of his Washington trip was to see a number of Army officials and to bid goodbye to the correspondent who departs shortly for the front.

Cowan insisted his filmization of the Pyle book will be a 'no-hokum picture.' Said it would feature the little things that affect the soldier, and would be without a love angle. Revealed the script is already in work.

Cowan thinks the result will be a cross between a documentary and a feature, and says he will likely include some footage on USO entertainments. The pic will feature Pyle and a number of other foreign correspondents, all portrayed by professional actors.

Now for 'The Climax'

Hollywood, Nov. 16.

Susanna Foster draws Turhan Bey as male lead in 'The Climax,' to roll at Universal Dec. 20 with George Waggner producing.

Currently Bey is doing a Chinese role in 'Dragon Seed' at Metro.

'Soldier' on the Move

Hollywood, Nov. 16.

Production traffic is so thick at Paramount that Mark Sandrich had to move his 'I Love a Soldier' troupe to the California studio.

Company is slated to work there for a week before stage space can be found on the home lot.

St. Louis Exhibs Ask U. S. Atty. To Wipe Out Decree

St. Louis, Nov. 16.

More than 20 exhibs, operating 75 of the 110 flicker houses in St. Louis County, have signed a petition which will be forwarded to Attorney General Biddle with the request that the Department of Justice wipe the Consent Decree off of the books.

There is nothing in the Decree that the local exhibs like and the petition sets out in detail what is objected to and why. The text of the petition is being kept under wraps until the John Hancocks of the balance of the flicker house exhibs in the local area have been obtained.

The document already bears the monikers of Harry C. Arthur, Jr., top man of the Fanchon & Marco-St. Louis Amusement Co. amalgamation that controls 40 houses in the city and adjacent St. Louis County; Fred Wehrenberg, prez of MPTOA of Eastern Missouri and Southern Illinois and owner of a dozen nabes; Lou Ansell of the Ansell Bros. Circuit which owns and operates three deluxe nabes and several single house owners. Backers of the move believe they will obtain the signatures of every flicker house owner in the city and county within two weeks.

Coast Indies Ditto

Declaring that most of the unfair trade practices upon which the Government suit against the majors was brought, were ignored in the consent decree whose three-year period expires Saturday (20), the Pacific Coast Conference of Independent Theatre Owners, in a last-ditch stand, is pressing for abolition of the decree entirely. Based on surveys and questionnaires, with numerous case histories given without identity of the exhibitors in question, the PCCITO during the past week presented a lengthy brief to Tom C. Clark, assistant attorney general, severely attacking the present decree as well as selling policies of major companies.

The brief and results of survey made were personally given to Clark by L. O. Lukan, of Seattle, and Rotus Harvey, San Francisco, trustees of the PCCITO.

WIND SHIFT SAVES M-G SET FROM FIRE

Hollywood, Nov. 16.

Sudden change of wind was all that saved the 100-acre Chinese farming community set built for Metro's 'Dragon Seed' on the ranch at Calabasas.

Flames from the Santa Monica mountains had jumped the fire break and threatened the whole set when the breeze switched to another direction. Only a small portion of the Chinese layout was damaged.

Fewer Pix, Nat'l Review Board Upping Its Fees

The National Board of Review has advised the major companies that, owing to the reduction in the total number of pictures produced this year, it is planned to increase the Board's reviewing charges from $6.25 to $10 a reel.

During 1941 the Board reviewed over 5,000 reels of film. During 1942, when celluloid and other material conservation programs went into effect at the studios, the Board caught only some 4,400 reels. During 1943 the Board figures it will have seen some 3,700 reels. Around eight film companies meet the entire coast of the Board's reviewing service.

The Board of Review points out that owing to the reduction in footage this year the per-reel charge of $6.25 is no longer sufficient to maintain normal operations of the organization. Plan is to reduce the $10 fee to the old price again after the war or whenever quantity of pictures is increased.

Decree Talks Take Turn for Better; D. J. Wants Chain Expansion Curbed

Washington, Nov. 16.

Motion picture consent decree negotiations took a turn for the better here Monday (15) after Joseph Hazen, v.p. of Warner Brothers, conferred at length with assistant attorney-general Tom C. Clark.

Hazen brought along some revisions to the proposals recently submitted to the Department of Justice by the Big Five consent decree companies. It was understood that these included suggestions in connection with the two matters on which Clark has been adamant—inclusion in the decree of all independent theatres built since the date of the decree (Nov. 20, 1940); and a change in the decree which would require the Big Five consent decree companies to get court permission befor acquiring additional houses.

While these issues have thrown Big Five ranks into consternation, there is nothing sensational about them from the viewpoint of the Department of Justice. Both are backed by long precedent in the Anti-Trust Division of the D. of J., and are considered sound practice there.

For years the Anti-Trust Division has insisted that corporations, accused of monopoly practices, obtain court permission before absorbing other firms. The Division also has insisted that small new firms be protected under existing consent decrees.

Reported on the way to settlement is the issue of cancellation rights on block booking. The UMPTI plan of 20 percent cancellation eventually may be written into the new decree.

Clark said on Monday (15) that he will meet with representatives of the New England indies next Tuesday. Following that session, he expects to speak by telephone with Hazen to arrange a new meeting with the presidents of the Big Five.

Clark's present belief is that the decree matter will not be settled one way or another before the first of the year. By then, he said, there will either be a new decree or the matter will go to court for a legal slugfest.

Meanwhile, Clark expects to have the Federal Court in New York continue the term of the one member of the arbitration board whose term of office is about to expire.

Vamping 'Til Ready

With the consent decree terminating Saturday (20), provisions of the agreement, which cover the five companies, remain in force pending a new settlement or further legal action by the Department of Justice.

Major companies concerned have been considering new proposals, likely with additional concessions, to be presented to the Department of Justice shortly.

It has been generally anticipated in the trade that as long as there appeared to be a possibility of working out an agreement with the Department that Tom C. Clark, U. S. assistant attorney general, would allow the consent companies more time before going into the courts.

For Her Tender Years

Hollywood, Nov. 16.

Next starrer for Margaret O'Brien, Metro moppet, will be 'Our Vines Have Tender Leaves,' screenplayed by Dalton Trumbo for production by Robert Sisk.

Studio has mapped a build-up for the five-year-old actress who scored in 'Journey for Margaret' and drew critical praise in 'Lost Angel,' previewed, but still to be released.

Fox Selling 2 At a Time

Twentieth Century-Fox is pursuing what may become an established policy, that of selling two pictures at a time rather than the five to which all distributors adhered on the advent of the consent decree three years ago.

Company has set up 'Guadalcanal Diary' and 'Dancing Masters' as a fourth block, rather than increasing the size, as some accounts had anticipated, after also buying the second and third blocks of two pictures each. Initial group from 20th this season (1943-44) was three pictures.

Col.'s Music Hall Deal

Columbia Pictures yesterday (Tuesday) renewed its franchise with Radio City Music Hall for three more years, according to announcement made by A. Montague, sales chief for Columbia. This is the latest in an unbroken series of product deals the company has had with the Hall starting back in 1933 when the house first started using a film policy. Under terms of contract, the Hall will devote a considerable portion of its playing time annually to Columbia films beginning, Oct. 1.

GOLDWYN'S 'STAR' SET TO GO AT REGULAR B.O.

Samuel Goldwyn has decided to release 'North Star' for exhibition at regular admission instead of increased scales in a last-minute decision following huddles with Ned E. Depinet and other RKO sales execs early this week. Though Depinet favored the $1.10 top, Goldwyn stated yesterday (Tues.) that this would mean giving exhibitors additional protection and that he didn't want to wait until late 1944 or 1945 before the picture gets wide circulation. He feels it should go out pronto to widest audiences possible for a theme of this nature.

Goldwyn emphasized that he had decided on the pop scales despite the big business indicated for the picture nationally, following the hefty grosses at the Palace and Victoria theatres, New York.

Goldwyn said he felt that the picture should be shown to as many people as possible as soon as possible. The $1.10 scales planned in Cincinnati, Washington and Buffalo and increased prices scheduled elsewhere, as a result, have been readjusted. 'Star' will open in San Francisco, however, on a two-a-day basis, as planned.

The picture opens in London, [illegible]ngland, on Dec. 10 in two theatres, the Pavilion . Regal, on a grind policy.

Goldwyn is slated to return to the Coast on Thanksgiving Day.

Film Toppers Turn Out For Fabian-Mayer Fete

Industry toppers turned out in force yesterday (Tues.) for luncheon at the Astor hotel, N. Y., in honor of Si Fabian and Arthur Mayer, in recognition of their volunteer services with the industry's War Activities Committee.

Among those present were Barney Balaban, Joseph Bernhard, Charles Moskowitz, Edward L. Alperson, N. Peter Rathvon, John J. O'Connor, Jack Cohn, John Hertz, Jr., Adolph Zukor, Herbert Yates, Herman Robbins, Oscar A. Doob and Harry Brandt.

James J. Walker was toastmaster while David Weinstock served as chairman.

HIGHER ADMISH, 70% SELLING FOR 'LADY'

'Lady in the Dark' (Ginger Rogers-Ray Milland), which reportedly cost $2,700,000, second highest negative expenditure for the company, will be sold singly by Paramount, according to plans, and in all probability will be merchandized at advanced admissions similarly to 'Bell Tolls,' which calls for 70% and minimum scales of 75c matinees and $1.10 evenings.

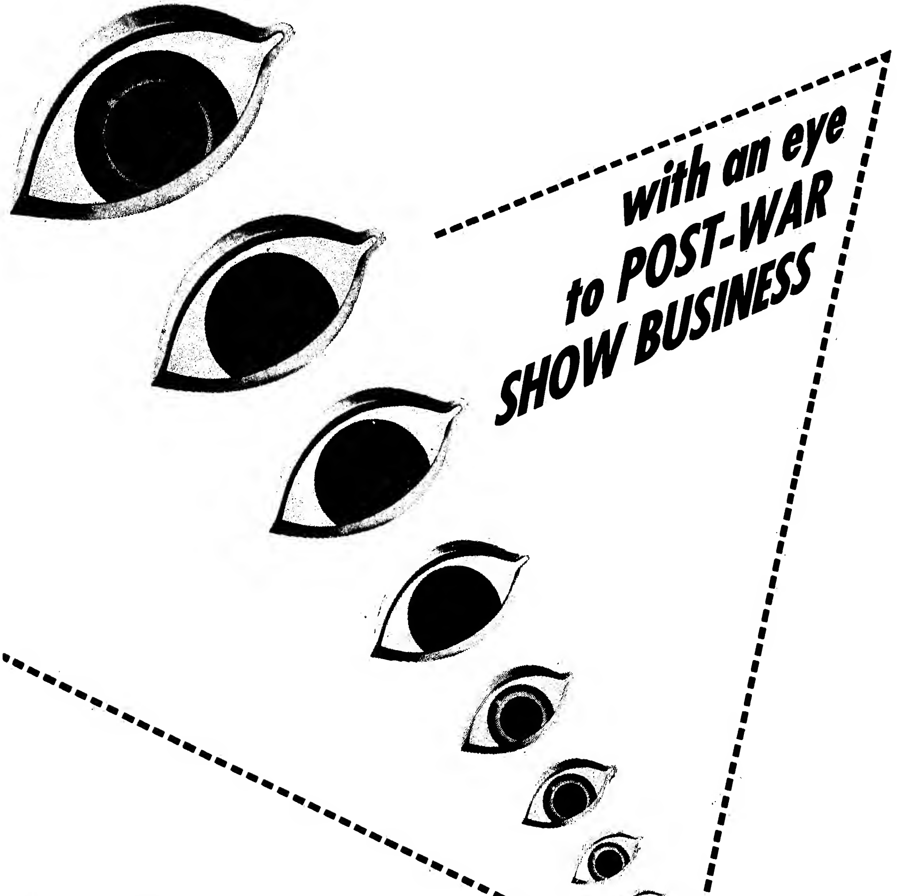
Print of 'Lady in Dark' has arrived east and already been viewed by higher executives of Paramount preparatory to sales plans for it. Film runs 100 minutes. No decision has been reached on a tradeshowing of 'Dark' yet.

SAG Sets Up War Membership Section

Hollywood, Nov. 16.

Screen Actors Guild is setting up a new Class B category of temporary war memberships, to be dropped automatically when SAG members now in uniform or other war work return to seek picture jobs.

War membership requires no initiation fee but calls for quarterly dues of $7.50 to cover the cost of servicing.



Planning now for the future is a realistic approach by Show Business, if it is to be prepared to meet all conditions that will obviously arise, domestically and internationally, when peace comes.

Thus, taking a leaf from Winston Churchill's acknowledgment that the war has reached 'the beginning of the end,' 'Variety' is keying the editorial content of its 38th Anniversary Number, to be published late in December, on the theme of POST-WAR SHOW BUSINESS.

154 West 46th Street, NEW YORK 19 — 54 West Randolph Street, CHICAGO 1 — 1708 North Vine Street, HOLLYWOOD 28

8 St. Martin's Place, Trafalgar Square, LONDON

Par Will Pay $4 on Common; Debt Down $13,000,000 Since Jan. 1

Paramount directorate has not only boosted the common quarterly dividend 10c but also authorized payment next Dec. 1 of an additional $1,000,000 of the company's debt. Directors declared a divvy of 40c per common share, making it the regular quarterly declaration instead of 30c, being payable Dec. 29 to stockholders of record Dec. 10. Par earnings currently are estimated running ahead of $4 per common share annually.

The payment authorized next month makes the total reduction in Paramount debt approximately $13,000,000 since last Jan. 2. This means that the corporation's consolidated debt next Dec. 1 will amount to approximately $18,000,000, consisting of $2,800,000 debt on consolidated domestic theatre subsidiaries, $5,200,000 debt of Canadian theatre subsids (payable in Canadian dollars), and $10,000,000 as the sole debt of the parent company.

Despite an increase of $2,377,000 in net earnings in the first nine months over corresponding period of 1942, Paramount earnings on the common shares rose only 11c. to $3.11 per share for the period. Increase in the number of outstanding common shares from 2,901,650 on Oct. 3, 1942, to 3,752,136 shares as of Oct. 2 this year is responsible for this disparity. If present rate is maintained in the fourth quarter, Par common stock should show greater than $4 per share for full year. This hike in common shares resulted from conversion of preferred into the common when former was called for redempti

Par's Earnings

Paramount net earnings for the nine months ended last Oct. 2 were estimated by the company at $11,655,000 against $9,278,000 in comparable period last year. Of these totals, the company included $1,906,000 share of undestributed earnings of partially owned non-consolidated subsidiaries as compared with $1,953,000 share of undistributed earnings in the corresponding nine-month period of 1942. These earnings represent net income from theatre affiliates of Par.

Par net earnings for the third quarter ended last Oct. 2 were estimated by the company at $4,268,000, or an increase of around $800,000 over corresponding quarter of 1942 when the company had earnings of $3,456,000. Theatre income, as represented by Par's direct and indirect net interest as a stockholder in the combined undistributed earnings of partially owned non-consolidated subsids, actually declined in the third quarter this year over the comparable quarter of 1942. Estimate by the company showed this amount as $532,000 in the third quarter just reported as against $927,000 in comparable quarter of 1942. All income reported last week was after all charges, including estimated provision for all Federal taxes.

Reflection of how taxes cut into earnings is shown by the Par statement that 1943 earnings for the full nine months include the corporation's full share of film rentals and earnings of subsids operating in England, Australia, New Zealand and India, while in 1942, due to currency restrictions then in force, included only those subsids operating in the western hemisphere. The operations of all other foreign subsids, including those operating in England, Australia, New Zealand and India, and the company's share in film rentals therefrom, were included only to the extent received or determined to be receivable in dollars.

ED PESKAY REPPING 6-9 PICTURES VIA UA

Ed Peskay, producer representative, will have from six to nine pictures from his various producers for release through United Artists during 1943-44.

Two of the films—'Jack London,' produced by Samuel Bronston, and 'Three Russian Girls,' from Gregor Rabinovitch—have already been completed and are scheduled for release by UA shortly. Thornton Wilder's 'Bridge of San Luis Rey' (Bogeaus) is now in production. Peskay also handles the Ealing studios.

'Jack London' is scheduled to preem in San Francisco around Nov. 25, with a N. Y. opening scheduled for the Capitol theatre in February.

Ont. Indies Ban Extra Shows to Save Fuel

Toronto, Nov. 16.

Following the lead of Famous Players (Canadian) in dropping Sunday midnight shows and extra performances to save an estimated 30% in fuel, the Motion Picture Theatre Assn. of Ontario (indies) has followed suit. FP has also decided to cut down the working week at head office here and in various regional offices and exchanges across Canada to five days a week (Monday-Friday), with the staffs working an extra 30-minutes daily in staggered routine to make up the working week.

New arrangement will also offset lateness due to winter traffic tie-ups, this proving a formidable wartime problem last winter.

Wm. Goldman, on Stand, Testifies He Was 'Left Holding Bag' in Philly

Philadelphia, Nov. 16.

Taking the witness stand in federal court here today (Tuesday) in his $1,350,000 anti-trust suit against the Stanley-Warner Circuit and the major film companies, William Goldman charged that he was left holding the bag after getting an implied promise from Paramount that he would get first run product at the Erlanger theatre.

Goldman testified that during the summer of 1940, about three months before he leased the Erlanger, he had talked to Neil Agnew, Par sales manager, and quoted the latter as saying: 'We are going to break with Warners. What theatre do you suggest as available for the showing of our pictures in Philadelphia?'

Goldman further averred that during his talks with Agnew, the latter intimated that Par would be interested in acquiring the Erlanger, in addition to a house in Atlantic City, in association with Goldman and that he was influenced in acquiring the huge Market street theatre by Agnew's assertions. He said he understood Par believed that WB theatres in Philadelphia gave preference to Warners, Metro and 20th-Fox over Par in Philly first-run houses; that he had been advised that Barney Balaban, Par prexy, had told Harry M. Warner that Par was going to break with Warners nationally, and that only after he had acquired the Erlanger did he hear that Balaban and Warner had patched things up.

Under cross-examination by former Justice Joseph Proskauer, WB attorney, who intimated that despite the alleged conspiracy Goldman had been operating at a nice profit, Goldman claimed that both the Keith's and Karlton theatres, which he's now running, are losing ventures.

In his opening address to the court, presided over by Judge William H. Kirkpatrick, William A. Gray, plaintiff's attorney, said that Goldman was basing his claims for triple damages on the alleged refusal of the defendants to sell Goldman product for the Erlanger, a midtown theatre which he had leased more than three years ago. In filing the suit, Goldman had charged the defendants with conspiracy to freeze him out of film.

Gray brought out that RKO, one of the defendants, had operated the Erlanger as a filmer in 1929-30 as part of his evidence to establish the house as a bona-fide filmer (the Erlanger had variously been used as a legiter, for which purpose it was originally built by the Erlanger interests).

Gray also indicated that he would stress the fact that Warners reopened the Mastbaum on Sept. 4, 1942, after it was closed for more than seven years, as part of the buildup of his case. The Mastbaum is located one block from the Erlanger.

According to Gray, the defendants produce more than 80% of film produced in the U. S. and an exhibitor who cannot obtain their pictures cannot hope to stay in business. Goldman, who had leased the Erlanger for a rental of $12,000 a year, estimated his loss at $450,000 and asks $1,350,000 in trebled damages allowable under the Sherman and Clayton anti-trust laws.

SAG's New Board

Hollywood, Nov. 16.

Eleven new members of the Board of Directors revealed by prez James Cagney at annual meeting of Screen Actors Guild Sunday night (13) are Heather Angel, Lucile Gleason, Russell Hicks, Boris Karloff, Roscoe Karns, Noel Madison, Philip Merivale, Dick Powell, John Qualen, John Wayne and Richard Whorf. SAG membership given as 7,853, split up into 1,556 class A members, 1,508 class A juniors, 4,539 class B, 250 class B special.

Disclosed by Kenneth Thomson, executive secretary, that 638 claims were settled during past year for total $122,818.

Ask for $57,400 In Zoning Suit

Los Angeles, Nov. 16.

Zoning and clearance suit, demanding $47,400 damages, $10,000 attorney fees and a permanent injunction was filed by Eagle Rock Theatres, Inc., against Fox-West Coast and eight distributing companies. Suit charges the defendants with conspiring to keep the F-WC houses in 'preferred unreasonable and unfair playing positions not afforded to other theatres operated by the plaintiffs, and to prevent the plaintiffs from receiving motion picture films on the same basis whereby they could compete with such theatres operated by Fox-West Coast.'

Others named in the action are Fox-West Coast Agency Corp., Far West Theatre Corp., 20th-Fox, Paramount, Loew's, RKO, Vitagraph, Columbia, Universal and UA.

STUDIO JUICERS SCHOOL FOR POST-WAR TELE

Hollywood, Nov. 16.

Three television schools have been made available to motion picture juicers to take advantage of post-war developments, according to George H. Davis, business manager, in a message broadcast to all members of Studio Technicians unit of the International Brotherhood of Electric Workers.

'Idea,' Davis explained, 'is to send our members into post-war electronics as soon as television breaks. The IBEW has jurisdiction over radio and television.'

Okay Settlement Terms In Minn. Theatre Suit

Minneapolis, Nov. 16.

U. S. referee in bankruptcy has approved settlement of a suit against the Paramount circuit providing for its payment of $80,000 to the plaintiffs and the taking over of the 4,000-seat $2,000,000 Minnesota theatre here. The federal court now has to give its approval before the settlement becomes final. Latter is regarded as a mere formality.

Owners of the bankrupt theatre brought the anti-trust suit against the circuit and major distributors, charging conspiracy to deprive the showhouse of film product. There has been no creditor opposition to the out-of-court settlement of the suit.

It's predicted that the theatre will be reopened with first-run pictures around New Year's Eve, but considerable work on the interior still remains to be done.

Set Lid Off, Rep Goes For Big One

Hollywood, Nov. 16.

Republic took advantage of the Government's easement of wartime regulations on set construction costs and built a swank nightclub layout for 'The Monster.'

Picture is one of the studio's high budgeters, calling for 120 soup-and-fish extras and a big orchestra in one scene.

Fun Footage From WB

Hollywood, Nov. 16.

Comedy gets a heavy play at Warners in the next few weeks with three farcical features slated to start. Latest addition is 'Janie,' film version of the Broadway play to be directed by Michael Curtiz. Others on the immediate starting list are 'Cinderella Jones' and 'The Horn Blows at Midnight.'

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., Nov. 16.

Dear Joe:

Hearing the Jack Benny program the other night reminded me and Aggie that this grand guy came a long ways since he started to do an act with a gal that used to play with him in the orchestra in Waukegan. Salisbury and Benny was the name of the act. She was the composer of a very popular instrumental number called 'The Ghost Dance.' Then he split with her and did an act called Benny and Woods, a piano and violin act. He later did a single, calling himself 'Ben Benny, the Fiddlin' Kid.' He started talking then and changed his name to Jack Benny and became a swell master of ceremonies on the Orpheum Circuit. Little by little he developed into one of the top comics of our time, but wears the same size hat he did years ago in 1912, when King Lee Kraus out of Chicago handled him. That was a great, exciting year in vaudeville.

The United Booking Office took over the Majestic, Chicago, and drove Martin Beck west of Chicago. Milwaukee to the Coast was to be his territory after that. Keith bought out Percy Williams for over $5,000,000. Many people thought that Williams owned his own theatres outright, but they were owned in partnership with the Otto Huber Estate and Adams the chewing gum man. Percy Williams will always be remembered by vaudeville actors for his generosity in leaving his home and money to take care of many of the actors that helped him make his fortune. A grand guy. The Palace, Chicago, was opened in 1912, and it was the only vaudeville house in the west, outside of the Orpheum, San Francisco, that boasted a smoking balcony. It was also one of the first theatres to start the lobby display with thousands of dollars' worth of art.

Eddie Cantor was doing the blackface butler in Gus Edwards' 'Kid Kaberet' act. Harry Hershfield, cartoonist and creator of 'Desperate Desmond,' broke in his cartooning act at Hammerstein's. Mae West did a nut single at the same house and sang 'Good Night Nurse.' Her billing read: 'She does a muscle dance in a sitting position. It is all the way she does it and her way is all her own.' Mae has had her own way since then and has done swell with it. Did you know that the greatest of all two-man song acts, Van and Schenck, were billed the first year they were together as Schenck and Van? Sara Bernhardt played her first vaudeville date at the Majestic, Chicago. She insisted that there should be no animal or acrobatic acts on the bill with her. She did a terrific business.

It was a great year for the Texas Tommy, Bear and Turkey Trotters, who were being catered to by all the roadhouses and restaurants. One of the great dancing four-acts, The Four Fords, split. Max did a single, Eddie did an act with girls, and Mabel and Dora did a great double with some classic dancing added. Another great four-act split that year—The Four Mortons. Clara got married, Paul did an act with his beautiful wife, Naomi, and Sam and Kitty went back to their original two-act.

Buck-Stamper's 'Follies'

Gene Buck and Dave Stamper started writing songs together and di over 15 'Follies'. The 12-act bills for vaudeville were spreading, and they were paying $3,000 and more for them. Loew's was booking $1,000 acts like Amelia Bingham and Karno's 'Night In a Music Hall.' Acts were beginning to do three-a-day and getting better routes than they could get on the big-time. H. B. Harris, the veteran manager, was lost on the Titanic. Little Aaron Kessler retired as Willie Hammerstein's assistant. Irene Bordoni made her American debut at the Winter Garden, not as a singer but in a pantomime act with Emil Agoust, the noted dancer, in a 'hot dance' called 'The First Affair.'

George M. Cohan cast the ashes of George Fuller Golden to the winds at Bedlow's Island—it was the wish of the founder of the White Rats. Ted Marks, Dan Avery (& Hart), Fred Bailey (& Austin), Charles Barnold (Dan the Drunken Dog's owner), Ten Ichi (the originator of the water trick), Frank Spissell (Spissell Bros. & Mack), were some of the vaudeville fraternity that went to Heaven's Greenroom that year.

Will Rogers was in his first show, 'The Wall Street Girl,' starring Blanche Ring. Rogers wasn't even featured. He was a riot with his specialty and when he got a big laugh he said, 'I knew it was all right for 50 cents, but was a little afraid at $2.' Rock and Fulton split. Keno and Green got married. William S. Hart was doing a sketch in vaudeville called 'Moonshine.' And plenty of actors were being pinched by installment jewelers. Remember the trick they used to pull to get you to buy? They'd let you wear the stuff all week while in Buffalo (Boasberg's), then it was tough for the old man to get the sparklers away from the wife so he bought it on the un-easy payment plan and, brother, before you knew it every theatre you'd go into on the circuit had a man with a blue paper for you. The actors would pay five times the value of the Tiffany's. They burned plenty when they couldn't get in hock what they paid down for them. Yeah man, those were the days.

It was a great vaudeville year, with 1,000 houses playing class an medium vaudeville and over 4,000 houses playing small time. And now, when they have 30 houses playing vaudeville, people say that it's coming back. Oh yeah? Sez

Lefty.

Studio Contracts

Hollywood, Nov. 16.

June Lockhart inked player pact at Metro.

Diana Lynn's player re-newed by Paramount.

Elizabeth Dailey drew acting contract at Metro.

Irene Lee signed as story scout by Loew-Lyon.

Tom Byron handed actor ticket at RKO.

Seton I. Miller renewed as writer-producer at Paramount.

Rosemarie Ward inked player ticket at Warners.

Bill Shawn, dancer, signed for three pictures at Columbia.

Lenore Coffee inked scripting contract with Spitz-Goetz International Pictures.

Janis Page drew new ticket at Metro.

Michael idby, signed by Metro.

Alan Marshal signed for two picture at Metro on loanout from David O. Selznick.

Jackie Paley had her minor contract with 20th-Fox approved by court.

Lucille Bremer's player option picked up by Metro.

M-G SALES MGR. HEARS TWIN CITY INDIE BEEFS

Minneapolis, Nov. 16.

'They act as though they were doing us a favor when they sell us,' was one of the plaints which Twin City independent exhibitors voiced to W. F. Rodgers, Metro sales manager, when he visited here this week and listened to their grievances.

Independent leaders to whom Rodgers gave an audience, told him that practically all of the major companies were guilty of being 'high-handed' in their dealings. They said they don't like the distributors' 'take-it-or-leave-it' attitude. They asserted that they no longer had the chance to 'negotiate' deals, but have to take what the distributors are willing to give. However, it was made clear that Metro is no worse than most of the other majors and, for that matter, minor companies.

The Twin City independents informed Rodgers they don't like present 'exorbitant' film prices, percentage or the M-G sliding ale plan. A group of the leaders met with Rodgers at a luncheon arranged by W. H. Workman, local branch manager. What the Metro sales head will do regarding the grievances was not announced.

"When you hear the ROAR tonight at 8:15 it will be Leo, the M-G-M Lion and his new Coast to Coast ticket-selling program!"

"We're advertising 'GIRL CRAZY' to start—then 'THOUSANDS CHEER'!"

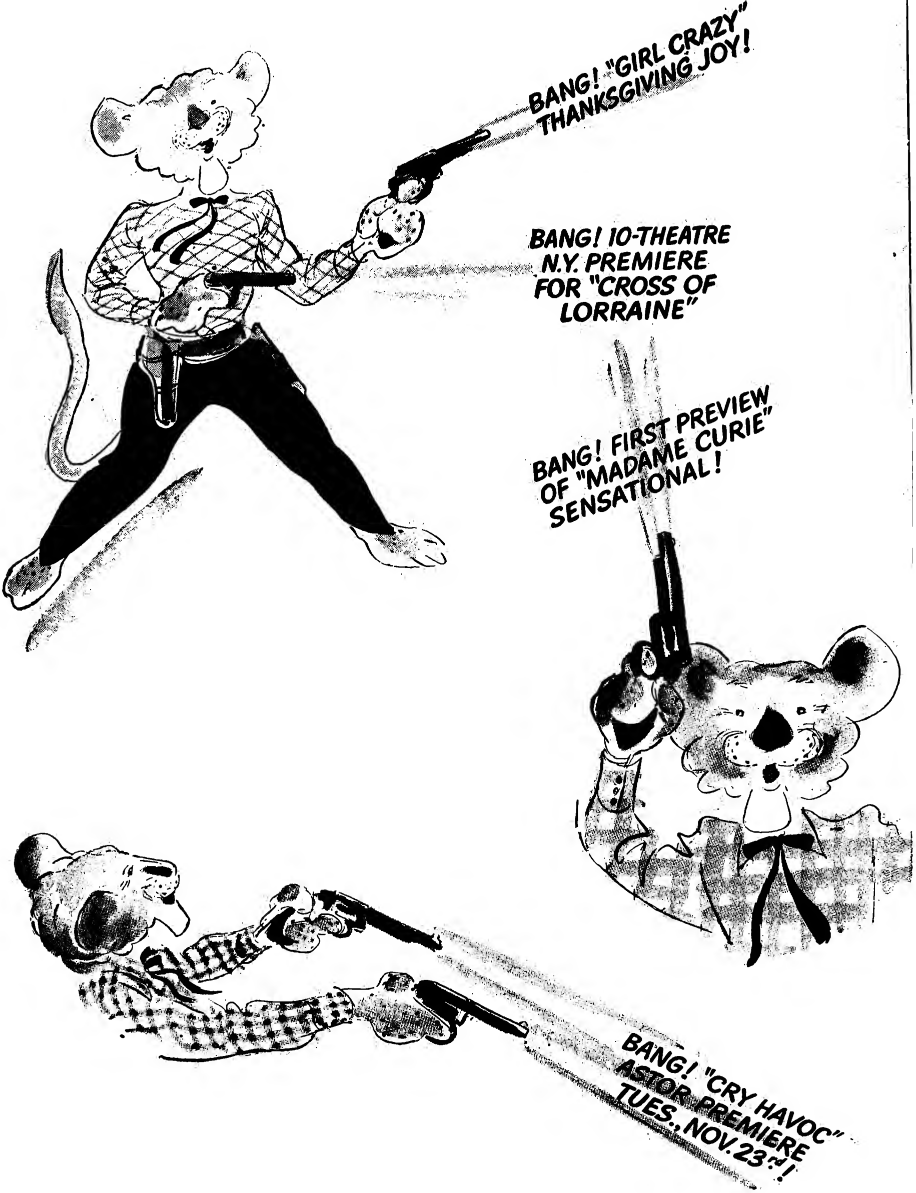
FIRST AGAIN!

The Friendly Company, always the Leader, now sells tickets for you over the Mutual Network *(also WHN in New York)* on its exciting new program five nights each week, Monday through Friday. First in Newspapers! First in Magazines! First in Radio! Now the air-waves are FRIENDLY!

"ALL OVER AMERICA"

LISTEN EVERY MONDAY
THROUGH FRIDAY
AT 8:15 P. M. OVER WOR, N. Y. AND
MUTUAL NETWORK NATIONALLY
(Also at 8:30 on WHN in New York)

Let's All Give! National War Fund—Which Gives To All!



Let's All Give! National War Fund—Which Gives To All!

BANG! "LASSIE COME HOME" BANG! "SALUTE TO THE MARINES" BANG! "SWING SHIFT MAISIE"
BANG! SAY HAPPY NEW YEAR WITH "THOUSANDS CHEER"
MGM
RECORD PACKIN' PAPA!
HITS! HITS! HITS!

Detroit Nabes Get Pay Hike; Also 'Backroom' Employees in N.Y.

Detroit, Nov. 16.

Through a carefully worked out pay hike between chains here and the IATSE for theatre service employees, the 'Regional' ar Labor Board has iven its okay to the increased pay scales which now will be translated from the first-run to boosts for the neighborhood houses. The WLB ratified the agreement between the local and the houses to make wage raises retroactive to Aug. nd in the cases of cashiers away back to last Jan. 1.

The new scale for cashiers resulted in $2 to $5 increases to bring their wage up to a minimum of $25 with variations from there according to the class of house. In the case of ushers the starting rate was set at 40c an hour with a 2½c pay hike every three months to bring it up to 50c In rst-runs after a year's service. the nabes the scale in hous .1,000 seats will advance at the same rate from 35c to 45c and in smaller houses go from 32c to 40c by a smaller progression. The agreement also put the basic rate of 40c an hour in for doormen in sub-key houses.

Tilt

Under an agreement reached between distributors and the Film Exchange Employees Union, Local 52-B, covering 'backroom' employees in the N. Y. exchanges, which has been forwarded to the War Labor Board, Washington, for approval, a 10% boost in salaries is provided.

This will bring the minimum for shipping room employees up to $30.80 and the maximum to $60.50. Under the deal made, the 10% increases will be retroactive to last Dec. 1, nearly a year ago, when the first 12 months of a two-year agreement expired. Provisions of the contract were that after the first year was up, the union was free to reopen the deal for the following 12 months on wage scale.

Lou Johnson, in charge of the shipping room at the Metro exchange, N. Y., is president of 52-B. He has headed the union since its inception several years ago.

'INDIANA' BACK HOME AT 20TH FOR INTERIORS

Hollywood, Nov. 16.

Charlotte Greenwood was signed for featured comic role in the 20th-Fox Technicolor picture 'Home In Indiana,' which moves into the studio this week.

Indoor filming follows 54 days of location work directed by Henry Hathaway, shooting Ohio and Kentucky scenic backgrounds which look more like Indiana than Indiana is supposed to look like on a tinted screen.

New Hopalong Will Be Roping, Riding Hombre

Hollywood, Nov. 16.

New Hopalong Cassidy will be a roughneck, a range cowboy in overalls and weather-beaten stetson instead of the streamlined hero, as portrayed by William Boyd in 54 pictures produced by Harry Sherman.

After nine years with Boyd in the saddle, the producer is changing the character of Hopalong to conform with the stories written by Clarence E. Mulford, who created the idea in a series of magazine tales long before Hollywood became Cassidy-conscious. Sherman is making a tour of rodeos to find a new Hopalong who can ride and rope as well as act the part of a 35-year-old cowhand.

Berke Takes 'Holiday'

Hollywood, Nov. 16.

Columbia borrowed William Berke from Pine-Thomas to direct 'Sailor's Holiday,' a job had previously turned down because of his four-picture commitment with the two Bills.

New arrangement was made possible when Colum ia shifted the starting date of 'Holiday' to Nov. 26, giving Berke an opening an outside picture.

ROADSHOW 'TWAIN'?

At session held in Chicago over weekend, Jack L. Warner, Ben Kalmenson and Charlie Einfeld discussed the roadshowing of 'Adventures of Mark Twain,' Jesse L. Lasky pic.

No selling plans are known to have been determined.

No RKO Backlog—Rogell

Sid Rogell, RKO studio executive producer under Charles W. Koerner, stated in New York yesterday (Tuesday) that, contrary to current policy at other studios, RKO does not intend to build picture backlogs. Rogell said that the studio planned to retain a 'flexible' policy in order to keep up with the constant changes taking place.

Rogell leaves N. Y. for Coast, Nov. 26.

SPG Pay Snag To Arbitration

Reaching an impasse on negotiations with several homeoffices and two theatre circuits covering advertising-publicity-art dept. workers, the Screen Publicists Guild has agreed, as have the employers, to submit the dispute over adjustment of wages, reclassifications and a progressive plan, to arbitration. The SPG contracts specify that if both sides are unable to reach an agreement, settlement must be arrived at through arbitration, with decision to be binding on all parties.

Under plans calling for the arbitration, three arbiters will be selected. The distributor group will choose one, the SPG one and the two, when agreed upon, will pick a third arbitrator.

Under the two-year contracts negotiated in May, 1942, was agreed that they could be reopened on wage scales following expiration of the first 12 months. While the SPG has sought a deal on the second year, it's been stalled over the entire summer and recently appealed to the U. S. Conciliation Service for aid.

James itzpatrick, commissioner of the U. Conciliation Service in the N. Y. area, was brought into the picture several weeks ago, and at meetings he held was given a picture of the situation. It was at a meeting before Fitzpatrick recently that arbitration proceedings were agreed upon.

In addition to seeking the limit of 15% under the so-called Little Steel formula, plus reclassifications, the SPG wants to put through a seven-year progression plan which would automatically move up salaries and classifications based on ars of service.

The homeoffices bowing to arbitration are Columbia, Paramount, Loew's, United Artists, 20th-Fox, RKO, plus the RKO and Loew alre chains.

Additionally agreement has been reached between Warner ros. and the SPG under which WB will abide by the decision of arbitrators in the negotiations with the other majors whose contracts were signed a year ago last May. The Warner deal with the SPG, also for two-years but with the matter of wage scales for the second year to be negotiable, was not signed until last November.

30,000 Kodak Aides Get $2,476,403 Divvy

More than 30,000 employees of Eastman Kodak were voted a wage dividend last week by the corporation's directorate. Divvy is estimated at $2,476,403 for workers in the western hemisphere.

Rate of dividend is actually lower this year than recently because of Eastman Kodak's fixed formula of paying employees according to dividends paid on common shares.

Back to Her Weaving

Nov. 16.

Marjorie Weaver is returning to pictures after six months in Florida with her husband, Lieut. Don Briggs, now on overseas duty with the Navy.

Actress is cast in a featured role at Paramount in 'You Can't Ration Love.'

CASTANETS AND HOOF BEATS

Hollywood, Nov. 16.

Next Roy Rogers special at Republic will be 'The Cowboy and the Senorita,' starting Nov. 29.

Harry Grey produces and Ruth Terry draws femme lead.

Battle of Ration Points

Hollywood, Nov. 16.

Next starrer for Edward G. Robinson will be 'Mr. Winkle Goes to War,' a tale of conflict on the home front, to be produced by Columbia.

Filming starts when Robinson winds up his current chore in 'Double Indemnity' at Paramount.

Damage Slight In 2 B'way Fires

wo film theatres in the Broadway district were menaced by fires of undetermined ori is week and last. Police stigating both to determine whether rebug is on the loose.

con-trol room of ux newsreel theatre, roadway and 49th street, at 8 p.m., Sunday (14). About 400 patrons were led from the theatre in orderly manner. Several firemen were overcome by smoke but everything was under control two hours later.

Early last week a fire broke out in the storeroom of the Laff-Movie (nee Eltinge), West 42d street, also at 8 p.m. At latter some 1,400 customers remained in the theatre while Emergency Squad extinguished the fire, which is said to have started when rubbish and rags became ignited.

In both instances damage was slight.

$15,000 Blaze

Graham, Texas, Nov. 16.

Fire Saturday (13) destroyed the Liberty theatre Graham at an estimated loss of $15,000. A gas leak in the power room was believed to be the origin of the blaze. Patrons escaped without injuries although the theatre was well filled at the time.

W. J. Wilkie, owner, has started plans to rebuild.

REPORT RULES TRINZ'S HEIRS OWED 208G MORE

Chicago, Nov. 16.

In a report filed with Judge John F. O'Connell, of the Probate Court, last week, Louis J. Behan, special referee, said that the heirs of Joseph Trinz, head of the old Lubliner & Trinz theatre chain who died in 1926, are entitled to $208,731 from the Chicago Title & Trust in addition to approximately $175,000 that the company is holding for them.

He also said that disposition of $382,432 allegedly expended in fees, commissions and expenses in handling the estate should be decided in a suit pending in the Circuit Court. Trinz left an estate estimated at close to $2,500,000, most of it coming from the sale of Lubliner & Trinz interests to Balaban & Katz in 1925. Sam Trinz, one of the heirs, is head of the corporation operating the Monroe and Clark theatres in the Loop.

Newsreels Asking Signal Corps for Aid on Lenses

Washington, Nov. 16.

Newsreelers, particularly those at foreign battlefronts, are finding a real squeeze in lenses and the reels are now trying to make a deal with the Signal Corps for some. However, it is not known how many the Army can make available, since the Army's uniformed lensers themselves are short of the stuff.

Squeeze in lenses, due to the fact that fine optical glass is used also for range finders, bombsights, and many other combat instruments, is the most extreme of any filming equipment at present.

To date, cameramen overseas have made only two requests to the Signal Corps for cameras—one for Universal and one for Movietone. Both requests have been acceded to by the Army, which is working in full cooperation with the newsreel men.

There is no problem in raw film. There have been instances where films lent some to the Signal Corps, at the front.

In order to get new cameras or lenses, reels must first get WPB approval and then ask the Signal Corps to go in ahead of Army priorities. Newsreel firms have virtually no reserve equipment at present, and are leaning over backward to avoid any abuse of priorities. Newsreel reps speak highly of the cooperation they receive from the Signal Corps.

SOPEG Agrees to Allow WLB 'Temporary' Okay On Hikes From 4 Majors

The Screen Office & Professional Employees Guild of N. Y., which has long been negotiating with four major companies where two-year contracts exist, has notified its members that it has agreed to allow the companies involved to temporarily place into operation a War Labor Board order which was issued in August. It calls this order only a temporary and inadequate expedient to alleviate the real and urgent needs of the workers for more money. Involved are the homeoffices of Loew's, RKO, 20th-Fox and Columbia, as well as the N. Y. exchange of the last-mentioned.

The WLB order states that in order to give merit or promotional increases, a company must have:

1. classification rate ranges, which means that all jobs or positions 'similar in nature and content' are placed in one general group and a salary range set for them (i.e., file clerk, Grade ; $20-$24). A job classification involves more than a mere descriptive title; the classification must be clearly defined and described.

2. In addition to such a schedule, every company must have a plan of giving out increases. This plan must consist of an orderly, definite procedure or group of procedures for making salary adjustments.

The companies had certain rate ranges established for groups of jobs as of October, 1942. Those were not job classifications approved by the union but were simply broad groupings and existing salary ranges. If the companies did not and do not have a plan for giving out increases as required, then the WLB order states that before any company can give out any merit or promotional increases, they must either:

1. Secure the agreement of the union to a plan that limits the sum total of merit increases in a company to a $2 weekly increase per person per year, which SOPEG explains, would give certain people increases and limit the amount left for distribution to others who might deserve merit increases.

2. The company and the union can set up a new plan together and submit the same to the Board for approval.

In permitting the companies involved to use the WLB plan, SOPEG has done so on the understanding that the companies would attempt promptly to work out a plan of job classification rate ranges based on an evaluation of jobs and salaries within the bargaining unit, but that if no such agreement is reached by Nov. 30, then it is agreed both sides will submit the issues to the regional N. Y. WLB. Any salary adjustments ultimately to be made are to be retroactive to Oct. 1 last.

Exchange Decision Due

Obtaining jurisdiction over white-collar help at the United Artists, Metro and 20th-Fox exchanges, N. Y., to the exclusion of the International Alliance of Theatrical State Employees, the Screen Office & Professional Employees Guild anticipates a decision any day now on a setup which it seeks to impose on the three branches.

In addition to graduated wage scales ranging from a minimum of $21, the SOPEG is seeking a closed shop. At two sessions before a special panel of the regional War Labor Board in N. Y., the second being held recently, the SOPEG ar ued for the closed shop on the ground that the IATSE enjoys such a provision at certain N. Y. exchanges as well as others throughout the country.

Procedure is for the panel to report its findings, together with any recommendations it may see fit to make, to the WLB itself. SOPEG has had trouble from the beginning with the Metro, UA and 20th exchanges in N. Y., with delays partly occasioned by unsuccessful attempts of the IATSE to set aside as improper the elections in which SOPEG emerged victor over the IA.

TECHNICOLOR'S 50c DIVVY

Technicolor, Inc., declared cash dividend of 50c per share at the directors' meeting last Saturday (13). Some divvy had been expected in financial circles, this being the first distribution during the current year.

Divvy is payable Dec. 15 to stockholders of record Nov. 26. Interruption of dividend payments for about a year were the first since Technicolor started paying cash distributions more than six years ago.

40-Hour L. A. Wk. Eases Other Keys

With the knottiest key problem behind them as result of reversal of the order which recently placed Los Angeles exchanges on a 44 to 48-hour work week in line with labor shortage area provisions, believed that distributors will have no difficulty in obtaining exemptions in certain other branch zones such San Francisco, Seattle, Indianapolis, Oklahoma City and Dallas.

The L. A. decision, following appeal, is regarded as setting an important precedent, not only because this is one of the more stricken labor-shortage areas, but due to the fact this was the first exchange key where the War Manpower Commission originally refused to grant exemption. Order there was that the so-called 'backroom' employees had to go on 48-hour week and the front-of-office help on 44-hour basis.

The distributors, who won exemptions in Washington, Cleveland, Buffalo and other keys, appealed the L. A. case and have won there also. C. J. (Pat) Scollard, executive assistant to Neil F. Agnew, v.p. over distribution, who ser as a one-man committee representing all distribs on the WMC matter as affecting exchanges, and Sidney Braunberg, attorney for Loew's, argued the appeal on the Coast. The 40-hour work week, as a result, will obtain there.

Argument the distribs i that increasing hours for exchange workers, who are difficult to replace, will not free help for defense industry.

ST. LOO IA SUES ESTATE OF 92-YEAR-OLD GRIP

St. Louis, Nov. 16.

The St. Louis Theatrical Brotherhood, Local No. 6, an IATSE affiliate, is seeking to recover $11,734 liability and relief benefits, plus 6% interest, from the estate of John Bradley, 92, retired stagehand who died here last April 24. This unusual suit, brought on behalf of 102 members of the local, charges that Bradley was not in need of funds and, therefore, his estate should return the payments. An inventory of Bradley's possessions revealed an estate of $16,692 in stocks, bonds and cash and as he left no will and has no known living heirs, the suit is directed against Public Administrator John P. Cullinane as administrator of the estate.

The suit charges the local paid Bradley $20 per week from Sept. 30, 1931, to Aug. 22, 1943, and this sum was reduced to $11.54 from the latter date until his death. Bradley was a member of the local from 1894 and worked in almost every theatre in the local's jurisdiction.

Mich. Variety Club's Pix Program For Deaf Kids

Detroit, Nov. 16.

Out of funds raised at its Alec Templeton concert, the Variety Club of Michigan has launched a new charity program for deaf children in this area. The club has put in complete film booth equipment, screen, special drapes for darkening windows and acoustical equipment at the Stanton School for the Deaf, one of the Detroit public schools.

For the benefit of the hard-of-hearing kids, the club has equipped all seats in the auditorium with headphones and will furnish the school regularly with feature films, usually denied the youngsters until they reach lip-reading ability at an advanced age. The season opened with 'Happy Go Lucky.'

Dennis Morgan, Leslie As Leads in 'Cindy Jones'

Hollywood, Nov.

Dennis Morgan draws top male spot opposite Joan Leslie in the forthcoming Warners picture, 'Cinderella Jones,' based on the Philip Wylie novel.

Picture goes into work early in December with Busby Berkeley directing.

Wald's Problem Child

Hollywood, Nov. 16.

Jerry Wald draws producer responsibility for 'My Youngest Daughter,' a comedy, at Warners.

Filming starts in February from a script by Lionel Wiggam and Jo Pagano.

'Sparrow' Big $25,000, Chi; 'Claudia' Neat 24G, 'Old Okla.' Hot 16½G, H.O.

Chicago, Nov. 16.

Several slow nights cut grosses a little last week but levels are holding up fairly good. Backed by an extensive exploitation campaign, 'In Old Oklahoma' continues big at the small Woods and should hit a strong $16,500 for second week. 'Claudia,' at the United Artists, is headed for fine $24,000. 'Fallen Sparrow' looks strong $25,000 at the Palace.

RKO management continues to make frequent changes at Palace to catch up with a backlog of contracted features, and hereafter all programs at this house will be moved over intact to the Grand for additional week after their run at the bigger house.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—'Army' (6th week in Loop). Smooth $9,000. Last week, fine $11,000.

Chicago (B&K) (4,000; 50-85)—'Above Suspicion' (M-G) plus vaude. Corking $43,000. Last week, 'Proudly We Hail' (Par) plus vaude (3d wk), solid $40,000.

Garrick (B&K) (900; 50-85)—'Proudly Hail' (Par) (4th week in Loop). Good $8,500. Last week, 'Wintertime' (20th) and 'Dancing Masters' (20th) (3d wk), nice $7,000.

Grand (RKO) (1,150; 40-55)—'Top Man' (U) and 'Frontier Badmen' (U) (2d wk in Loop). Fine $10,000. Last week, 'Phantom of Opera' (U) and 'Lucky Fellow' (U) (2d wk in Loop), neat $9,000.

Oriental (Iroquois) (3,200; 31-69)—'Chance of Lifetime' (Col) and Charlie Barnet orch on stage. Staunch $25,000. Last week, 'Nobody's Darling' (Rep) and Jerry Wald orch on stage, brisk $23,000.

Palace (RKO) (2,500; 50-85)—'Fallen Sparrow' (RKO) and 'Gildersleeve on Broadway' (RKO). Strong $25,000. Last week, 'Top Man' (U) and 'Frontier Badmen' (U), snappy $23,000.

Roosevelt (B&K) (1,500; 50-85)—'Salute Marines' (M-G) (3d wk). Okay $13,000. Last week, nice $15,000.

State-Lake (B&K) (2,700; 50-85)—'Rosie O'Grady' (20th) (3d wk). Big $25,000. Last week, great $31,000.

United Artists (B&K) (1,700; 50-85)—'Claudia' (20th). Nifty $24,000. Last week, 'Best Foot Forward' (M-G) (2d wk), pleasant $15,000.

Woods (Essaness) (1,200; 50-85)—'In Old Oklahoma' (Rep) (2d wk). Strong $16,500. Last week, terrific $23,000, a bit over expectancy.

Newsreel Biz Off

Newsreel theatre business on Broadway generally is running below last year, despite the tremendous upbeat in other cinemas.

Newsreel operators are unable to explain this rather paradoxical situation excepting that a new class of people are the regular theatregoers this year. Either that is responsible or many persons feel that the war is too close to them, and crave escapist fare.

'O'Rourke' Tall $22,500 in Pitt., 'Sahara' Big 14G

Pittsburgh, Nov. 16.

Armistice Day holiday got everything off to a flying start and the Golden Triangle's soaring this week. Topping them all is 'Princess O'Rourke' at Penn, which grabbed glowing notices and is doing sensational biz. 'Sahara,' another big grosser, will be an easy holdover at Harris. Stanley is holding its own on Cab Calloway and 'Dr. Gillespie's Criminal Case.'

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'In Old Oklahoma' (Rep) (2d wk). Action picture is okay at around $6,500. Last week, it hit $12,000, strong.

Harris (Harris) (2,200; 30-60)—'Sahara' (Col). This one's getting heavy sugar at $14,000, which means it sticks. Last week, third of 'Sweet Rosie O'Grady' (20th), all right $7,500.

Penn (Loew's-UA) (3,300; 30-60)—'Princess O'Rourke' (WB). A sweetheart from every angle, with crix praise helping to great $22,500. Last week 'Let's Face It' (Par), a nice $19,000.

Ritz (WB) (800; 30-60)—'Lady Takes Chance' (RKO) (3d wk). Second week for Jean Arthur-John Wayne starrer here after previous day-and-date stanzas at Stanley and Warner. Satisfactory $2,500. Last week, fine $3,800.

Senator (Harris) (1,750; 30-60)—'Rosie O'Grady' (20th) (4th wk). After three big weeks at Harris, nice $3,200. Last week reissue of 'Souls at Sea' (Par) and 'Is Everybody Happy?' (Col), $3,600.

Stanley (WB) (3,800; 30-75)—'Dr. Gillespie's Criminal Case' (M-G) and Cab Calloway orch. Picture is run-of-mine. So Calloway gets credit for satisfactory $21,000. Last week 'Adventures of Tartu' (M-G) plus Glen Gray orch, about same, despite aid of Armistice Day.

Warner (WB) (2,000; 30-60)—'Let's Face It' (Par) (2d wk). Moved here from Penn, good $8,000. Last week 'Bell Tolls' (Par) (75-$1.10), after fortnight at Penn, great $12,000.

First Runs on Broadway

(*Subject to Change*)

Week of Nov. 18

Astor—'Thousands Cheer' (M-G) (10th week).
(*Reviewed in 'Variety' Sept. 15*)

Capitol—'Sahara' (Col) (2d week).
(*Reviewed in 'Variety' Sept. 29*)

Criterion—'Flesh and Fantasy' (U) (17).
(*Reviewed in 'Variety' Sept. 22*)

Globe — 'Battle of Russia' (OWI-20th) (2d week).
(*Reviewed in 'Variety'*)

Hollywood — 'Old Acquaintance' (WB) (3d week).
(*Reviewed in 'Variety'*)

Music Hall—'Claudia' (20th) (3d week).
(*Reviewed in 'Variety' Aug. 18*)

Palace — 'The North Star' (RKO) (3d week).
(*Reviewed in 'Variety' Oct. 13*)

Paramount—'I Dood It' (M-G) (2d week).
(*Reviewed in 'Variety' July 28*)

Rialto—'Son of Dracula' (U) (3d week).
(*Reviewed in 'Variety' Nov. 3*)

Rivoli — 'For Whom the Bell Tolls' (Par) (19th week).
(*Reviewed in 'Variety' July 21*)

Roxy — 'Guadalcanal Diary' (20th) (17).
(*Reviewed in 'Variety'*)

Strand — 'Princess O'Rourke' (WB) (3d week).
(*Reviewed in 'Variety' Sept. 22*)

Victoria — 'The North Star' (RKO) (3d week).
(*Reviewed in 'Variety'*)

N. Y. Strong; 'Dood It'-Herman Band Hot $85,000; 'Sahara'-Welk-Edwards Sock 78G, 'True'-Britton-Riggs 37G

An exceptionally strong weekend, plus vigorous business on weekdays, is keeping Broadway in high gear. Four new shows reached the downtown N. Y. first-run mart during the past week. Topping these is 'I Dood It,' plus Woody Herman and others on stage, at the Paramount, where the initial seven days pranced through last night (Tuesday) to a whalish $85,000. Close behind is the Capitol, playing 'Sahara' and, in person, the Lawrence Welk band and Ralph Edwards' 'Truth or Consequences' radio show. First week looks sock $78,000 or thereabouts.

Recently doing tremendous business, the second-run State continues high with $37,000 or over looked for with 'True to Life' and the Milt Britton band. Tommy Riggs and others on stage. This is the all the more remarkable since 'Life' just came off a four-week run at the nearby Paramount. 'Battle of Russia,' government-made being released by 20th-Fox, is disappointing, though good enough at $15,000 at the Globe to be held over.

Holdovers rate from good to exceptional. At the Roxy last night (Tuesday) 'Sweet Rosie O'Grady' was given the air. Playing with Danny Kaye, Tommy Tucker, others in person, show grossed $82,000 on the final (4th) week, which is better than most shows have done here on their initial seven days. Desire to move product is the reason for the shift, with 'Guadalcanal Diary' being ushered in today (Wednesday), with the Ritz Bros. heading the stage layout.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Thousands Cheer' (M-G) (10th-final week). Ninth week ending Monday night (15) hit over $20,000, neat, while prior stanza (8th) was $22,000. 'Cry Havoc' (M-G) opens next Tuesday (23).

Capitol (Loew's) (4,820; 35-$1.10)—'Sahara' (Col), Lawrence Welk's orch and Ralph Edwards' air show, 'Truth or Consequences,' on stage. Smash $78,000 or thereabouts. Second week begins tomorrow (Thursday). Final (4th) lap for 'Phantom of Opera' (U), Duke Ellington and Lena Horne near $60,000. Imagine kissing these things goodbye so early!

Criterion (Loew's) (1,700; 35-$1.10)—'Flesh and Fantasy' (U). Opens here today (Wednesday) after four excellent profit-making weeks with 'Corvette K-225' (U), finale being $15,000, the third frame $18,000.

Globe (Brandt) (1,416; 35-85)—'Battle of Russia' (OWI-20th). Under expectations but good enough at $15,000 to be held over. Last week, second for 'Iron Major' (RKO), $13,500, very good.

Hollywood (WB) (1,499; 44-$1.25)—'Old Acquaintance' (WB) (3d wk). While hitting rugged $41,200 the first week, the second concluded Monday night (15) slipped to $13,500 although having had the benefit of Armistice Day and upped prices. However, still nice profit.

Palace (RKO) (1,700; 75-$1.50)—'North Star' (Goldwyn-RKO) (2d wk). Hitting on all sixes and for first holdover frame looks an extremely strong $42,000; first week built to smash $45,000, thus establishing a new all-time high for the theatre.

Paramount (Par) (3,664; 35-$1.10)—'I Dood It' (M-G) and Woody Herman, Marion Hutton, others (2d wk). Last night (16) ended first week's stay at $85,000, terrific. Prior week, fourth for 'True to Life' (Par), Ink Spots and Tony Pastor, $45,000, good.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65) — 'Claudia' (20th) and stage show (2d wk). With Armistice Day helping, current week (2d) soaring to great $110,000, same as for initial seven days. Remains over.

Rialto (Mayer) (594; 28-65)—'Son of Dracula' (U) (2d wk). A lush $10,000 or more is sighted on holdover, while the first week was jampacked at $16,300, one of the highest figures ever registered here. Holds.

Rivoli (UA-Par) (2,092; 75-$1.65)—'Bell Tolls' (Par) (5th wk). Extremely fine stride continues, this week (5th) being likely to hit $39,000. Last week (4th) was $41,000. Stays here indefinitely.

Roxy (20th) (5,886; 55-$1.10)—'Guadalcanal Diary' (20th) and Ritz Bros., others, on stage, open today (Wednesday), following four stupendous weeks with 'Sweet Rosie O'Grady' (20th), Danny Kaye and Tommy Tucker, fourth being $82,000, the third $90,000.

State (Loew's) (3,450; 35-$1.10)—'True to Life' (Par) (2d run) and vaude show headed by Milt Britton band. Though picture was squeezed four weeks first-run at nearby Paramount, pull here currently is still uncommonly strong, $37,000 or better being in view. Last week 'So Proudly We Hail' (Par) (2d run) and Benny Fields, Jean Parker, others, more than $40,000, very big, was scored.

Strand (WB) (2,756; 35-$1.10)—'Princess O'Rourke' (WB) and Shep Fields, plus Merry Macs (2d wk). Consistent on draught, holdover looking $43,000 or over, fine; first week, with aid of Armistice Day, went to $53,400, socko. Holds further.

Victoria (Maurer) (720; 75-$2.20)—'North Star' (Goldwyn-RKO) (2d wk). Though matinees are still a bit off, nights are selling out, and for the second (current) week the indications are for stout $15,000, same as for first seven days.

'Stars' Bright $28,000, Boston

Boston, Nov. 16.

'Thank Your Lucky Stars' at the Metropolitan is the ranking new film. 'Claudia' opened briskly today (16) at the Memorial, and also a big leader. All houses benefited by last week's holiday with parade crowds and upped prices, with grosses reflecting it.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Fired Wife' (U) plus Lou Walters' 'Latin Quarter Revue' on stage. Neat $29,000, unusually fine for non-band show. Last week 'Paris After Dark' (20th) plus Mal Hallett orch, Ann Corio, others on stage, $29,000.

Fenway (M-P) (1,373; 40-60)—'Let's Face It' (Par) and 'Passport Suez' (Col). Here after duo at Met and lively enough at $5,500. Last week 'Bell Tolls' (Par) (75-$1.10) (2d wk), big $9,000.

Memorial (RKO) (2,900; 44-75)—'Claudia' (20th) and 'Victory Air Power' (RKO). Strong dual on debut Tuesday (16). Last week 'Iron Major' (RKO) plus 'Never Dull Moment' (U) (3d wk), $13,000.

Metropolitan (M-P) (3,367; 35-65)—'Thank Lucky Stars' (WB) and 'Murder Waterfront' (WB). Very good $28,000, and holds. Last week 'Let's Face It' (Par) and 'Passport Suez' (Col) (2d wk), $24,000.

Orpheum (Loew) (2,900; 44-65)—'Sahara' (Col) and 'Chance Lifetime' (Col) (2d wk). Fine for second frame on war pic at $21,000. Last week big $28,500.

Paramount (M-P) (1,700; 40-60)—'Let's Face It' (Par) and 'Passport Suez' (Col). In from twosome at Met and mighty good $15,000. Last week 'Bell Tolls' (Par) (2d wk) (75-$1.10) finished fourth week in town at excellent $21,000.

State (Loew) (3,200; 44-65)—'Sahara' (Col) and 'Chance Lifetime' (Col) (2d wk). Dropped off to $10,000, average. Last week, fine $14,600.

Translux (Translux) (900; 28-65)—'Face Behind Mask' (Col) and 'Man Nine Lives' (Col). Horror stuff big here at stout $7,000. Last week 'Campus Rhythm' (Mono) and 'King Damned' (Indie) (re-issue), $3,800.

Flynn Strong $17,000, Buffalo; 'Rosie' Boff At 20G, 'Sahara' Ditto

Buffalo, Nov. 16.

'Northern Pursuit,' new Errol Flynn starrer, is doing $17,000 on preem at the Buffalo, but 'Sweet Rosie O'Gray,' at Great Lakes, is pacing the field with smash $20,000. 'Sahara' looks nearly that big at Lafayette, with holdover likely.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Northern Pursuit' (WB) and 'Dancing Masters' (20th). Heading for strong $17,000, or a bit higher. Last week, 'Wintertime' (20th) and 'Blow Up America' (20th), socko $19,000, and over expectations.

Great Lakes (Shea) (3,000; 35-55)—'Rosie O'Grady' (20th) and 'Bomber's Moon' (20th). Looks better than smash $20,000. Last week, 'Best Foot Forward' (M-G) (2d wk), so-so $9,500.

Hipp (Shea) (2,100; 35-55)—'Wintertime' (20th) and 'Blow Up America' (20th). Moved here from Buffalo and looks like satisfactory $8,000. Last week, 'City That Stopped Hitler' (Par) and 'Tornado' (Par), mildish $7,500.

Lafayette (Basil) (3,300; 35-55)—'Sahara' (Col) and 'Senoritas from Chicago' (Col). Terrific $20,000, or near. Last week, 'Phantom Opera' (U) (2d wk) and 'Get Going' (U), trim $9,500.

20th Century (Ind.) (3,000; 35-55)—'Fallen Sparrow' (RKO) and 'Petticoat Larceny' (RKO). Bright $14,000. Last week, 'Lady Takes Chance' (RKO) and 'Victory Through Air Power' (UA) (2d wk), sturdy $10,500.

'Dood It' Wow 18G, K. C. Ace

Kansas City, Nov. 16.

'I Dood It,' heading dual combo at the Midland, is a cinch for top money here this week. Next best is 'Watch on the Rhine,' topping a dual at Orpheum. 'Let's Face It' at the Newman, is steady on its second week after sock first session. 'Paris After Dark,' hypoed by 'Hobby Lobby' revue at the Tower, is unusually big. 'Battle of Russia' and 'Fired Wife' dualed day-and-date at the Esquire, Uptown and Fairway, change from usual solo policy, opened briskly.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—'Battle of Russia' (20th) and 'Fired Wife' (U). Trim $10,000. Last week 'Top Man' (U), about same.

Midland (Loew's) (3,500; 35-50)—'I Dood It' (M-G) and 'Doughboys in Ireland' (Col). Torrid $18,000. Last week 'Johnny Come Lately' (UA) and 'Nazty Nuisance' (UA), healthy $15,000.

Newman (Paramount) (1,900; 40-60)—'Let's Face It' (Par) (2d wk). Steady $12,000 on second sesh after opening round's smash $17,000.

Orpheum (RKO) (1,600; 40-60)—'Watch Rhine' (WB) and 'Yanks Ahoy' (UA). Splendid $15,000. Last week 'Fallen Sparrow' (RKO) and Adventures Rookie' (RKO) (2d wk), nice $9,500.

Tower (Fox-Joffee) (2,100; 35-50)—'Paris After Dark' (20th) with 'Hobby Lobby' revue on the stage. Great $11,000. Last week 'Man Music Mountain' (Rep) and 'Here Comes Elmer' (Rep) plus stage show, lively $10,500.

Henie-Morgan 28G in Cleve.

Cleveland, Nov. 16.

'Wintertime,' with Russ Morgan' orchestra and Ella Mae Morse in person at the Palace, is cutting circles around rival bills and setting the pace for city. Warner's soared up to one of its biggest weekend biz records with 'Thank Your Lucky Stars,' giving Hipp another boom total. 'Young Ideas' is being snowed under at State.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Lady Takes Chance' (RKO) (2d wk). Rollicking $9,000 on moveover. Last week 'Claudia' (20th) (2d wk), about same.

Hipp (Warners) (3,700; 35-55)—'Thank Lucky Stars' (WB). War workers' round-clock opening did knockout biz, ditto over week-end. Smash $25,000 is prospect. Last week 'Lady Takes Chance' (RKO), hot $24,000.

Lake (Warners) (800; 35-55)—'Claudia' (20th) (3d wk). Satisfactory $3,300. Last week 'Destroyer' (Col) (3d wk), $3,200.

Ohio (Loew's) (1,200; 75c-$1.10)—'Bell Tolls' (8th wk). Just okay at $7,000, following $8,500 for last week, but good enough for another round.

Palace (RKO) (3,700; 35-85)—'Wintertime' (20th) plus Russ Morgan orch and Ella Mae Morse in person. Smartly balanced combo is aiming for grand $28,000. Last week 'Fired Wife' (U) with Jimmie Lunceford orch, lively $25,000.

State (Loew's) (3,450; 35-55)—'Young Ideas' (M-G). Much too frothy for this key house, sad $10,000 at best. Last week 'Lassie Come Home' (M-G), sturdy $17,000.

Stillman (Loew's) (2,700; 35-55)—'Lassie Come Home' (M-G) (2d wk). Romping home with the bacon at $9,000. Last week 'Hostages' (Par), average $7,500.

'Guadalcanal' Wham $40,000, Tops In Okay Det.; 'Marines' Brisk 16G in H.O.

Detroit, Nov. 16.

The loop is riding high enough considering that there's only one fresh bill in the first-runs. The Fox is far out in front with 'Guadalcanal Diary,' which is sizzling and looks like a holdover cinch. Other bills still are getting a strong play.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Top Man' (U) and 'Fired Wife' (U) (2d wk). Pair moved here from the Fox. Strong $9,400. Last week, 'Phantom Opera' (U) and 'Dancing Masters' (20th), also from Fox great $9,600.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Let's Face It' (Par) and 'Alaska Highway' (Par). This amounts actually to third week with a week's break since this pair moved over from Michigan, solid $11,000. Last week, 'Watch Rhine' (WB) and 'Good Fellows' (Par) (4th wk), tidy $11,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Guadalcanal Diary' (20th) and 'Never Dull Moment' (U). Wham $40,000. Last week, 'Top Man' (U) and 'Fired Wife' (U), bright $32,000.

Madison (United Detroit) (1,800; 55-75)—'Lily Mars' (M-G) and 'Mission to Moscow' (WB). House is building with repeats with great $4,900 sighted. Last week, 'Dixie' (Par) and 'Land Is Mine' (RKO), fine $4,800.

Michigan (United Detroit) (4,000; 55-75)—'Thank Lucky Stars' (WB) and 'Submarine Alert' (Par) (2d wk). Goes on for a fine $22,000 after last week's strong $27,000.

Palms-State (United Detroit) (3,000; 55-75) — 'Canteen' (UA) (3d wk). Keeps on a good keel with $15,000 likely after last week's robust $23,000.

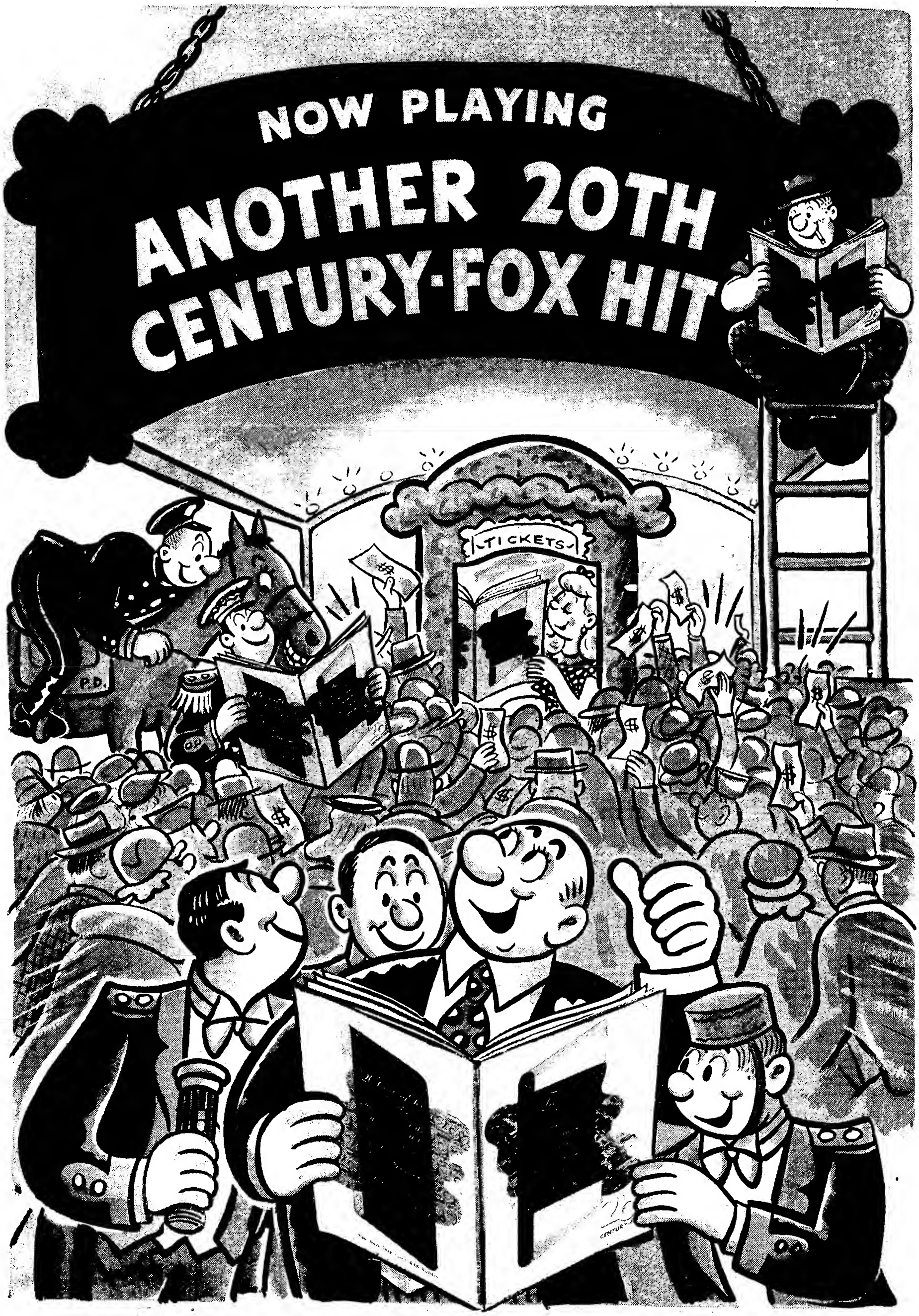
United Artists (United Detroit) (2,000; 55-75)—'Salute to Marines' (M-G) and 'Young Ideas' (M-G) (2d wk). Current anniversary of the Marines is helping here; bright $16,000 in prospect after last week's strong $22,000.

Wilson (1,900; $1.10-$1.65)—'Bell Tolls' (Par) (7th wk). Carrying on alone, jumping to $7,000, okay after dropping to $6,000 last week (6th).

'Curie,' 'Eyre' to M. H.

Deals with Metro for 'Madame Curie' and with 20th-Fox for 'Jane Eyre' have been closed with home office sales departments of these companies by G. S. Eyssell, managing director of the Music Hall, N. Y.

Eyssell has set Dec. 16 as the tentative opening date for 'Curie,' while 'Eyre' will come in sometime after the first of the year. Metro is expecting to sell 'Curie' singly rather than include it in the company's next block.



"We might as well face it, men— there's never going to be an end to this!"

'O'Rourke' Boffo $28,000 in Frisco; Hope Forte 30G, 'Sahara' Hot 18G, 2d

San Francisco, Nov. 16.

Given impetus by holiday prices on Armistice Day, 'Sahara' broke all records at the Orpheum last week and looks strong $18,000 on second week. 'Princess O'Rourke' heads for smash $28,000 at the Paramount, while 'Let's Face It' is forte $30,000 at the huge Fox.

Estimates for This Week

Alcazar (F-WC) (1,149; 55-75)—'Holy Matrimony' (20th) and 'Battle for Russia' (20th) (second run). Good $6,000. Last week, 'Rosie O'Grady' (20th), average $5,200.

Fox (F-WC) (5,000; 55-75)—'Let's Face It' (Par) with 'Battle for Russia' (20th). Forte $30,000 on Bob Hope's comedy. Last week, 'Above Suspicion' (M-G) with 'Melody Parade' (Mono), so-so $21,000.

Golden Gate (RKO) (2,850; 55-75)—'Lady Takes Chance' (RKO) plus Louis Prima orch, others, on stage (2d wk). Hot $28,000. Last week, smash $33,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Sahara' (Col) (2d wk). Strong at $18,000. Last week, all-time record here, great $27,200.

Paramount (F-WC) (2,470; 55-75)—'Princess O'Rourke' (WB). Sock $28,000. Last week, 'Holy Matrimony' (20th) and 'Man Music Mountain' (Rep), good $22,000.

St. Francis (F-WC) (1,475; 55-75)—'Bell Tolls' (Par) (11th wk). Fine $14,000. Last week, $17,000.

United Artists (Blumenfeld) (1,100; 60-75)—'Johnny Come Lately' (UA) (4th wk). Okay $9,500. Last week, trim $10,600.

Warfield (F-WC) (2,650; 55-75)—'Swing Maisie' (M-G) plus Ray E. Berle and Yankee Doodle Hilarities on stage. Stout $25,000. Last week, 'Tartu' (M-G) and stage show, 'Sweater Girl Follies,' nice $23,500.

'O'Rourke' Fast $17,000, Tops in Balto; 'Old Okla.' Big 8G, 'Sahara' 14G, 2d

Baltimore, Nov. 16.

Steady trade is spotting 'Princess O'Rourke,' at the Stanley, on the top rung. 'In Old Oklahoma,' at the Mayfair, is pushing that house into its best biz in months. 'Young Ideas' is not quite up to snuff at Loew's Century. Rest of town is holdover of strong product, which is holding up fairly well.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Young Ideas' (M-G). So-so at possible $13,000. Last week, 'Lassie Come Home' (M-G), nice $15,200.

Hippodrome (Rappaport) (2,240; 17-66)—'Sahara' (Col) (2d wk) plus new vaude. Continuing stout at $14,000 after strong $18,800 on getaway.

Keith's (Schanberger) (2,460; 17-55)—'Phantom Opera' (U) (2d wk). Holding sturdy at $12,000 after solid $14,900 on first time out. Run ends tomorrow (Wed.) with 'Top Man' (U) set to follow.

Mayfair (Hicks) (980; 25-50)—'In Old Oklahoma' (Rep). Strongly sold to land torrid $8,000, best this small-seater has had in months. Last week, 'City Stopped Hitler' (Par), better-than-average $5,800.

New (Mechanic) (1,680; 17-55)—'Rosie O'Grady' (20th) (4th wk). Winding up nicely at $5,500 after steady previous sesh at $8,800.

Stanley (WB) (3,280; 20-60)—'Princess O'Rourke' (WB). Greeted by local crix praise and showing it at robust $17,000. Last week, second of 'Let's Face It' (Par), fine $12,600 after pleasing sesh at $17,200.

Valencia (Loew's-UA) (1,480; 17-55)—'Lassie Come Home' (M-G) (moveover). Bright $7,000. Last week, 'Tartu' (M-G), all right at $4,-900, on moveover.

'Lassie' Leads B'klyn With Rousing $25,000

Brooklyn, Nov. 16.

'Lassie Come Home' is on top of heap this week at Loew's Metropolitan. 'Hit Ice' also is strong at Albee. 'This Is Army,' in third week at Strand, is doing hefty biz.

Estimates for This Week

Albee (RKO) (3,274; 35-75)—'Hit the Ice' (U) and 'Holmes Faces Death' (U). Nifty $20,000. Last week 'Behind Rising Sun' (RKO) and 'Gals, Inc.' (U) (2d wk), smash $32,500.

Fox (Fabian) (4,023; 35-75)—'Hostages' (Par) and 'Footlight Glamour' (Col) (2d wk). Good $14,000. Last week, nifty $18,000.

Metropolitan (Loew's) (3,618; 35-75)—'Lassie Come Home' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Bangup $25,000. Last week 'Man Down Under' (M-G) and 'Top Man' (U), solid $22,000.

Paramount (Fabian) (4,020; 35-75)—'Proudly We Hail' (Par) and 'Sleepy Lagoon' (Rep) (3d wk). Profitable $17,000. Last week strong $23,000.

Strand (WB) (2,952; 35-75)—'Army' (WB) (3d wk). Sturdy $17,-000. Last week solid $20,000.

Key City Grosses

Estimated Total Gross

This Week $2,818,400
(Based on 24 cities, 189 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,292,900
(Based on 26 cities, 179 theatres)

'O'Rourke'-Vaude Lusty 26G, D. C.

Washington, Nov. 16.

Holiday prices on Armistice Day are keeping grosses here near normal in face of holiday slump which already has started. 'Princess O'Rourke' leads the procession with a thumping $26,000 at the Earle. 'Phantom of the Opera' has brought Keith's back into limelight being big on second sesh after smash opener. 'Lone Star' arrives Thursday with hiked scale.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Tartu' (M-G) plus vaude headed by Jean Parker. Good $23,000. Last week, 'Young Ideas' (M-G) with vaude, $22,500.

Columbia (Loew) (1,200; 30-66)—'Battle of Russia' (20th). Well sold here for nice $8,500. Last week, 'Paris After Dark' (20th), slick $9,000.

Earle (WB) (2,242; 30-90)—'Princess O'Rourke' (WB) plus vaude. Leads the downtown parade with lusty $26,000. Last week, 'Let's Face It' (Par) (2d wk), fine $16,500 in six days.

Keith's (RKO) (1,800; 30-55)—'Phantom Opera' (U) (2d wk). Excellent $13,500 after smash $17,500 opening week.

Metropolitan (WB) (1,800; 30-55)—'Sahara' (Col) (2d wk). Neat $6,000 in six days after first week of $7,400.

Palace (Loew) (2,242; 30-66)—'Rosie O'Grady' (20th) (2d wk). Okay $13,500 after first week at $18,000.

'Marines' Loud $11,000, Omaha; 'Hostages' 10G

Omaha, Nov. 16.

'Salute to the Marines,' at Paramount, will top the town with business up slightly over last week. New cold wave may hit grosses late in the session. Orpheum is back temporarily to all-film with 'Hostages,' and faring well.

Estimates for This Week

Paramount (Tristates) (3,000; 11-55)—'Saluta Marines' (M-G) and 'Battle Russia' (20th). Strong $11,-000, with Armistice Day opening a help. Last week, 'Let's Face It' (Par) and 'Submarine Alert' (Par), fine $10,300 despite weekend storm.

Brandeis (Mort Singer) (1,500; 11-55)—'Spitfire' (RKO) and 'Sleepy Lagoon' (Rep). Okay $6,000. Last week, 'Lady Takes Chance' (RKO) and 'Great Life' (Col), modest $5,000.

Orpheum (Tristates) (3,000; 11-55)—'Hostages' (Par) and 'Aldrich Swings It' (Par). Good $10,000, not so bad for all film program. Last week (20-65), 'Paris After Dark' (20th) plus Dave Elman's Hobby Lobby on stage, fairly mild $13,000.

Omaha (Tristates) (11-50)—'Let's Face It' (Par) and 'Submarine Alert' (Par). Moved here from Paramount. Nice $8,500 for moveover. Last week, 'Canteen' (UA) (3d wk), steady $7,000.

Town (Goldberg) (1,400; 11-30)—'Man Music Mountain' (Rep) 'Thumbs Up' (Rep) 'After Midnight' (Col), triple split with 'Frontier Fury' (Col) 'Hangmen Die' (UA) and 'Deadly Game' (Mono), 'Where Trails End' (Mono) 'Second Chorus' (Par) together with special midnight show. Fair $14,000. Last week, 'Border Patrol' (UA) 'Appointment Berlin' (Col) 'West Side Kids' (Rep) split with 'Wagon Tracks West' (Rep), 'Senoritas Chicago' (Col), 'Cowboy Manhattan' (U) and 'Man 2 Lives' (Mono), 'Arizona Bound' (Mono), storm pushed biz down to $1,100.

'O'Rourke' Huge 20G In Seattle; 'Old Okla.' Terrif 21½G, 2 Spots

Seattle, Nov. 16.

Reverse of last week, plenty of new fare is pushing business to sock totals all around. 'Sahara' is roaring along even on fourth session at the Liberty. 'Princess O'Rourke' may land a new house record with terrific $20,000 at the Orpheum. 'In Old Oklahoma,' day-dating the Paramount and Music Hall, is smash $21,-500 total for two houses. 'Best Foot Forward' is stout at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—'Face It' (Par) (4th wk). Extended run from Fifth Ave. Grand $5,800. Last week, 'Johnny Come Lately' (UA) and 'Good Fellows' (Par) (2d wk), sound $5,900.

Fifth Avenue (H-E) (2,349; 40-75)—'Best Foot Forward' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Excellent $12,500. Last week, 'Face It' (Par) (2d wk), hot $10,600.

Liberty (J & vH) (1,650; 40-65)—'Sahara' (Col) (4th wk). Big $8,000. Last week, continued sensationally on third session at $9,800.

Music Box (H-E) (850; 40-75)—'Swing Maisie' (M-G) and 'Iraq' (WB) (2d wk). From Paramount theatre. Strong $5,700. Last week, 'Rosie O'Grady' (20th), ended five weeks at great $5,900.

Music Hall (H-E) (2,200; 40-75)—'Old Oklahoma' (Rep) and 'Hi, Sailor' (U). Solid campaign helping to sensational $9,000 in six days. Last week, 'City Stopped Hitler' (Par) and 'Campus Rhythm' (Mono), n.g. $5,100.

Orpheum (H-E) (2,600; 40-75)—'Princess O'Rourke' (WB). Terrific $20,000, and may set new house record. Last week, 'Phantom Opera' (U) and 'Always Bridesmaid' (U), added for second week, great $10,800.

Palomar (Sterling) (1,350; 30-75)—'13th Guest' (Mono) and 'Girl Monterey' (PRC) plus vaude. Good $9,-300. Last week, $8,900 for 'Submarine Base' (PRC) plus vaude.

Paramount (H-E) (3,039; 40-75)—'Old Oklahoma' (Rep) and 'Hi Ya, Sailor' (U). Smash $12,500. Last week, 'Swing Maisie' (M-G) and 'Iraq' (WB), $12,700.

Roosevelt (Sterling) (850; 40-75)—'Phantom Opera' (U). Great $6,200 on moveover. Last week, 'Lucky Stars' (WB) (4th wk), okay $4,900.

Winter Garden (Sterling) (800; 15-30)—'Du Barry Was Lady' (M-G) and 'Appointment Berlin' (Col) (3d run). Big $4,500. Last week, 'Lily Mars' (M-G) and 'Constant Nymph' (WB) (3d run), $4,200.

'Guadalcanal' Bangup $62,000 in 4 Spots, L. A. Sensation, 'Lady Chance' Terriff $40,500, H.O. in 2, 'Russia' 29G

Los Angeles, Nov. 16.

'Guadalcanal Diary' is the sensation here this week, heading for smash $62,000 total for four spots. State, Chinese, Carthay and Uptown, rated biggest take in months. State had heaviest opening day in nearly 15 years. 'Lady Takes Chance,' at Pantages and Hillstreet, is setting terrif pace in second week with huge $40,500 for two spots. 'Princess O'Rourke' is doing so profitably in third week at three Warner houses that it holds a fourth.

'Battle of Russia' paired with 'Paris After Dark' looks profitable with $29,000 at Egyptian, Ritz and Los Angeles. 'Let's Face It' looks okay $19,500 in five days of fourth week at two Paramount houses. Armistice Day helped usual heavy weekend play this year, especially in downtown L. A. situations.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Giant $8,-000. Last week, 'Best Foot Forward' (M-G) and 'Tartu' (M-G), okay $6,-000.

Chinese (Grauman-WC) 2,034; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Hot number with smash $18,000 after advanced-scale preem that brought $6,-000 for war charities. Last week, 'Best Foot Forward' (M-G) and 'Tartu' (M-G), fair $10,000 in six days.

Downtown (WB) (1,800; 45-90)—'Princess O'Rourke' (WB) (3d wk). Great $15,000, and stays a fourth week. Second week, excellent $18,-000.

Egyptian (F-WC) (1,535; 45-90)—'Battle of Russia' (20th) and 'Paris After Dark' (20th). Good $7,500. Last week, 'Johnny Come Lately' (UA) and 'Never Dull Moment' (U), (2d wk), okay $6,400.

Four Star (UA-FWC) (900; 85-$1.10)—'Bell Tolls' (Par) (4th wk). Good $6,000 with announcement of last two weeks of run. Third week, $6,100.

Hawaii (G&S) (1,100; 40-75)—'City Stopped Hitler' (Par) and 'Campus Rhythm' (Mono) (4th wk). Light $2,500, with third stanza $2,800.

Hollywood (WB) (2,755; 45-90)—'Princess O'Rourke' (WB) (3d wk). Still big at $13,500 after real $16,-000 second week.

Los Angeles (D'town-WC) (2,200; 45-90)—'Battle Russia' (20th) and Paris After Dark' (20th). Okay $14,-500. Last week, 'Johnny Come Lately' (UA) and 'Never Dull Moment' (U) (2d wk), nice $13,000.

Orpheum (D'town) (2,200; 40-75)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO) plus stage show. Good profit at $18,000. Last week, 'Nearly Eighteen' (Mono) and D'Artega girl orch on stage, mild $16,000.

Pantages (Pan) (2,812; 45-90)—'Lady Takes Chance' (RKO) (2d wk) and 'Doughboys Ireland' (Col). Strong $19,000. Last week, with 'Holmes Faces Death' (U), terrific $25,500.

Paramount (F&M) (3,389; 45-90)—'Let's Face It' (Par) (4th wk) and 'Alaska Highway' (Par). Supporting feature brought in for fourth sesh, stout $12,500 in five days. Third week of 'Face It' solo, fine $15,000.

Paramount Hollywood (F&M) (1,451; 45-90)—'Face It' (Par) (4th wk) and 'Alaska Highway' (Par). Okay $7,000 in five days after 'Face It' went solo, last week for trim $8,-000.

RKO Hillstreet (RKO) (2,890; 45-90)—'Lady Takes Chance' (RKO) (2d wk) and 'Doughboys Ireland' (Col). Fine $21,500. Last week, with 'Holmes Faces Death' (U), rousing $27,000.

Ritz (FWC) (1,372; 45-90)—'Battle Russia' (20th) and 'Paris After Dark' (20th). Aiming for good $7,000. Last week, 'Johnny Come Lately' (UA) and 'Never Dull Moment' (U) (2d wk), nice $5,000 in six days.

State (Loew's-WC) (2,204; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Biggest opening day in years and heading for smash $26,000. Last week, 'Best Foot Forward' (M-G) and 'Tartu' (M-G), average $18,000.

United Artists (UA-FWC) (2,100; 45-90)—'Best Foot Forward' (M-G) and 'Tartu' (M-G). Profitable $7,000. Last week, 'Above Suspicion' (M-G) and 'Swing Maisie' (M-G), $6,700.

Uptown (F-WC) (1,715; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Great $10,-000. Last week, 'Best Foot Forward' (M-G) and Tartu' (M-G), fine $5,700.

Wilshire (F-WC) (2,296; 45-90)—'Best Foot Forward' (M-G) and 'Tartu' (M-G). Average $6,000. Last week, 'Above Suspicion' (M-G) and 'Swing Maisie' (M-G), strong $7,500.

Wiltern (WB) (2,500; 45-90)—'Princess O'Rourke' (WB) (3d wk). Still sturdy at $9,500. Second week, strong $11,000.

Broadway Grosses

Estimated Total Gross

This Week $604,500
(Based on 14 theatres)

Total Gross Same Week

Last Year $429,900
(Based on 13 theatres)

Indpls. Off But 'Tartu' OK 11G

Indianapolis, Nov.

... iz is mild this week, with many houses falling back on lightweight attractions. Best showings are being made by 'Adventures of Tartu,' pulling better than expected at Loew's and by 'Iron Major' at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Holy Matrimony' (20th) and 'Paris After Dark' (20th). Plenty of kudos for 'Matrimony' from crix, but only thin $8,500 likely. Last week 'In Old Oklahoma' (Rep) and 'Sleepy Lagoon' (Rep), dandy $11,500.

Indiana (Katz-Dolle) (3,300; 30-50)—'Iron Major' (RKO) and 'Here Comes Elmer' (Rep). Tepid $11,000. Last week 'Wintertime' (20th) and 'Someone to Remember' (Rep), solid $13,600.

Keith's (Indie) (1,200; 30-55)—'Little Miss Molly' (PRC) and Blackstone's magic show on stage. Magic is mainly responsible for big $10,-000 on house first full-week run. Last week 'Terror House' (PRC) and vaude, mild $4,200 in four days.

Loew's (Loew's) (2,450; 30-50)—'Tartu' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Not bad at $11,000. Last week 'First Comes Courage' (Col) and 'Kingdom for Cook' (Col), sad $8,900.

Lyric (Katz-Dolle) (1,600; 30-50)—'Wintertime' (20th) and 'Someone to Remember' (Rep). Okay $5,000 on moveover. Last week 'Lady Takes Chance' (RKO) and 'Hoosier Holiday' (Rep), also moveover, fine $5,-900.

NATIONAL BOXOFFICE SURVEY

While sagging tendencies continue in several cities, batch of strong new product is helping bolster the general boxoffice picture. List of newcomers is topped by 'Guadalcanal Diary' (20th). It also includes 'North Star' (RKO), 'Northern Pursuit' (WB), Errol Flynn's latest starrer; 'In Old Oklahoma' (Rep), and 'Battle of Russia' (20th). 'North Star,' brought into two N. Y. houses simultaneously last week, continues strong $42,000 at Palace on continuous run and stout $15,000 in $2.20, twice-a-day run at Victoria for second sessions.

'Guadalcanal' looks a wham $40,000 in Detroit and smash $37,500 in Philly and sockeroo $62,000 in four L. A. spots (best in months), to pace all three cities. Marine opus is strong $15,000 in Providence and big $11,000 in Cincinnati. 'Pursuit' looms bangup $17,000 in Buffalo, sole spot opened.

'In Old Oklahoma' sensational $21,500 in two Seattle theatres, is torrid in Baltimore smallseater, strong $16,500 in Chicago on second sesh, okay $5,500 for second Pittsburgh week and trim on Louisville moveover. 'Russia,' which is doing okay $29,000 in three L. A. houses, is good enough $15,000 in N. Y., trim $10,000 in K. C. and nice $8,500 in Washington.

Entries in the b.o. derby, which continue hot, include 'Let's Face It' (Par), 'Sahara' (Col), 'Lady Takes a Chance' (RKO), 'Rosie O'Grady' (20th), 'Fallen Sparrow' (RKO), 'Phantom of Opera' (U), 'Claudia' (20th), 'Iron Major' (RKO), 'Princess O'Rourke' (WB) and 'Thank Lucky Stars' (WB).

'O'Rourke,' a real coin-getter this session, is pacing Pittsburgh, Wash., Baltimore and possible terrific $20,000 in Seattle would set new record. It's sock $28,000 in San Francisco, big $18,500 in two Denver houses, fine $43,000 in second N. Y. week, big $16,500 in fifth Philly stanza and strong $38,000 in third L. A. week (3 spots). In same category is 'Face It,' although in more holdovers. Bob Hope comedy is forte $30,000 in Frisco, great $18,000 in Cincy, okay on fourth L. A. sesh, fine on K. C. second and Denver third weeks, and solid on Detroit, Pitt, Omaha and Boston moveovers.

'Lady Chance' looks in about the same groove, being hot $28,000 in Frisco with band (second week), leader in Newark, great $16,500 in Denver, terrific $40,500 in L. A. second week (2 spots) and strong in Seattle and Cincinnati m.o.

'Phantom' looks sturdy $18,000 in Providence, strong on second Wash. and Baltimore weeks and great on Seattle moveover. 'Sahara,' which is landing a smash $78,000 in N. Y., is giant $20,000 in Buffalo, solid $14,000 in Pitt and bangup on second sessions in Frisco, Balto. and Boston. 'Rosie' is wham $20,000 or better in Buffalo, hit great $82,000 in fourth N. Y. week, and is big on holdovers in Chi., Wash. and Balto. (4th week). 'Sparrow' looks strong $25,000 in Chi., good in Minneapolis and bright in Buff.

'Iron Major,' with terrific $30,000, is tops in Cincy with band, for best biz in years. It's stout $11,000 to lead Louisville but listed tepid $11,000 in Indianapolis. 'Thank Stars,' smash $25,000 in Cleve., looms solid $28,000 in Boston and fine in Det. and Louisville. 'Claudia,' Montreal topper at $12,000, is nifty $24,000 in Chi. and huge $110,000 in second sesh at giant N. Y. Music Hall.

'Lassie Come Home' (M-G), while pacing Brooklyn at great $25,000, is rated only fair $16,000 in Philly. 'Tartu' (M-G) looms grand $17,000 in Prov., good $23,000 in Wash. with vaude, okay $11,000 in Indianapolis and trim $9,000 in Louisville. 'Paris After Dark' (20th), is great $11,000 in K. C. with stage bill, 'I Dood It' (M-G), at terrific $85,000 in N. Y., aided by Paramount stage bill, is sour on Philly second sesh but wow $18,000 in K. C.

From keys: 'Wintertime' (20th), stout $28,000, Cleve., with band; 'Hostages' (Par), snappy $9,500, Prov.; 'Holy Matrimony' (20th), thin $8,500, Indianapolis; 'Thousands Cheer' (M-G), winding up N. Y. run in 10th week, got neat $20,000 in ninth sesh; 'Old Acquaintance' (WB), fine $31,500 in second N. Y. week; 'Hit Ice' (U), nifty $20,000, Brooklyn; 'Salute Marines' (M-G), loud $11,000, Omaha leader; 'Son of Dracula' (U), lush $10,000 in N. Y. after whopper first week; 'Young Ideas' (M-G), sad $10,000, Cleve.; so-so $13,000, Balto.

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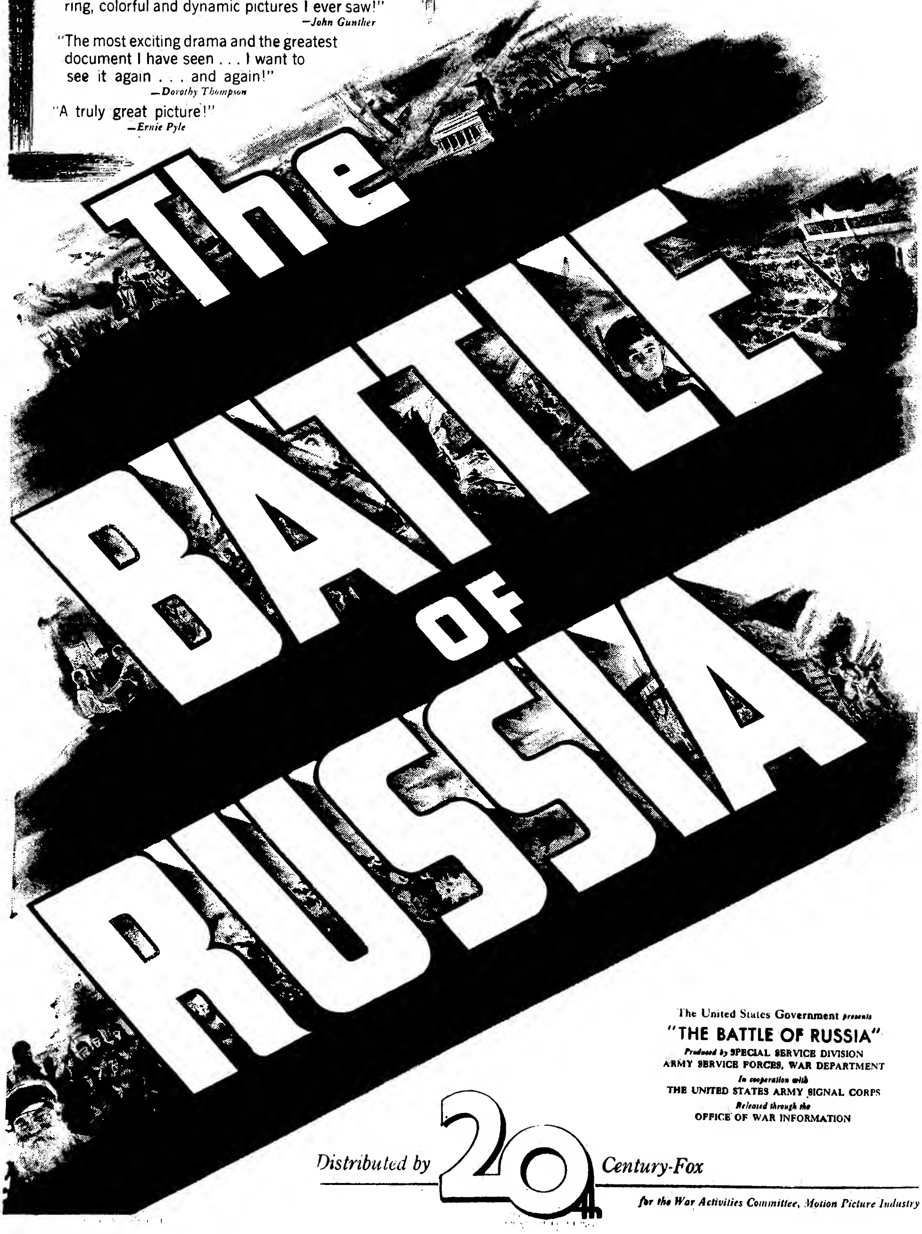

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for the War Activities Committee, Motion Picture Industry

New Pix Up Mpls.; 'Rhine' $11,000, 'Sparrow' $9,000, 'Wintertime' $13,000

Minneapolis, Nov. 16.

A trio of strong newcomers is pepping generally declining grosses. 'Watch on Rhine,' 'Wintertime' and 'Fallen Sparrow' are the boxoffice tonics.

Unfavorable weather has been a boxoffice deterrent the past 10 days.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Nearly 18' (Mono) and 'Submarine Base' (PRC), dual first-runs, in for five days and heading for good $2,200. 'Souls at Sea' (Par) (reissue) and 'Danger—Women at Work' (PRC), first run, duals, open Thursday (18). Last week, 'Saint Meets Tiger' (Rep) and 'Campus Rhythm' (Mono) split with 'Hoosier Holiday' (Rep) and 'Ghost and Guest' (PRC), all dual first-runs, okay $2,700, in eight days.

Century (P-S) (1,600; 40-65)—'Fallen Sparrow' (RKO). Heavily advertised picture catching on nicely. Cast names help. Looks like good $9,000. Last week, 'Heaven Can Wait' (20th) (2d wk), pretty good $6,500 in eight days, making satisfactory $19,000 in run of fortnight and one day.

Gopher (P-S) (1,000; 35)—'Oklahoma Kid' (WB) (reissue). Arousing some interest. Cagney-Bogart combination looks like very boffo $5,500. Last week, 'Dancing Masters' (20th) and 'City That Stopped Hitler' (Par), dual first-runs, good $4,000.

Lyric (P-S) (1,091; 40-55)—'This Is Army' (WB) (5th wk). Announced as last week because of clearance requirements, but undoubtedly could continue indefinitely judging by continued hefty biz. The 1943 boxoffice champ here. Sizzling $6,500 anticipated on top of great $7,000 last week. Will mean close to $64,000 for run; stupendous.

Orpheum (P-S) (2,800; 40-55)—'Wintertime' (20th). Sonja Henie vehicle very good $13,000. Last week, 'Sky's Limit' (RKO), healthy $9,200.

State (P-S) (2,300; 40-55)—'Watch on Rhine' (WB). Heaps of critics' praise and Bette Davis' drawing power bringing in the customers. En route to okay $11,000. Last week, 'Best Foot Forward' (M-G), mild $10,500.

Uptown (Par) (1,100; 30-40)—'Constant Nymph' (WB), first neighborhood showing. Stretching toward good $4,000. Last week, 'Canteen' (UA), big $4,600.

World (Par-Steffes) (350; 40-75)—'Sky's Limit' (RKO) (2d wk). Moved here after good week at Orpheum. Should hit good $3,000. Last week, 'Hit Ice' (U) (2d wk), nice $2,800 on top of big $9,700 first week at Orpheum.

'LADY CHANCE,' GREAT $16,500, TOPS DENVER

Denver, Nov. 16.

Business is setting a fast gait this week. 'Lady Takes Chance,' heading dual at Orpheum, is pacemaker, with best take for single house. 'Princess O'Rourke,' with 'Find the Blackmailer,' has the biggest total, day-dating the Denver and Esquire. 'Let's Face It' stays a fourth week at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), after a week at each Denver, Esquire. Nice $6,000. Last week, 'Rosie O'Grady' (20th) and 'Chance of Lifetime' (Col), from Denver and Esquire, big $8,000.

Broadway (Fox) (1,040; 30-65)—'Salute Marines' (M-G) and 'Shantytown' (Rep), moved from Orpheum. Good $4,000. Last week, 'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO), from Orpheum, nice $4,500.

Denham (Cockrill) (1,750; 30-65)—'Let's Face It' (Par) (3d wk) and 'Good Fellows' (Par). Fine $9,500, and stays for fourth session. Last week, 'Face It' solo, big $15,500.

Denver (Fox) (2,525; 30-65)—'Princess O'Rourke' (WB) and 'Find Blackmailer' (WB), day-date with Esquire. Grand $14,500. Last week, 'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), also at Esquire, big $15,500.

Esquire (Fox) (742; 30-65)—'Princess O'Rourke' (WB) and 'Find Blackmailer' (WB), also at Denver. Solid $4,000. Last week, 'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), also at Denver, $4,500.

Orpheum (RKO) (2,600; 30-65)—'Lady Takes Chance' (RKO) and 'Falcon and Coed' (RKO). Great $16,500. Last week, 'Salute Marines' (M-G) and 'Shantytown' (Rep), big $15,500.

Paramount (Fox) (2,200; 30-50)—'Dangerous Blondes' (Col) and 'Kansan' (UA). Nice $9,000. Last week, 'Victory Through Air Power' (UA) and 'Kingdom For Cook' (Col), $10,000.

Rialto (Fox) (878; 30-65)—'Rosie O'Grady' (20th) and 'Chance Lifetime' (Col), after week at Denver, Esquire, Aladdin. Big $4,500. Last week, 'Sahara' (Col) and 'Lucky Fellow' (U), via Denver, Esquire, Aladdin, $4,000.

'Claudia' Tops Mont'l, Fat $12,000; 'Maisie' 7G

Montreal, Nov. 16.

'Claudia' currently is pacing the pictures on Main street. Others, including repeats, are good but not smash.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Claudia' (20th). Sock $12,000. Last week, snappy $9,000 on repeat of 'Corvette K-225.'

Capitol (CT) (2,700; 30-62)—'Bombardier' (RKO) and 'Saludos Amigos' (RKO). Pacing stout $7,500. Last week, 'Stormy Weather' (20th) and 'Passport Suez' (Col) (2d wk), nice $8,500.

Loew's (CT) (2,800; 35-67)—'Best Foot Forward' (M-G) (2d wk). Sighting fair $7,000 after stout $14,000 first sesh.

Princess (CT) (2,300; 30-52)—'Swing Maisie' (M-G) and 'Adventure in Iraq' (WB). Heading for fine $7,000. Last week, Squadron Leader' (RKO) and '7th Victim' (RKO), $6,000.

Strand (United Amusements) (750; 35-45)—'Port Missing Girls' (Mono) and 'Here Comes Kelly' (Mono). Neat $3,000 in sight. Last week, 'Silver Spurs' (U) and 'Sleepy Lagoon' (U), $3,200.

Orpheum (Ind) (1,100; 30-60)—'Victory Through Air Power' (UA) (2d wk). Okc $2,500, following good $3,000 first week.

St. Denis (France-Film) (2,500; 30-40)—'Entente Cordiale' and 'La Perle.' Pointing very good six-day gross of $5,500. Last week, same period, 'Les Rosaires' and 'Le Tatouc,' $4,500.

'Diary' Strong $15,000, Prov.; 'Phantom' Bright 18G, 'Tartu' Solid 17G

Providence, Nov. 16.

All new bills here currently, with all getting nice play. On top, with capacity biz, are Majestic's 'Guadalcanal Diary,' and RKO Albee's 'Phantom of the Opera.' 'Tartu' at Loew's State, also is hot.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Phantom Opera' (U). Hitting nifty $18,000. Last week, 'Iron Major' (RKO) and 'Spitfire's Blessed Event' (RKO) (2d wk), good $10,500.

Carlton (Fay-Loew) (1,400; 30-50)—'Princess O'Rourke' (WB) and 'Murder Waterfront' (WB) (3d downtown wk). Nice $4,000. Last week, 'Thank Lucky Stars' (WB) (3d wk), good $3,500.

Fay's (Fay) (2,000; 30-50)—'Dancing Masters' (20th) plus vaude on stage. Sturdy $7,000. Last week, 'Isle Forgotten Sins' (PRC), plus vaude, good $5,500.

Majestic (Fay) (2,200; 30-50)—'Guadalcanal Diary' (20th), and 'Hi Ya Sailor' (U). Playing to capacity, only length of show cutting down take; strong $15,000. Last week 'Princess O'Rourke' (WB) and 'Murder Waterfront' (WB) (2d wk), nice $13,500.

Metropolitan (Snyder) (3,200; 36-59)—'Coastal Command' (RKO) plus Tony Pastor orch. Four-day Armistice Day holiday weekend helped this one to hefty $10,500. Last week, 'Saint Meets Tiger' (Rep) and Johnny Long orch on stage, nifty $9,500 in three-day stand.

State (Loew) (3,200; 30-50)—'Tartu' (M-G) and 'Woman At Work' (PRC). Grand $17,000. Last week, 'Sahara' (Col) (2d wk), fairly good $10,000.

Strand (Silverman) (2,000; 30-50)—'Hostages' (Par) and 'Good Fellows' (Par) (2d wk). First week's stout pace being carried into holdover sesh which started Monday (15). First week, snappy $9,500.

'Major' Paces L'ville With Strong $11,000

Louisville, Nov. 16.

Grosses continue on the beam in downtown houses. Topper among the first runs is 'Iron Major' at the Rialto, with 'Tartu' at Loew's State running well, too. Straight vaude bill at the National is carrying on healthily. 'Submarine Base' screen feature, is not much help. 'Lucky Stars' at the Mary Anderson is big.

Downtown houses had plenty of competish last week from 'Skating Vanities' at the Jefferson County Armory, and roller skating show is carrying over this week.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Old Oklahoma' (Rep) and 'Scream in Dark' (Rep). Maintaining good pace on moveover from Rialto. Patrons seem to go for the westerns lately, and this one is on the beam, likely $3,800. Last week, 'Wintertime' (20th) and 'Good Fellows' (Par), solid $4,500, on moveover.

Kentucky (Switow) (1,200; 15-25)—'Watch on Rhine' (WB) and 'Sky's the Limit' (RKO). No slowing up here, as this combo is moving at healthy clip to register sturdy $1,800. Last week returned same figure on 'Heaven Can Wait' (20th) and 'Background to Danger' (WB).

Loew's State (Loew's) (3,300; 30-50)—'Tartu' (M-G) and 'Gillespie's Criminal Case' (M-G). This English import does not pack quite the wallop at the wicket that recent bookings have shown, but will still do trim $9,000. Last week, 'First Comes Courage' (M-G) and 'My Kingdom for Cook' (Col), fair $8,000.

Mary Anderson (Libson) (1,000; 30-50)—'Thank Lucky Stars' (WB). Carrying on alone following bowout of 'This Is Army' after six-week run. Critics didn't go overboard in praise, but wicket is humming, and gross bumper $7,000, and h.o. ing. Last week, 'Army' (6th to nice $4,000.

National (Indie) (2,400; 40-65)—'Submarine Base' (PRC) and vaude. Live talent policy is pretty well established, and current straight vaude is bringing patrons in. Current week looks to solid $14,500. Last week, 'Shantytown' (Mono) and Sunny Dunham's orch on stage, healthy $16,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Iron Major' (RKO) and 'Falcon and Co-eds' (RKO). Getting first call among film houses, stout $11,000. Last week, 'In Old Oklahoma' (Rep) and 'Scream in Dark' (Rep), strong $12,000 and moveover.

Strand (Fourth Avenue) (1,200; 30-50)—'Hostages' (Par) and 'Tornado' (Par). Average $3,500. Last week, 'City Stopped Hitler' (Par) and 'Here Comes Elmer' (Rep), oke $4,000.

H'wood Rallied

Continued from page 1

asking more and more entertainers for overseas duty.

Benny, his appeal for volunteers, pointed out that his recent tour of England, North Africa and the Near East was a positive pleasure, not only for himself but for the response it caused among audiences ranging from 500 to 5,000 soldiers. Officers everywhere overseas, he explained, asked for more American entertainment. Speaking of the efficiency of military transport, he s

'I had breakfast of walrus meat in Iceland on the way home and that night I was eating borsht at Lindy's in New York.'

Bob Hope urged every entertainer to make the overseas tour, not only as a patriotic act but s the best answer to the critics of Hollywood. Explaining how easy it was, he concluded:

'The USO Overseas tour is simply Loew's circuit with fox holes.'

Adolphe Menjou declared there was no excuse for evading the trip for lack of material, because all players will be provided with scripts as well as advice and counsel by those who have made the overseas trek. Frances Langford advised the girls that they merely had to walk on the stage to get a hand from the boys who are homesick for the sight of an American girl.

Meanwhile film producers have promised to arrange their shooting schedules so that any players volunteering for overseas entertainment would be allowed leaves of absence for eight or more weeks.

'Guadalcanal' Sock $37,300 in Philly; 'Lassie' Fair 16G, 'Paris' OK at 11G

Philadelphia, Nov. 16.

Biggest news along the Film Rialto is 'Guadalcanal Diary,' which had its world preem here Wednesday (10) with lots of brasshats and fanfare to spark the Leatherneck opus to smash week at the Fox.

Runnerup in the b.o. derby is the holdover of 'For Whom the Bell Tolls.' Other new films opening this week are 'Lassie Come Home' and 'Paris After Dark,' neither being big.

Estimates for This Week

Aldine (WB) (1,303; 75-$1.10)—'Bell Tolls' (Par) (2d wk). Holding pace after auspicious beginning at hefty $23,000. Initialer brought sensational $29,000 on tilted scale.

Arcadia (Sablosky) (600; 35-75)—'Salute Marines' (M-G). Fairish $4,200. Last week 'Yankee Doodle' (WB), sad $2,600 on repeat run of five days.

Boyd (WB) (2,500; 35-75)—'Lassie Come Home' (M-G). Fair $16,000. Last week trim $16,200 for holdover of 'Flesh and Fantasy' (U).

Earle (WB) (2,768; 35-85)—'Dangerous Blondes' (Col) plus Johnny Warrington orch, Willie Howard, others, on stage. Satisfactory $17,500. Last week 'Hi Diddle' (UA) plus Jan Garber orch, mild $15,900.

Fox (WB) (2,245; 35-75)—'Guadalcanal Diary' (20th). World preem exploitation hypoing this to smash $32,000 plus $5,300 on special showing at Earle. In addition, 'Diary' landed solid $10,000 at special $5 premiere for benefit of Emergency Aid War Fund. Last week 'Man Down Under' (M-G), sad $13,200.

Karlton (WB) (1,000; 35-75)—'Sky's Limit' (RKO) (2d run). Surprising with good $7,500. Last week 'Wintertime' (20th), so-so $5,500 for second week.

Keith's (WB) (2,220; 35-75)—'Proudly We Hail' (Par) (2d run). Nice $3,500 in four days of second week. 'Phantom of Opera' (U) opened Sunday (14). Last week 'Hail' landed bangup $9,500 for initial week of second run.

Mastbaum (WB) (4,692; 35-75)—'Princess O'Rourke' (WB) (5th wk). Lots of punch left for nifty $16,800. Fourth week, good $19,200.

Stanley (WB) (2,916; 35-75)—'Dood It' (M-G) (2d wk). Slumping badly on holdover with sour $13,900 after neat $20,500 opening stanza.

Stanton (WB) (1,475; 35-75)—'Paris After Dark' (20th). Good $11,000. Last week 'Tartu' (M-G) (2d wk), fair $8,900.

'Major'-Gray Terrif $30,000, Cincy; 'Canal' 11G, 'Face It' 18G, Both Wow

'Lady Chance,' Torrid $24,000, Newark Topper

Newark, Nov. 16.

Biz generally above normal this week, with holiday prices Friday furnishing the extra lift. 'Lady Takes a Chance' is strong at Proctor's and 'This Is the Army' in second canto at the Branford, is a b.o. wildfire. P.a. of Ann Corio at the Adams is lifting 'Stand By All Networks' to a substantial total.

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99)—'Stand By Networks' (Col) plus Ann Corio, Herb Miller orch, others, on stage. Hefty $19,000. Last week, 'Tornado' (Par) and stage show featuring Hal McIntyre orch, favorable $17,000.

Branford (WB) (2,800; 30-90)—'Army' (WB) (2d wk). Reaching for excellent $22,000, best holdover biz house has enjoyed in years. May hold for third. Last week, terrific $60,600, including $36,000 harvested at special preem on eve of opening.

Capitol (WB) (1,178; 20-55)—'Salute Marines' (M-G) and 'Young Ideas' (M-G). Fairish $3,100. Last week, 'Tartu' (M-G) and 'Swing Maisie' (M-G), slow $2,800.

Paramount (Adams-Par) (2,000; 35-85)—'Proudly We Hail' (Par) (4th wk). Beginning to taper off in final sesh, with okay $13,000 in sight. Last week, trim $15,000.

Proctor's (RKO) (35-$1.10)—'Lady Takes Chance' (RKO) and 'Footlight Glamour' (RKO). Spurting to powerful $24,000. Last week, 'Wintertime' (20th) and '7th Victim' (RKO) loud $22,000.

State (Loew's) (2,600; 30-85)—'Kingdom for a Cook' (Col) and 'Dr. Gillespie's Criminal Case' (M-G). So-so $14,500. Last week, 'Man Down Under' (M-G) and 'Dangerous Blonde' (Col), ditto.

Test Case Decision On Ops' 'Successive Clause'

Never before placed to a test, the so-called 'successive clause' in the contracts of Local 306, Moving Picture Machine Operators of N. Y., has been given plenty of teeth, in union opinion, as result of a decision handed down by the Appellate Division of the N. Y. supreme court.

This clause is one which states that if a circuit or an exhibitor acquires an additional theatre or theatres, a deal must be negotiated to cover the additional houses. Over the years, Local 306 has had a lot of trouble under this clause, not only in negotiations for added acquisitions but as result of special corporations that have been set up when new theatres have been taken over or built.

The decision which clarifies 306's position and strengthens the 'successive clause' grows out of a suit brought against the Uptown theatre N. Y., formerly RKO, but now operated by the Interboro circuit. When latter took over, wage scales for operators were cut but arbitration of the matter was refused. Under the Appellate Court decision Interboro will not be forced to submit to arbitration.

Cincinnati, Nov.

Variety's comeback after a season's layoff, spotted now in the big Albee, is giving the town its biggest coin in years. Glen Gray's band and acts plus 'Iron Major,' teeoff combo, will get smash $30,000, or near. Hefty trade on 'Let's Face It' at the Palace, and 'Guadalcanal Diary' at the Grand, are boosting the overall total currently.

Ribbon-cutting by Cincy's Mayor Jim Stewart and the presence of Sol A. Schwartz, western zone manager for RKO Theatres, for the vaudfilm revival, were photo subjects for the dailies.

Estimates for This Week

Albee (RKO) (3,300; 44-85)—'Iron Major' (RKO) and, on stage, Glen Gray orch, Rufe Davis, others. Vaudfilm revival in Cincy after a season's layoff and in this house for which it was designed, following nearly a decade of straight pix, welcomed by a sock $30,000. That's coin this city hasn't seen for years. Upped scale, highest yet for presentations here, helping new lofty b.o. Former pix-flesh prices, when Shubert used this policy, was 33-60c. Last week 'Rosie O'Grady' (20th) -65c), wham $21,000.

Capitol (RKO) (2,000; 33-65)—'Rosie O'Grady' (20th). Moveover is dandy $6,000. Last week 'Flesh Fantasy' (U) (2d run), $4,500.

Family (RKO) (1,000; 22-33)—'Seventh Victim' (RKO) and 'Chance of Lifetime' (Col), split with 'Manpower' (WB) and 'Bullets Saddles' (Mono). Average $2,100. Same last week on 'Stanley and Livingstone' (20th) (reissue) and 'Larceny With Music' (U), divided with 'Mystery Broadcast' (Rep) and 'Banjo on Knee' (20th) (reissue).

Grand (RKO) (1,430; 33-65)—'Guadalcanal Diary' (20th). Big $11,000 and holds. Last week 'Crime School' (WB) and 'Girls on Probation' (WB) (reissues), excellent $7,000.

Keith's (Libson) (1,500; 33-65)—'Dancing Masters' (20th) and 'Falcon and Co-eds' (RKO). Sad $4,000. Last week 'Dood It' (M-G) (2d run), swell $6,000.

Lyric (RKO) (1,400; 33-55)—'Crime School' (WB) and 'Girls on Probation' (WB) (reissues). Moveover, fair $4,000. Last week 'Johnny Come Lately' (UA), (3d run), $3,500.

Palace (RKO) (2,600; 33-65)—'Let's Face It' (Par). Great $18,000. Ditto last week for 'Lady Takes Chance' (RKO).

Shubert (RKO) (2,100; 33-65)—'Lady Takes Chance' (RKO). Moveover is strong $6,000. Last week 'Hostages' (Par), gloomy $3,500.

CIAA, OWI

Continued from page 1

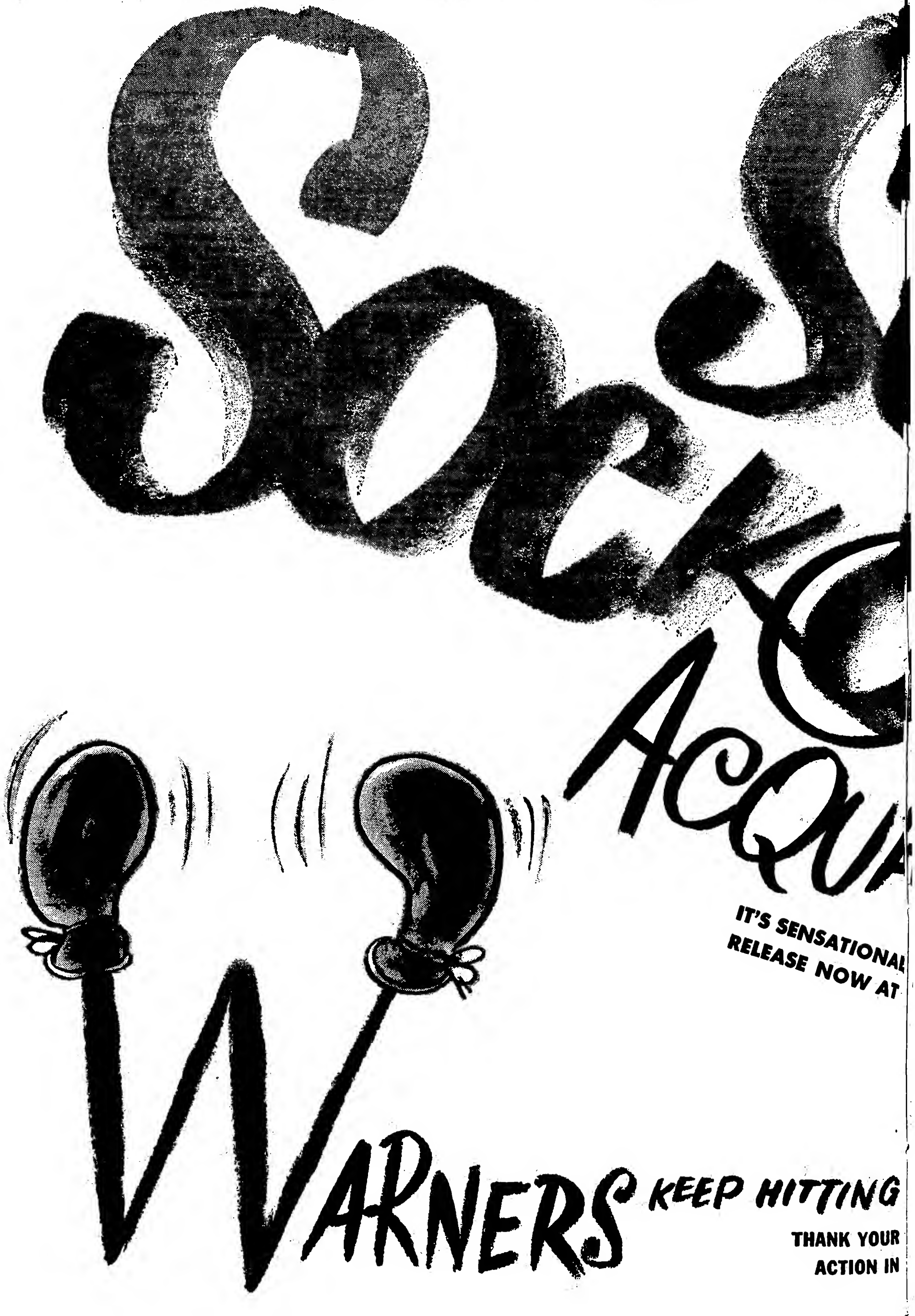
Overseas ranch of the OWI, ing considered for appointment as an assistant Secretary of State.

While, according to some sources, the Rockefeller appointment has fallen through, it is understood from authoritative quarters that Rockefeller's reluctance to assume a diplomatic post may be overcome and that the State Department still considers diplomatic status for the CIAA necessary.

Official view anent both the Overseas Branch of the OWI and the CIAA, from accounts, is that in view of the importance of the work to be done, these two organizations have outgrown the status of emergency agencies. Felt that the molding both Latin-American and European-Asiatic relations should be undertaken under the aegis of State Department protocol, uch a move would, at the same time, likely result in a modification of such blistering attacks as have been levelled at them in the past.

In some quarters belief is Judge Samuel Rosenman has already been considering the drawing up of an executive order which would place the Overseas Branch of the OWI and the CIAA in the State Department. Such a move could also emanate through the legislative branch of the Administration, and it is reported that new legislation to this effect is already under way.

Transfer of the CIAA to the State Department would, it is believed, affect the status of existing contracts for films being made for the agency. Estimates of the amount of coin involved in existing deals vary from $100,000 to $300,000. Annual expenditures for the film roduction phase of CIAA operations, which would be contracted by the State Department in the future if the changeover in status is effected, of course involve much higher amounts.


Sock
IT'S SENSATIONAL
RELEASE NOW AT
WARNERS KEEP HITTING
THANK YOUR
ACTION IN

Princess O'Rourke

Old
AINTANCE

WHOSE PICTURE IS
THE ROMANTIC DARLING OF 1943?
--WARNERS'!
JUST READ THE REVIEWS!

IN EXTENDED PRE-
N.Y. HOLLYWOOD

BETTE DAVIS · MIRIAM HOPKINS
in 'OLD ACQUAINTANCE' with
GIG YOUNG · JOHN LODER · DOLORES
MORAN · Directed by VINCENT SHERMAN
Screen Play by John Van Druten and Lenore Coffee · From the Stage
Play by JOHN VAN DRUTEN, produced by Dwight Deere Wiman
Produced by HENRY BLANKE

OLIVIA de HAVILLAND · ROBERT CUMMINGS · JACK CARSON
in 'PRINCESS O'ROURKE' with
CHARLES COBURN · JANE WYMAN
A HAL B. WALLIS PRODUCTION
Written and Directed by NORMAN KRASNA

↑Two-riffic delivery! ↑ BOTH NOW!

AND HITTING AND HITTING AND HITTING AND HITT

LUCKY STARS · WATCH ON THE RHINE · IRVING BERLIN'S 'THIS IS THE ARMY' · CONSTANT NYMPH
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GEORGE WASHINGTON SLEPT HERE · DESPERATE JOURNEY · ACROSS THE PACIFIC

All Give to the National War Fund —it gives to all!

Jack L. Warner, *Executive Producer*

Death Valley Manhunt

Republic release of Eddy White production. Features Wild Bill Elliott, George 'Gabby' Hayes, Anne Jeffreys. Directed by John English. Screenplay, Norman S. Hall and Anthony Coldeway; camera, Ernest Miller; editor, Harry Keller. At New York, N. Y., week of Nov. 8, '43, dual. Running time, 55 MINS.

Wild Bill	Wild Bill Elliott
Gabby	George 'Gabby' Hayes
Nicky Hobart	Anne Jeffreys
Richard Quinn	Weldon Heyburn
Judge Jim Hobart	Herbert Hayes
'Tex' Benson	Davison Clark
Caston	Pierce Lyden
Danny	Charlie Murray, Jr.
Ward	Jack Kirk
Blaine	Eddie Phillips
Roberts	Bud Geary
Lawson	Al Taylor

Flimsy dual fare, Universal release in the Wild Bill Elliott series should do biz in the hinterlands where action pics go, on the lure of Elliott's name. It's all standard gunplay stuff.

Yarn deals with the efforts of Elliott, as a rep of the law, to protect indie oil owners from moneyed interests moving westward. Weldon Heyburn, as a major company frontsman, attempts to play both ends against the middle. He attempts to get the indies to accept financial aid from the company, which then proceeds to take over oil property when owner can't meet the payment. Elliott, aided as usual by George 'Gabby' Hayes, has little difficulty in putting an end to the illegal activities of Heyburn.

Anne Jeffreys, blonde eyeful, is scarcely seen, but when on provides what romantic interest there is. Herbert Hayes and Davison Clark give substantial backing performances.

Millions Like Us
(BRITISH-MADE)

London, Oct. 26.

General Film Distributors' release of Gainsborough picture. Features Eric Portman, Patricia Roc, Anne Crawford, Gordon Jackson. Directed by Frank Launder, Sidney Gilliat. Screenplay by Frank Launder, Sidney Gilliat. Camera, Jack Cox, Roy Fogwell. At Gaumont, London. Running time, 103 MINS.

Charlie Forbes	Eric Portman
Celia Crowson	Patricia Roc
Fred Blake	Gordon Jackson
Jennifer Knowles	Anne Crawford
Phyllis Crowson	Joy Shelton
Gwen Price	Megs Jenkins
Annie Earnshaw	Terry Randal
Charters	Basil Radford
Caldicott	Naunton Wayne
Jim Crowson	Moore Marriott
Tom Crowson	John Boxer
Elsie Crowson	Valentine Dunn
Dr. Gill	John Salew
Miss Hodge	Hilda Davies
Miss Wells	Beatrice Varley
Mrs. Blythe	Amy Veness
Landlady	Irene Handl

Merely the picturization of the life of the 'common people' in these parlous days. Film is designed as patriotic propaganda on the home front, minus flag waving and such-like. Acting throughout is superior to the story, and is of such a high quality it ought to make almost any film script interesting. It would not be at all surprising if the creation of this abundance of histrionic talent was due to slickness of direction.

Film was produced by the writers of the story. This is a foundation that was well pounced upon by the scripters, and resulted in innumerable little momentary scene flashes. More frequently than is usual in most filmizations, there are homely scenes apparently so simply enacted they hurt and conjure up lumps in the throat and other emotions that 'hurt' more than actual killings would do. Not a blow is struck, not even an arm raised in an attempt to do so.

The list of players includes a pair of prominent artists who appeared in the writers' successful 'The Lady Vanishes,' when they scored smartly as a couple of silly Englishmen. An attempt was made to reproduce them in this picture, but without the same success. It really was unfair to Basil Radford and Naunton Wayne.

The main star (in point of reputation) is Eric Portman, who has a relatively small part, but gives to it a dignified and intelligent portrayal. The outstanding roles are Patricia Roc and Gordon Jackson; she a factory worker, and he a young airman. Their love-making is crudely simple, but so sincere as to lift it out of the commonplace.

The picture cannot fail to attract audiences here, and may even prove more interesting to cinemagoers across the water. In this country it is too close to the 'life' of the proletariat. *Jolo.*

El Conde de Monte Cristo
('The Count of Monte Cristo')
(MEXICAN-MADE)

Filmex production directed by Chano Urcta from story of Alexander Dumas. Stars Arturo de Cordova. At Belmont, N. Y., week of Nov. 8, '43. Running time, 180 MINS.

Edmond Dantes	Arturo de Cordova
Haide	Mapy Cortes
Count Morcef	Rene Cardona
Countess of Morcef	Consuelo Frank
Baron de Danglars	Carlos L. Moctezuma
Baroness de Danglars	Gloria Marin
Count de Villefort	Miguel Arenas
Countess de Villefort	Anita Blanch
Abbot Faria	Julio Villarreal
Morrel	Domingo Soler
Caderousse	Abel Salazar
Maximilian	Rafael Valedon
Valentina	Esperanza Baur

(In Spanish; No English Titles)

Filmex probably speared for a Mexican 'Gone With the Wind' when deciding to transform Alexander Dumas' yarn into a three-hour spinning, but despite its massive settings and splendid cast, headed by Arturo de Cordova, 'Count of Monte Cristo' is strictly for Latina consumption on this side of the pond. Its length does not lend itself to any great turnover in Latina grinds. Roadshowed in Mexico, even the splendid acting, good direction and photography will not hypo it outside of that territory and its appeal is thus limited.

Dante's persecution and imprisonment because of his love for Mercedes, his escape as substitute corpse and his later rise to power as the Count of Monte Cristo to wreak revenge upon his persecutors is faithfully adhered to albeit slowly paced. Arturo de Cordova's delineation is at all times superb, and is another notable achievement for the star if nothing else. Producers have spared nothing in providing proper mounting, but film could easily have been held in half of currently consumed running time, but apparently that's the way they like 'em in Mexico. For U. S. Spaniards it's a draggy, almost actionless and talky affair.

Casa de Muneeas
('The Doll's House')
(AGENTINE-MADE)

Buenos Aires, Oct. 15.

San Miguel production released by Distribuidora Panamericana. Stars Delia Garces and Jorge Rigaud; features Sebastian Chiola, Angelina Pagano, Orestes Caviglia, Alita Roman, Olga Casares Pearson, Mirtha Reid, Camelia De Mapeci, Jeannette Morel, Emilio R. Casanovas, Federico Iribarren, Maria Arrieta, Agustin Barrios, Dora Pastor, Tino Raynelli. Story by Ibsen, adapted by Alejandro Casona; camera, Jose Maria Beltran; music, Julian Bautista. Directed by Ernesto Arancibia. Reviewed at the Ambassador, Buenos Aires. Running time, 95 MINS.

An unusual job for the Argentine industry, this screen adaptation of Ibsen's 'Doll's House' is noteworthy primarily because it represents a practically first-time attempt by the national screen to handle a classic of this size and renown. San Miguel has succeeded in fairly good measure, although it's a difficult play for filming, especially with the variations made necessary by local conditions. General comment has been that the job was somewhat too big for director Ernesto Arancibia, although praise for the effort has been widespread.

Adaptation by Alejandro Casona has made use of the best parts of play's dialog and narrative but with setting of the story placed in Argentina. Delia Garces gives one of her best performances to date in the difficult role of Nora, the young wife. Jorge Rigaud has also come up to previous standards, although there's some criticism of his casting in the role, which was distinctly not his dish. Director Arancibia, who has originally been a designer, concentrates perhaps overmuch on scenic aspects and development of certain situations, while the soul and vigor of the characters become lost and film drags.

Story has held pretty much to the original theatrical work although done in modern dress with a prolog to hurry the story along. Film may have U. S. possibilities for art-house showings because of familiarity of its story, although it's probably not the best vehicle for introduction of either Senorita Garces or Rigaud to U. S. audiences. *Ray.*

Todo Un Hombre
(ARGENTINE-MADE)

Buenos Aires, Oct. 6.

Artistas Argentinos Asociados production, distributed by Distribuidora Panamericana. Stars Francisco Petrone and Amelia Bence; features Nicolas Fregues, Guillermo Battaglia, Florindo Ferrario, Ana Arnendo, Leticia Scury, Jorge Lanza, Tilda Thamar, Linda Maabro, Renee Sutil, Carlos Bellucci, Percival Murray, Juan Carrara and Rene Mugica. Story by Miguel de Unamuno. Adapted by Ulises Petit de Murat and Homero Manzi; camera, Bob Roberts. Directed by Pierre Chenal. Reviewed at the Ambassador, Buenos Aires. Running time, 94 MINS.

First locally produced film directed by French director Pierre Chenal ('Crime and Punishment'), 'Todo Un Hombre' has received a strong send-off from local critics who consider it an important advance in Argentine production. While it lacks smoothness in some portions, total effect is high and action and movement, particularly in later portions, give it definite values for possible U. S. art-house showings.

Based on the w.k. work by Miguel de Unamuno, 'Nada Menos Que Todo Un Hombre,' it's the third production from the Artistas Argentinos Asociados group. Not overly Argentine in spirit, film is essentially the story of a strong, self-made man moved by an indomitable will and tremendous force of character. Story traces the marriage of hard-bitten Alejandro Gomez, an islander from the Argentine up-river country, scorning society, determined to impose his own will and do things as he sees it.

Tale centers on Gomez's acquisition of a wife to whom he refuses to convey his real love. Development is handled with a kind of French quality that at times almost seems alien to the local scene. Finale, which moves to a boat trip up-river which Gomez and his wife take, is done more or less in a symbolic sense. It even becomes over-melodramatic at points, but all wraps together, particularly at the close.

Francisco Petrone, in the lead, drew special attention of all critics for complete naturalness and true interpretation. Chenal also gained many verbal bouquets. Photography by Bob Roberts, only Yank photographic director here, is unusually good, camera being employed to aid movement in a way far surpassing that of previous local productions. *Ray.*

Miniature Reviews

'Death Valley Manhunt' (Rep). Standard Western fare in the Wild Bill Elliott series.

'Millions Like Us' (Brit.). Finely acted study of 'common man' may find wide reception in U. S.

'El Conde de Monte Cristo' ('Count of Monte Cristo') (Mex). Dumas classic loosely spun and talky, strictly for Latinas.

'Casa de Munecas' (Argentine-Made). Adaptation of Ibsen's 'Doll's House' okay only for U. S. arty houses.

'Todo Un Hombre' (Argentine-Made).—Should do well in U. S. arties.

'Safo' (Argentine-Made).—Excellent adaptation of Daudet novel, should do strong b.o.

'Valle Negro' (Argentine-Made).—Fair dualer should appeal to femme trade.

Safo.
(ARGENTINE-MADE)

Buenos Aires, Oct. 6.

Lumiton production and release. Stars Mecha Ortiz and Mirtha Legrand; features Roberto Escalada, Miguel Gomez Bao, Nicolas Fregues, Herminia Mancini, Guillermo Battaglia, Elisardo Santalla, Ilde Pirovano, Eduardo Cuitino, Ricardo Canales, Elisa Labarden. Story by Alphonse Daudet; adapted by Cesar Tiempo and Julio Porter. Directed by Carlos Hugo Christensen; camera, Alfredo Traverso. Reviewed at the Broadway, Buenos Aires. Running time, 98 MINS.

Adapted from a French novel, 'Safo' is an indication that local producers are at last learning to adapt foreign works to local Latin settings in order to produce pix which may have a broader interest than that of this country itself. Adapters Cesar Tiempo and Julio Porter, more or less respecting the epoch of Alphonse Daudet's work, have translated the action of the book to the Argentine, eliminating or changing certain episodes for the purpose of providing a better cinema sense.

Story is that of a lad from the provinces who arrives in the capital to continue his studies preliminary to a diplomatic career. He falls into the net of a prostitute, who, despite her past, sincerely loves him. In the ups and downs that follow, hero first breaks with her in order to return to his innocent love, then switches his affections once more, only to leave her again at the end. Treatment and handling are almost in the manner of the French-made films rather than those of the Argentine or of Hollywood.

Although many interesting episodes of original have been deleted, those included are sufficient to give an authentic spirit. Christensen's direction is not overly original in details and at times characters are somewhat exaggerated. All in all, however, film shows excellent handling and has done a strong opening biz at the Broadway. *Ray.*

Valle Negro
('Dark Valley')
(ARGENTINE-MADE)

Buenos Aires, Oct. 6.

Sono Film production and release. Stars Maria Duval and Carlos Cores; features Nelida Bilbao, Elisardo Santalla, Leticia Scury, Enrique Garcia Satur, Juan Sarcione, Ada Cornaro and Rosita Grassi. Adapted by Carlos Borcosque and Jack Hull from novel by Hugo Wast. Directed by Carlos Borcosque. Released at the Monumental. Running tie, 90 MINS.

A stark melodrama with mystery overtones, 'Valle Negro' is only a fair possibility for Argentine audiences which will probably serve as a dualer elsewhere in Latin America. Based on a novel of a famed local Latin writer, Hugo Wast, it opens with a fairly strong suspense but later drags, with everything becoming increasingly grimmer and over-much bearing down hard on the same theme. Dialog at times becomes pretty declamatory, with references to old feuds, secrets, etc., that need to be explained at length, slowing down the action and diffusing whatever attention might have been built up. All in all, it is overly theatrical, and whatever little comedy has been injected doesn't help.

Story tells of an estancia owner in Valle Negro feuding with a neighbor. Sister has an affair with the enemy, which results in an illegitimate child who remains with the father. Sister finally goes to see her child in secret, wins the offspring's love, and the complications begin. An orphan boy sheltered by the estancia owner grows up to love the girl. All sorts of murders and shootings take place to complicate the affair and it ends with the usual grim note, with the curse on Valle Negro preventing final happiness.

Maria Duval in the starring role is good, but Nelida Bilbao as the aunt steals the honors. Carlos Cores, who gets starring honors, lacks vigor, and Elisardo Sontalla in a top role spoils it with over-emphasis. Rest of the cast is fair. Sob situations will appeal to feminine audiences. *Ray.*

Inside Stuff—Pictures

Columbia Pictures has a group of ex-vaudevillians—mostly acrobats—manning the reception desks on each of its important floors in the home-office building at 729 Seventh avenue, N. Y. The vauders were employed because John Kane, personnel manager, has a soft spot for the profession. The first vaudevillian came to work there 13 years ago—and the rest just sort of drifted in, as a consequence. The ex-vaude roster includes Joe Mack, formerly of Kennedy & Mack; Ernest Melrose, of the Famous Melrose Troupe; Bill Kautzman, of LaDella Comiques; and George Herman. All are one-time tumblers. The group also numbers Al Green, ex-illustrated slide singer, and formerly included Jim Whelan, acrobatic dancer. Whelan is now convalescing at the Will Rogers Memorial Home.

More detailed statement of Columbia Pictures, recently sent to stockholders, reveals how the gross income has climbed in the past three fiscal years. Columbia's gross income of $32,423,487 in fiscal year ending last June represents an increase of about $11,000,000 over company's fiscal year ending in June, 1941. It compares with $27,246,363 in fiscal year concluded in June, 1942.

Despite this vast increase, net profit rose only about $1,200,000 from 1941 (June 28) to $1,802,280 for fiscal year finished last June 30. However, this improvement enabled Columbia to pay approximately $183,000 in common dividends during this last fiscal year.

Life mag's spread this week for the Royal Canadian Navy's stage show, 'Meet the Navy,' ignores the two Hollywood men who put the show together, Buddy DeSylva and Lou Silvers. DeSylva organized the production, promoted the scenery and acted as production consultant to Silvers. As a gesture of friendship to our war ally to the north, Silvers put in 10 weeks getting the show in shape, the full duration of his vacation from the music directorship of Lux Radio Theatre. Silvers not only used up his full vacation directing the show but also $5,000 of his own money for travel and living expenses during his 10 weeks in Toronto.

A carbon saver for use in projection booths, which increases the life of the carbons 25%, invented by an operator of N. Y., has been contracted for by the Brandt, Randforce, RKO, Century and Julius Joelson circuits in Greater N. Y. territory. The inventor and manufacturer of the carbon savers is Sam Silverman, chief operator of the Yorktown, N. Y., an independently-operated theatre on the upper west side.

Carbons, which go on the arc lamps, ordinarily last only a little better than an hour, with result the extension of their use by 25% becomes an important item. All theatres collect and salvage a considerable amount of copper drippings that come off the carbons.

Lincoln V. Burroughs, assistant chief of the War Production Board film section, has returned after several weeks in England, where he worked out a scheme which will result in the shipping of less coated film abroad from this country. A large amount of celluloid base will be exported under the new plan and the coating will be done in Britain.

Most recent cause of raw film scarcity in the U. S. has been due to chemical shortages, and the Burroughs innovation is expected to ease the situation slightly. The British apparently now will coat much of the base for film to be used by Army cameramen on reconnaissance assignments.

Through storm and strife the stars and featured players in 'Lifeboat' at 20th-Fox will have to take it, without the aid of doubles, stand-ins or sit-ins. Cast emotes in a seagoing rowboat tossed by billows and scourged by gales and rains. After one day of shooting in a storm with doubles, the studio execs decided that the principals would have to go through with their own grief. The picture, confined to a skiff, is so close to the cameras that the doubles don't look like the stars they represent. Each player is now provided with five changes of garments and salamanders to dry them off while they change between prop rainstorms.

Lester Roth, attorney for Myron Selznick, is now in New York from the Coast, and will likely confer with Henry Henigson, who is also in N. Y., regarding the settlement of the latter's suit versus the Selznick agency. Suit is in connection with the Hunt Stromberg contract.

Henigson had a deal with Stromberg for a participation in the profits from the latter's productions for United Artists release. Myron Selznick later made another deal with Stromberg, which washed up Henigson's arrangements with the producer.

Fox-West Coast, operator of the Rialto, San Francisco, perturbed over a photograph which appeared in many newspapers throughout the country, and credited to the Acme photos, today discredited the picture as not being one of the San Francisco Rialto. The marquee which carried sign, 'Same Old Stuff, Two Features—One Pipceroo—One Stinkeroo.' Checkup of Bay area theatres showed photo probably taken at Rialto, 28th and San Pablo streets, Oakland, an independent theatre owned and operated by Walter King.

One of the most striking tributes ever paid to the people of the picture industry will be included in the booklet now being edited by Oscar A. Doob for the industry March of Dimes committee. The tribute comes direct from the White House and will not be released until the booklet, entitled 'So They May Walk Again,' is sent to the 11,000 theatres that participated in the 1943 Dimes drive. The book will contain the name, owner and remittance of every theatre in the drive from coast to coast.

Columbia is going ahead with preparations to start production on 'Tonight and Every Night,' although Rita Hayworth, slated as star, has threatened to go to England with her bridegroom, Orson Welles. Studio not only made the announcement through its official press channels but stated that the actress has not yet applied to the Hollywood Victory Committee for approval of the proposed trip overseas. Filming will start as soon as the star winds up her current chore in 'Cover Girl.'

Film biggie lent a listening ear to approaches from a mag writer who is touring Hollywood to cook up favorable interviews about the motion picture business. Studio flack department had the interview all set until the biggie asked what mag the writer represented. When told that it was a fan publication there was a sudden chill. Exec let it be known that he is interested only in upper-class mags, known as slicks.

Drama is more important than Hollywood names to film fans south of the border, according to a survey by the Mexican Committee of the Motion Picture Society of the Americas. Ballot shows that customers in various key spots in Mexico prefer serious stories regardless of what stars play them, tolerate Hollywood filmusicals without enthusiasm and have no use for the stereotyped boy-meets-girl theme.

Reason for the parting of Harry Sherman and Bill Boyd after an association of nine years was that Boyd wanted to buy the Hopalong Cassidy screen rights and produce the series on his own, in addition to carrying on the top role. Regardless of an offer of heavy coin, Sherman decided to continue the 'Hoppy' films with a new rider.

Submarine Technicolor camera was used for the first time to shoot underwater swimming scenes in 'Mr. Co-Ed' at Metro. Hitherto such scenes had been made through glass walls in a tank. In the Metro picture the photographer went into the tank with a diver's helmet and a camera in a waterproof case with a special lens.

Despite the influx of more timely war stories in the newsreels in recent weeks, exhibitors bewail the joint coverage (roto) method of covering the war, charging that it makes sameness and often dullness.

PHANTOM OF THE OPERA
in TECHNICOLOR
CRAZY HOUSE
CORVETTE K-225
FLESH and FANTASY
TOP MAN
AND NOW!
His Butler's Sister
They've been going together for a long time now...
Sure...and no wonder! Look at the pictures he gave her!
UNIVERSAL PICTURES
MISS BOX-OFFICE

Rapidly Depreciating Trucks Now An Acute Film Carrier Problem

Faced with extreme difficulties in moving film to and from theatres because of the trucking problem, a N. Y. committee representing distributors, exhibitors and film carriers, is making a survey of the trucking situation preparatory to seeking aid from the War Production Board in Washington.

Following nearly two years of war, trucks of the delivery services have begun wearing out and fears are felt that the flow of film from exchanges to theatres and back again may become seriously interrupted unless assistance is obtained. According to delivery service owners, it is next to impossible to get any more used trucks that will serve their purpose, also that servicing of the trucks presents difficulty, and that the used parts that now can be obtained are in such poor condition that they are hardly worth picking up.

The delivery services are scanning all the newspaper ads they can find, as well as elsewhere, looking for used trucks or equipment that they can use, according to Eddie Meinhardt, one of the leading N.Y. carrier owners, but explained by him that many used trucks on the market cannot be employed for the transporting of film since delivery wagons are of a special type and, also, subjected to terrific wear because they are rolling constantly five days every week.

The committee on the delivery trucking problem, of which Ralph Pielow, N. Y., branch manager for Metro, is chairman, is gathering data from all delivery services with respect to requirements, condition of trucks, etc. Understood that the trucks in some cases have reached the condition where they aren't allowed on some roads in certain sections and drivers refuse to handle some of them on the ground they now represent a hazard.

The Pielow committee will hold a meeting tonight (Wednesday) to delve further into the matter. Others on the committee are Louis Nizer, of the N. Y. Film Board of Trade and an attorney; Fred Schwartz, v.p. of the Century circuit; Sam Rinzler, partner in the Randforce chain; Irving Dollinger, New Jersey exhibitor; Eddie Meinhard, and Lou and Maurice Lane, delivery service operators.

O'Donnell Stresses Shorts' B.O. Values At U's Bally Contest

Silver trophy and $3,000 in cash prizes were awarded winners in Universal's second featurette (shorts) exploitation contest following judging of campaigns last Friday (12) at Astor hotel (N. Y.) luncheon given by the company. Leading circuit and indie exhibitors plus tradepaper editors picked winners. A. C. Detwiler, Grand theatre manager at Latrobe, Pa., won the trophy for outstanding campaign on 'Roar, Navy, Roar,' Universal two-reel short.

Bob O'Donnell, of Interstate Circuit, sole speaker, outlined the vital role played by shorts in his circuit's operations. He pointed to the active work done by the special division of Interstate headed by Mrs. Besa Short, with six bookers, which is constantly working on shorts product exclusively. O'Donnell explained that Interstate had fought against duals for years and that the territory in which his circuit operated long had emphasized shorts product, feeling that it is essential to exploit all of a theatre program.

First prizes were for $200, second being $100.

Laffmovie Title Suit

The question of the right to use the name Laffmovie will have to go to trial as a result of the denial by N. Y. Supreme Court Justice Morris Eder last week of an application for injunction which would have restricted use of the title.

The V Newsreel Corp. applied for the injunction against William and George V. Brandt, Samuel W. and Martin Levine, Geo.-San Productions, Inc., Sharbu Operating Corp., and Addieco, Inc., operators of more than 100 film houses in the metropolitan area. Plaintiff sought to restrain defendants from imitating its policy and from conducting any of defendant's theatres as 'Laffmovies.'

Trial sceduled for Dec. 6, in N. Y. supreme court.

Gala 'Diary' Preem Cued With Marine Anni in Philly

Philadelphia, Nov. 16.

Philly officialdom went all out for the premiere of 'Guadalcanal Diary' on Wednesday (10), tying up the city's celebration of the 168th anniversary of the founding of the U. S. Marine Corps and the official celebration of Armistice Day with the film.

The opening of 20th-Fox's epic of the Leathernecks was virtually a civic holiday; with the Mayor and his cabinet being hosts at a dinner at the Bellevue-Stratford hotel to visiting Washington brasshats from the Army and Navy as well as the Marine Corps, visiting dignitaries, leaders of the community of Philly and newspapermen from trades and dailies from New York, Washington, Richmond and intermediate points.

A special train brought the Washington and Virginia contingents, with a police escort both to and from the station.

Feature of the celebration was the showing of 'Diary' at the ballroom of the Bellevue, simultaneously with a premiere at the Fox at a $5 tab, sponsored by the Emergency Aid for its war kit fund.

More than $10,000 was grossed at the Fox opening where a sellout house witnessed a stage ceremony prior to the showing of the picture featuring Marine heroes and stage and screen stars.

At the banquet, tribute was paid to 'Guadalcanal iary' by Mayor Bernard Samuel, rigadier-General Clifton B. Cates, who commanded the Marines landing at Guadalcanal; and Rear-Admiral Milo F. Draemel. General Cates' description of the campaign on Guadalcanal highlighted the Bellvue-Stratford banquet.

Father Matthew L. Keogh, Catholic chaplain who was with the landing Marines at 'Canal,' hailed the acting of Preston Foster, who portrays the fighting padre in the film.

Foster, who appeared with Father Keogh at the theatre and banquet, said he had only a 'supporting role' in the film.

'Stars of the picture,' said Foster, 'were the members of the U. S. Marine Corps.'

A scroll honoring Spyros Skouras, first ever presented by the city, was presented to W. C. Michel, 20th-Fox executive vice-president, pinch-hitting for Skouras, who was unable to attend.

H'wood Ablaze Again

Hollywood, Nov. 16.

irst old fashioned Hollywood preem since Pearl Harbor introduced 'Guadalcanal Diary' to the public at Grauman's Chinese theatre, with a full house and about 8,000 onlookers held in check by 100 police in the street outside.

Brilliantly lighted spectacle was the occasion of a celebration of the 168th anniversary of the U. S. Marine Corps and was given official prestige by numerous officers, headed by Major General Joseph F. Fegan, and a 60-piece Marine band.

3 More M-G Pix Showing, Ultimate Pkge. of 10-12

Preparatory to setting up a second block for the current (1943-44) season, on which some of its branches are waiting orders to start selling, Metro is screening three more pictures which will be embraced in the new package, probable size of which will be 10 or 12 pictures.

Trio are 'Heavenly Body' and 'Song of Russia,' to be tradeshown in Memphis Dec. 11, Buffalo 13, and elsewhere nationally Dec. ; and 'Madame Curie,' showing tomorrow (Thursday) in N. Y. and Los Angeles, and in other exchanges of the company on Nov. 30.

No selling will begin until the complete block is set up, although certain films to go in it have already been screened.

KAMBER BACK AT UA

Special events department, with Bernard M. Kamber as its head, has been set up at United Artists.

Kamber, former UA exploiteer, recently returned to the company following his honorable discharge from the U. S. Army.

Philly Nabes Still Using Crockery to Bring 'Em In

Philadelphia, Nov. 16.

Despite booming business in Philly filmers, there are 30 theatres which must give away dishes to bring the customers through the turnstiles.

These nabes have runs so bad, that crockery must be used as an added lure before the patrons will spring.

The 30 on the dish circuit report that their business is better than before because they have picked up customers who used to patronize the other dish houses which have discontinued the giveaways. It seems there is a type of Philly film fan who won't go to a theatre unless they can bring home a piece of crockery.

Maps Show Way To Giveaways

The war has changed public taste in flash goods sold around the midtown Manhattan area in one respect, at least. People are still buying pennants, ashtrays, junk jewelry and stuff like that—but there has developed a powerful demand for maps of all kinds.

In fact the consumption of maps has risen to such a point that many different kinds of businesses are now buying maps in quantity to give away as goodwill-builders or souvenirs in place of knives, letter-openers smoking gadgets calendars and similar things. It is true that the war economy has curtailed the production of various gadgets used as souvenirs but the hypoed demand for maps is more than compensating for this curtailment and is allowing various companies to channel their souvenir-giving policy into a field where the public really wants the stuff given away free, or at small cost.

The eastern branch of the Rand-McNally map firm, for example, last month printed over 1,000,000 maps on quantity orders from a wide variety of companies including feed mills, insurance companies, phone companies, banks, watch companies, confectionery companies, electrical supplies dealers, radio sponsors, iron stove makers, warehouses—and even a monastery. In round figures, this branch of the Rand-McNally firm did about $100,000 worth of map business in this category last month. The maps are usually over-printed with the name of the company ordering them, and are given away or sold for about a dime. This type of business represents a comparatively new development for the Rand-McNally mapmakers having gotten into motion last ear, that is to say after the U. S. began major military action.

While all sectors of the world are now interesting the public more than ever before, it is reported that Italy takes first place in the map-buyer's attention. The demand changes as the fronts change, it is said. Maps showing airplane routes are also selling heavily, as the public is discovering that the shortest way to such places as England, Russia and Japan is not straight across the seas but over the 'polar projection,' that is by flying along the curve of the earth closer toward the North Pole.

Commercial map-makers do not try to keep up with the changing battle-lines, for obvious reasons. Mostly they content themselves with showing geographical boundaries as these existed about the time the war started in 1939. Nor will they alter this practice until postwar boundaries are finally and firmly fixed by political-diplomatic action.

Meltzer Vice Rawson

Allan Meltzer, who joined Warners last July to specialize on publicizing 'This Is Army,' after having done similar chores for Paramount on 'Bell Tolls,' appointed eastern publicity manager for WB, succeeding Mitchell Rawson, resigned.

Prior to joining Par, Meltzer had been publicity director of 'This Is War,' OWI morale program on the air and also one time publicity director of Columbia Artists, former talent subsidiary of Columbia Broadcasting Co.

With Meltzer's appointment, Mort Blumenstock, eastern Warner publicity head, has promoted Larry Golob, with the department 18 years, as administrative assistant to Meltzer. In addition to the new duties, he will also continue as manager of the field exploitation forces, plus activities in charge of national and fan mags, syndicates, picture and roto sections of newspapers, etc.

J. J. Lee Special Home-Office Sales Rep at 20th; Theatres-Exchanges

Drawn out of the 20th-Fox N. Y. exchange, where he had been sales manager and with this branch 20 years, to take on a special executive selling assignment for the home-office, Joseph J. Lee has been set as special homeoffice sales representative over the widespread central division of the company. He will spend the vast majority of his time traveling this territory.

The so-called central division, in charge of Jack Schlaiffer, extends all the way from Boston to Chicago and, in addition to these large key territories, includes the Albany, Buffalo, New Haven, Cincinnati, Cleveland, Detroit and Milwaukee branches.

Coast Theatre Stock Issue

Los Angeles, Nov. 16.

Permission was granted the Fairfax Wilshire Corp. to issue all of its capital stock consisting of Class A and B at $100 per share. Company was organized months ago but stymied by wartime building regulations in the erection of a theatre at Fairfax and Wilshire.

Directors are Rodney A. Pantages, Malcolm Kingsberg, J. Miller Walker, Gordon E. Youngman, Garrett Van Wagner, Nat Holt, Louis Joffe, Kenneth B. Umbreit, William F. Whitman, A. W. Dawson, W. J. Kernan, Q. R. McMahon and H. E. Newcomb.

New film theatre is being erected in Lompoc, Cal., by Earl Calvert, first in this sector since the war.

Calvert obtained a priority permit to take care of the added population which has streamed into the area from all parts of the country for wartime production.

William R. Schindler sold the Centro theatre to the Vinnicof circuit for $50,000. Chain has been operating the house under lease for the last three years.

Farewelling McDonald

Pittsburgh, Nov. 16.

Tent No. 1 of Variety Club will honor Brian McDonald, retiring chief barker, at a buffet supper next Monday night (22) at William Penn Hotel while McDonald is in town with 'Icecapades,' which he joined few weeks ago as m.c. and featured vocalist. McDonald's stewardship doesn't end until Jan. 1 but since his departure from town to go with the rink revue, William Finkel, local exhib and his first assistant, has moved into the berth temporarily.

Annual elections last week resulted in this panel of 11 men being named: Jim Alexander, Rep pix; I. Elmer Ecker, attorney; Harry Feinstein, asst. zone mgr. for WB; Sam Fineberg, of Rep pix; Finkel; Mike Gallagher, concessionaire; Dinty Moore, WB exchange manager; M. A. Silver, Warner zone chief; Frank Smith, theatrical printer; B. D. Stoner, M-G branch chief, and Al Weiblinger, accountant. This group will meet shortly and pick from among themselves a chief barker and other officers.

Feinstein and Finkel were elected delegates to the national convention, with Ecker and Alexander as alternates.

Paul Reith upped from office manager at RKO exchange to salesman in the West Virginia territory, replacing Jack Withers, resigned. Marvin Wolfish, recently given an honorable discharge from the army, is new office manager. Wolfish was RKO's head booker when he went into the service.

Sammy Speranza has returned to WB theatres booking department after being with an indie booking combine in Cleveland for several weeks.

With Rae Bresnick's resignation to become Mrs. Maurice Firestone, Phoebe Homer is new secretary to Dave Kimelman, Par's exchange manager. Eleanor Manz has been promoted to the booking department and Mrs. Beatrice Gunther has replaced Miss Homer as contract clerk.

Joe Ornstein, of 20th-Fox booking department and local branch's former cashier, has been transferred to Washington, where he will serve temporarily as cashier, switching later to booking staff. Local exchange staff staged a farewell party in his honor.

Michael Halm has renovated and reopened the Phythian theatre, Negro house in Wheeling, W. Va., which has been closed for a year. Halm is also proprietor of the Marsh in Wheeling.

Grand theatre, Moundsville, W. Va., has just been transferred from Lem C. Harvey to Alex Silay and Albert Smithe. Silay operates Lido, Phillippi, W. Va., and Roxy, Richeyville, Pa., and several weeks ago he purchased ridgeport, W. Va., circuit of Charles and Dale Warner.

RKO Ups Cohen, Renfro

Ned Depinet made two promotions on the RKO field staff this week. Milton E. Cohen, city salesman in Detroit branch, becomes branch manager there, taking over from Fred E. North, resigned.

A. A. Renfro, city salesman in K. C., named acting branch manager in that city, succeeding James Lewis, who has gone into the Army.

Needs More Gas

Detroit, Nov. 16.

Fred Miller resigned as manager of Tuxedo theatre, Highland Park, because he was unable to get to work on the gas rations allowed him.

Myrtle Clements named assistant booker by the Wisper and Wetsman circuit.

Leon Schultz named manager of the Paradise theatre, formerly Symphony Hall.

Carl Vandercook new manager of Calvin theatre, Dearborn.

Clayton Symons is new manager at the Rio theatre.

Omaha B.O. Stickup Nets $100

Omaha, Nov. 16.

While crowds milled through the lobby of the Paramount theatre at the peak hour Wednesday night (10), a lone stickup man walked up to boxoffice and told the cashier: 'Hand it over or you'll get it.' As cashier started handing over loose money, bandit grabbed $100 in $5 bills and disappeared.

All so quiet nobody knew the difference.

Baldridge's Job

Memphis, Nov. 16.

Tommy Baldridge, formerly Warner Bros.' exploitation representative in the south, has temporarily taken over chief stewardship at local Variety Club. Baldridge was previously with the Commercial Appeal.

More Shifts at Raleigh

Charlotte, N. C., Nov. 16.

Three shifts in the managerial personnel of North Carolina Theatres at Raleigh effected this week. Shifts were necessitated by resignation of manager Si Palmer of the State, who is entering the Navy.

E. S. Wray, formerly manager of the Capitol, has been named manager of the State; W. M. Newsom, former manager of the Palace, now is manager of the Capitol, and Donald Stell, former assistant manager of the Capitol, is now manager of Palace.

Roth With Par in Chi

Paramount has appointed Max Roth, veteran in distribution, sales manager at its Chicago exchange to work under J. H. Stevens, branch manager.

Formerly with Columbia Republic and other companies, Roth for the past four years has been Buffalo branch head for Warner Bros.

Paul Walker With Col. Pix

Paul Walker, feature writer on Harrisburg, Pa., Telegraph, has joined Columbia Pictures exploitation staff. He will work under Frank P. Rosenberg as copy chief and special feature writer.

Loew's Femme Staff In Cleve.

Cleveland, Nov. 16.

Loew's recently reopened Ohio now has all-femme staff, with Marie Seas being made assistant to Manageress Gertrude Tracy. Miss Seas, formerly at Loew's Stillman, replacing Robert Smith, resigned.

Gene Gaudette, released from army recently, new field press rep for RKO-Radio in this territory. Succeeds drafted Hank Howard.

Bernard McGrainer shifted from Columbus, O., to local Loew's State as Howard Burkhardt's new assistant manager, alternating with Donald Abels.

Bud Friedman appointed shorts booker for Warners, taking over desk of Hanna Schwartz, who left for California.

St. Loo Amb Into Court

St. Louis, Nov. 16.

Suit of the Ambassador Building Corp., owner of the Ambassador theatre, Fanchon & Marco's downtown deluxer, against the St. Louis Ambassador Theatre, Inc., lessee of the house, to determine the rights of the owner and the lessee under the terms of a contract signed in July, 1942, has been taken under consideration by Circuit Judge James E. McLaughlin. Recently, the case which was brought to the boiling point by F&M trying to deduct $2,516.13 from its rental charge during the period from May 9 to Aug. 1, 1942 when the house was shuttered was submitted after the defendant was permitted to file an answer to the amended petition.

Harry C. Arthur, Jr., head man for F&M here testified if the contention of the plaintiff that there should be a division of A films between the Ambassador and Fox be complied with F&M could play two A films in the St. Louis, another F&M operated deluxer, in opposish to its other houses, which would be forced to use A and B pictures for a double program.

On the rent question the plaintiff charges that $1,000 per month rental deduction was to be made when the house was open and choice screen fodder not available. The lessee claims it has the right to make the deduction when the house is dark.

CIAA Program Paves Way for Vast 16-mm. Exhib Setup of U.S. Pix in S.A.

Montevideo, Nov. 2.

16-mm. films, once relegated to the parlor and the school house, are likely to open vast possibilities for Hollywood picts in Latin America because of spectacular click achieved in their use by the Office of the Co-ordinator of Inter-American Affairs.

Full-scale 16 mm. exhib setup is now being operated in every country south of the border, in many cases films being small-sized versions of commercial shorts and sometimes even features from the major studios. Surprising thing, according to observers, is that showings, instead of harming commercial biz, have improved attendance, especially in interior points where film houses generally operate only over weekends and on holidays.

Idea was adopted by the Rockefeller crowd after return from Latin America of John Hay Whitney, formerly head of the Motion Picture Section. Plan has been vastly amplified and expanded by present chief, Francis Alstock. There are special U. S. associations or group in practically every country, which arrange shows, send out own ops and machines, and otherwise develops openings for the films, some of which pack a high propaganda content.

Value of this in itself is obvious, but the point of interest for Hollywood, it's said, is that many hundreds of thousands seeing these CIAA-sponsored cuffo shows are developing a taste for U. S. picts hitherto lacking. Films are naturally shown in many situations and to many people who otherwise have been unable to see American pictures with anything like regularity. Cases of people who have never previously seen a motion picture at all are not rare, especially in some more remote sectors of Brazil, Venezuela, Colombia and Peru.

Take 'Em All

In practically all cases portable equipment is with sound and the pictures are Spanish sound-tracked. Among the most popular of those shown have been some of the Walt Disneys especially created for the CIAA, but Latin audiences take and has everything from Pete Smith shorts to newsreels. As most of the films are briefies there's comparatively little dialog in English, which has to be sub-titled into Spanish (they get straight espanol commentary), thus in many cases making them even more understandable by poorer Latin audiences than feature films which must be read.

Many film people here think post-war period may develop even further the 16 mm. showing of features as well as shorts, especially for showings in out of the way places. Portable equipment now being improved upon can be hauled around so easily that six to ten runs a day at as many points are possible, something extremely difficult with the regular 35-mm. product.

British have also been increasing their showings of 16-mm. product, as well as 35 mm. portable showings. In some Latin countries cooperation between the Yanks and the English is extremely strong but in others it amounts practically to competish, even though both are essentially promoting the same idea.

Nazis were the first to go in for the portable showings, both in 16 and 35, and developed circuits of military and naval bases, schools, etc., where they would screen their training and war pictures. Presently these have all but halted, even in Argentina, where the naval base at Puerto Belgrano and air base at El Palomar frequently ran swastika-stamped films.

Azteca (Mex) Expands

Mexico City, Nov.

Azteca, which shares with Clasa the distinction of being the largest pic studio in the country, is expanding and may soon equal its rival in facilities and the number of stages. Azteca is rushing construction of four stages, which will bring its total to 20. Both studios have all their space booked well into the winter.

Producers, now that the raw stock situation seems to have been cleared up, thanks to Francis Allstock's efforts in behalf of the Office of the Coordinator of Inter-American Affairs, are frankly optimistic about 1944. But it looks now that 60 pix will be about the 1943 top for Mexican production.

Playwright (N. Y. to Rio) Gives So. Am. Closeup

By PHIL DUNNING

Buenos Aires, Nov. 1.

Reflections of Buenos Aires.

Springtime and everything so peaceful . . . too peaceful.

The Buenos Aires Herald and The Standard, the only two newspapers printed in English, more than welcome to visitors from the States.

Back to sea level again after inhaling oxygen enroute from La Paz, Bolivia, the high point of the Andes where you take the bumps 18,000 feet above sea level.

The narrow brim hats on the men in B.A. and the stunning Spring creations on the pretty women.

The 4 o'clock teas . . . 7 o'clock cocktails and 10 o'clock dinners.

Traffic driving on the left instead of the right . . . the crowded streets . . . No traffic lights and very few traffic officers.

The movie palaces as luxurious as anything we have in the States.

The great number of legit theatres and all doing fine business; some with runs of over 400 performances.

'Variety' correspondent Ray Josephs and his charming wife, Hanny.

Bitu, the popular South American dice game.

The Racecourse, or Hipodromo Argentino, almost in the heart of the city.

American sailors being lunched at the American Club.

The three-inch beef steaks served with individual charcoal burners at La Cabana for less than one American dollar.

The crowded sidewalk cafes . . . The Presidential Palace with the Guard of Honor . . . The Mitre Musem . . . The National Gallery . . . The sellers of Lottery tickets everywhere . . . The Obelisk, making it very simple to find your way around: The spic and span and lightning fast subways.

The illuminated corner curbstones and the thought that this idea could be copied on Broadway to good advantage.

The Plaza hotelbar . . . The Cathedral and the tomb of General San Martin. The Municipal Botanical Gardens . . . Avenida 9 de Julio, the new thoroughfare cut through the heart of the city by demolishing entire city blocks . . . The Plaza Mayo with it's beautiful monument erected in memory of the start of the revolution of independence . . . The feeling that there will be other monuments erected some day.

Lima.

No rationing of anything in Lima, except the sun.

There are over 100 picture theatres in greater Lima, some of them as fine as any we have in the States.

Teatro Segura is the only legit house. The Revolledo-Arce Co. is presenting a three-act comedy by Emilio Marazzain. It has two titles La Raya' ('The Ray') or 'El Oio Misterioso' ('The Mysterious Eye'); two performances nightly at 6:45 and 9 p.m. It is sort of a 'Cheating Cheaters' idea with an overtone of politics. The production is hardly on a par with our strawhat circuit, but the acting is as good as anything on Broadway. Carlos Revolledo looks and acts like Bert Lahr, and he furnishes most of the laughs. Modern stage lighting equipment is needed badly.

The Amercian Society of Peru staged a patriotic rally at La Cabana Oct. 22. Rear Admiral W. O. Spears, U.S.N., was guest of honor. Over 300 Americans attended.

The rate of exchange is now 6½ soles to the American dollar. A big night out only costs two bucks.

Large colored photographs of General Dwight D. Eisenhower are on display almost everywhere.

Maury's restaurant gets a big play from the foreign colony for dinner.

Barranquilla.

This is a delightful climate year round. Coffee is the principal crop and most profitable. Of course, nothing is rationed here. Many American products for sale that people in states would give their eye-teeth for. Electric refrigerators, etc. And the beef steaks—three inches thick for only one peso—that would be about 57c American money.

UA's New Mex Affiliate

Arthur W. Kelly, United Artists v.p. in charge of foreign distribution, has announced completion of a deal to distribute product of a newly-formed Mexican production company, Artistas Asociados, S. A., in all Latin-American countries and Spain. Dudley Murphy, who produced 'Emperor Jones' for UA in 1934, and has served as director-writer for several Hollywood studios, is g.m. and treasurer of the Mexican company and its principal producer-director.

Term pact with UA calls for an initial block of four pictures, first of which will be 'The Bell of My Village,' scheduled for release in April, 1944. The film is based on a Saturday Evening Post yarn by Budd Schulberg.

Associated with Murphy in the company is Jose Calderon, owner of the Asteca studios, Mexico, and Elizabeth Jenkins Higgins, prominent in Mexican exhibition and banking.

Blacklist Bares Axis Influence On Arg. Pix Industry

Montevideo, Nov.

Showing of Axis product or relations with Axis firms direct or under-cover is the cause of a majority of black-listings of individuals and companies in the Argentine film industry, according to a compilation made here.

New roundup of listed distribs, exhibs, newspapers and others continues to show increases but officials explain that this is not necessarily due to increased Axis activity as much as the fact that persons previously unlisted have been discovered as a result of continued o.o.'s.

Following is the list of those in the film trade, as published here. All are in Buenos Aires unless otherwise noted.

Distributors: Hans Biester, Ufa Argentina; Bonomo Film; Francisco Bonomo; Carlos Brennecke, Ufa Argentina, Rosario; Nicolas E. Di Fiore, Corrientes 565; Jose Giacompol, Cangallo 1570; Publicidad Astral, E. Zeballos 3778, Rosario; Duran y Nebia, E. Zeballos 3778, Rosario, FCCA; Organizacion Cinematografica Argentina, Rodriguez Pena 190 y Cangallo 439; Antonio y Joaquin Pascazzi, Laprida 888, Rosario, FCCA; Julio Leporace, Bahia Blanca; Amilcar Raniere, Lavalle 1977; Tiberia Film, Lavalle 1977; Ufa Argentina—Universans Film Aktiengesellschaft—Lavelle 2057.

Theatres: Cine Alvear, Esmeralda 320—Impresario; Eiso Chiesa and Jose Andres Grieco; Teatro American Palace, Cordoba 1785; Teatro Asociacion Patriotica Italiana, Blandengues 225, Bahia Blanca; Cine Astoria, Suipacha 482—Impresarios: Antonio Sambriglia Cianiarullo and Adolfo Martorelli; Teatro Cineac, Corrientes 565; Cine Germania, Eldorado, Misiones—Impresario: Gerardo Bebion; Teatro Marconi, Rivadavia 2330; Gran Cine Mitre, Bme. Mitre 1332; Teatro Villa Allende, Villa Allende, Province of Cordoba; Edgardo Racca, Calle San Martin y San Juan, Rosario, FCCA; Enrique Wagenfeil.

Companies: Agfa Argentina —Dr. Kurt Oppenheim y Cia.—Bdo. de Irigoyen 653; Editorial Patria, 25 de Mayo 171; Imprenta 'La Comercial,' Reconquista 1010; Laboratorios Cinematograficos Biasotti, Campichuclo 553; Radio Prieto Broadcasting LS2, Bolivar 1356; Salbach y Landoni, Sarmiento 2580; Siemens-Schuckelt S.A., Cia. Platense de Electricidad, Avenida de Mayo 869; Talleres Fotograbados El Lucero' S.R.L., Piedras 346.

Miscellaneous: Miguel P. Tato (Nestor), Maipu 434.

'DUNDASS' BOUGHT BY KORDA FOR 40G

London, Nov. 16.

Sir Alexander Korda has reportedly bought the film rights to 'Lottie Dundass' from the Myron Selznick office in London for $40,000. He would produce the picture for Metro release.

Some talk here that the picture may be made in Hollywood while other reports are that it will be produced in London with the original cast now appearing at the Cambridge theatre.

See Government as No Snag To Yanks in Aussie Rentals

Sydney, Oct. 1.

Governmental control of film rentals, via edict issued by Senator Keane, Minister for Customs, following survey made by Professor Copland, in charge of wartime price-pegging, may not prove to be the headache to U. S. distribs as formerly predicted, industry leaders say.

Although governmental control was last thing desired in pic biz by leading exhibs and distribs, nevertheless, now that it's in force means will be taken to see that it's kept in place, with extensions neither desired nor required, belief being that pic biz will be able to manage own affairs without benefit of officialdom.

With boxoffices, especially in areas, keyed to top tempo on wartime intake, exhibs are dealing presently with distribs for product at pretty fair rates. Good war news has upped trade tremendously, and both exhibs and distribs are busy right now raking in the coin.

Aspect pleasing to distribs in Copland's coverage is fact that they will be permitted to seek a higher rate than that prevailing in April, 1942, date upon which Copland set contracts to rule from, for major films. Of course, the indie exhibs' ass'n, under Bill Harrop, will see to it that distribs will not be permitted to class every film a 'major' one in order to seek higher money.

Tradesters believe that if the distribs play ball with exhibs on rental rates, very little bother will result from the price-pegging group. Exhibs, too, according to tradesters, must play ball with distribs to make for smooth biz operation.

There are plenty of big pix awaiting release in this zone; hence both sides will want to reach agreement in order to cop the cash from a populace that's entertainment-hungry.

Point for exhibs and distribs to iron out is contract terms as applied under Copland's '42 dateline. It's believed here that a satisfactory adjustment will be made.

Novello Musical, With Ellis, Big London Sock

London, Nov. 16.

The West End's new click is 'Arc de Triomphe,' lavish and spectacular musical, by Ivor Novello, which bowed in at the Phoenix on Nov. 9.

Musical stars Mary Ellis. A long run is assured, with the opening night audience enthusiastic and the press giving it a big sendoff.

PERKINS, COHEN ON GRIPSHOLM TO N. Y.

James E. Perkins, Paramount managing director for the Orient, and Isidore Cohen, Metro's manager for the Phili ines, are aboard the Gripsholm, which is bringing exchange prisoners of war to N. Y. within the next week or two.

Boat reached Rio de Janeiro over the weekend.

Cal Hirsh, veteran American newspaperman in the Far East and for many years 'Variety' correspondent there before being interned by the Japs, is not among the latest contingent of civilians to be returned to this country on the exchange liner Gripsholm, according to latest reports.

Berlin Song

Continued from page 1

the first non-Berlin, Inc., publication of a Berlin tune in 25 years.

'My British Buddy,' interpolated into 'This Is the Army,' which opened rousingly at the Palladium last week, has swept the country and, judging by the amount of international press matter, will probably become an international hit. (Berlin cabled This Is the Army, Inc., to go to work plugging 'British Buddy,' since all revenue redounds to the Army Emergency Relief Fund, with the exception of the English engagement, when British war welfare organizations derive all the profit.)

Berlin turned over the 50G immediately to British service charities, whereupon Dreyfus matched that by also pledging all profits from the song to the same sources.

What Berlin started with his patriotic song may well become a general pattern with other commercial songs, the songsmith placing them on this side of the pond and thus hoping for international impetus from the West End, rather than from Broadway.

Parites to So. America

George Weltner, assistant to John Hicks, Jr., Paramount's foreign chief, headed for a swing through Latin-America by plane this week. He goes direct to Mexico.

Besides covering latest developments in Mexico, he also will visit Panama, Cuba and Guatemala. John B. Nathan, Par's managing director for Argentina, left about the same time for his post in Buenos Aires. He had been in N. Y. and Hollywood for about a month.

Current London Shows

London, Nov. 16.

'Acacia Avenue,' Vaudeville.
'Admirable Crichton,' His Maj.
'Arc de Triomphe,' Phoenix.
'Arsenic and Old Lace,' Strand.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Hi-De-Hi,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Lottie Dundass,' Cambridge.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Playhouse.
'My Sister Eileen,' Savoy.
'Panama Hattie,' Piccadilly.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'She Follows Me About,' Garrick.
'Something In the Air,' Palace.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Love Racket,' Victoria Palace.
'They Came to a City,' Globe.
'Watch on the Rhine,' Aldwych

JAPS AXIS-SLANT SHOW BIZ IN PHILIPPINES

Washington, Nov. 16.

Under Japanese guidance, Filipino Quislings are ridding their country of 'degrading American jazz music,' and otherwise organizing the country's show biz in accordance with orders of the Nip conquerors.

Stage and screen players were recently organized into the Stage & Screen Association of the Philippines, according to Axis sources.

Tokyo also announced that 'in order to rid the Philippines of degrading American jazz music and to revive in the minds of the Filipinos a true appreciation of fine music,' the Filipino National Theatre will produce six popular operas this season under the direction of Hilarion Rubio. Japs have a music mission in the country headed by Yamada, Nip composer. One of the first jobs of this commission was the recent launching of a New Philippines Musical Federation headed by Pedro Aunario, newspaperman and member of the Quisling Council of State.

Another stunt by the Japs was to schedule a musical compositions contest to be held in Manila on National Heroes Day. Contestants are asked to submit marches in honor of Jose P. Laurel, who is the Jap puppet president of the Islands.

Mex Govt. Clamps Down On Immoral Pix Racket

Mexico City, Nov. 9.

New racket in the film industry, importing, distributing and exhibiting immoral American pix said to be produced by indies, is being climinated by the federal government. Several Mexican distributors and exhibitors are said to have found this dealing in dirt more profitable than their legit business.

Films have been smuggled in wholesale through palm greasing this side of the border, government learns. Distribution and exhibition, all sub rosa, have been facilitated by like means, here and in key provincial towns.

Joseph McConville, Columbia Pictures foreign chief, left on Latin-American sales trip over the weekend.

START SIZZLING NOW
THE HEAT IS ON!
SIZZLING HOT SONGS
SIZZLING HOT STARS
SIZZLING HOT MUSIC
SIZZLING HOT SWING
A heat wave of wonderful girls! gags! romance! rhythm! and ENTERTAINMENT!
IT'S TORRIFIC!
THE HEAT'S ON
starring
Mae WEST
Victor MOORE
William GAXTON
with Lester Allen · Alan Dinehart · Lloyd Bridges
Screen Play by Fitzroy Davis, George S. George and Fred Schiller
Directed by Gregory Ratoff
A GREGORY RATOFF PRODUCTION
A COLUMBIA PICTURE
XAVIER CUGAT AND HIS ORCHESTRA
HAZEL SCOTT TICKLING THE IVORIES AS ONLY SHE CAN!
Let's all give to the National War Fund! It gives to all!
COLUMBIA PICTURES

Payments To Chi Mob

Continued from page 6

Coughlin, now deceased, when he opened the Rialto in 1935 but said his only reason was that 'it was good business to see your Alderman in case you wanted a sign fixed or some other permit issued,' but the theatre op and former Des Moines circus man denied he was looking for 'political preferment.' He also denied Murray's claims that the Rialto was in trouble with police because of an 'obscene show policy.'

The defense also contended arger's payments as described in court were for the purpose of having rowne and Bioff wipe out burly competition in the Loop, but the witness parried this attempt to explain the exchange of money by declaring his house always has had competition in Chicago and still has.

Continued to Pay

arger, the testimony brought out, continued paying D'Andrea even after Browne, Bioff and Circella were jailed, but he stopped on instructions of a Federal agent who went over his books in May, 1942, and learned about the five-year-old transaction. Even when told that a Government man had instructed Barger to stop the payments, D'Andrea kept insisting he was being treated 'unfairly' and allegedly complained that the agent, one Emery, 'had no business doing that,' the witness testified.

In addition to 241 checks Barger said he paid D'Andrea, he told how ioff put his brother-in-law to work as a stage fireman at the Rialto and forced Barger to put D'Andrea's sister to work in the office at $25 a week. When the girl quit work late in 1937, the witness declared, her brother's check was upped from $175 to $200 over his protests.

Late in 1935, Barger testified, Bioff put the bite on him and was given $9,000 in cash between October and December. At about the same time, he said, Francis Maritote ('Frank Diamond') was introduced to him by Bioff or Circella (Dean)—he couldn't remember which—and shortly after went on the payroll.

Describing how Diamond would call on the phone and say 'This is Dr. Frank,' Barger told how meetings then were arranged at which he turned over checks totaling $8,400 to his new-found 'friend' in 1936. These payments subsequently were taken over by D'Andrea, he stated.

In 1937, however, according to the witness, Diamond received an additional $5,250. Also this year, Barger said, he paid Bioff $10,000 adding that the latter took his word for the profits and did not insist upon examining the books, much less the petty cash vouchers. In 1936, Barger testified, he handed over $12,700 to Bioff under compulsion. During the previous year Barger closed his Star and Garter theatre and sold equipment for $7,000.

Circella immediately put in a claim for half of this amount, the jury was told, and even though ioff assured Barger he wouldn't have to kick in, when the theatre op appealed to Willie, the net result was that Circella got $3,500 out of the deal.

Ralph Capone

The name of Ralph Capone was introduced by prosecutor Kostelanetz over the heated objections of Murray but the testimony was tam , merely concerning a visit arger made to Capone's home to visit his ailing mother-in-law who was a friend of long standing. Frank Diamond was present during Barger's visit but the latter testified there was no business of any kind transacted.

A $1,000 check given D'Andrea presumably for a ward political fight also enlivened the scene briefly but the incident faded with nothing being introduced to prove the check had been issued for any reason but that advanced by the witness. During 1938 the 'syndicate,' which had adopted the Rialto, according to the owner, sent an auditor to check the profits and by 1940 he was making weekly visits to break down the week's profits on behalf of his clients.

As cross-examination began, Murray drew from Barger the admission that he was afraid of Bioff even though he did not know him or anything about him when Browne brought him to his theatre, but Barger explained his reaction by saying he would be 'afraid of anyone who barked and shouted like Willie did.'

Following Barger to the stand was John P. Smith, of Chicago, who identified himself as the business manager of IATSE Local 110 and a motion picture operator since 1916. He described his ascendancy to his present post and said he had been forced to split his $400 a week salary with Circella after the latter arranged his election in 1937 without opposition. Other union officers elected then also 'kicked in' to Circella, Smith declared, and was describing methods of payment when court adjourned.

Prosecutor Kostelanetz climaxed yesterday's morning session by waving a bundle of checks in front of the jury to tell them they represented payments of approximately $50,000 over a five-year period made by the Windy City burlesque operator to D'Andrea, or his representative. Barger previously had testified that D'Andrea did no work for his $175 or $200 weekly salary but was supposed to handle labor trouble which the witness declared was nonexistent.

Barger, sole witness at the session, testified in direct examination he made the payments to D'Andrea as well as splitting the profits of the Rialto theatre with Browne-Bioff Associates because he was 'afraid of what might happen to him or his property.' The Government led Barger through a long and involved recitation of his business experiences in Chicago from 1932 to 1942.

Muscled In

Highlights of the testimony were Barger's telling of his first contact with Bioff and the recital of how D'Andrea and Maritote (Frank Diamond) entered the picture. Early in his Chicago career when he was operating the Star and Garter theatre, Barger related, Browne and Bioff called on him with demands for money and later, in March, 1935, when he opened the Rialto as a burly house, the pair called to see him.

'Bioff said he would have to have $20,000 or $25,000,' the tall, solemn-faced witness said, 'and when I told him I didn't have that kind of money he just laughed and said he would like to have half of me because he said he knew I had plenty of money.'

A few weeks later, Barger related, Bioff came around to the theatre and greeted him with 'How's business, partner!' The witness described how he protested against the proposed 50-50 split in vain, but finally agreed to make monthly payments. At the start, he said, Bioff and Nick Circella (Dean) dropped around to the house to check up on business and collect money. Bioff, evidently at this time was feeling his oats as a big business man because on one occasion recalled by the witness Willie sneered at Dean for checking petty cash vouchers in the Rialto office and told his involuntary partner (Barger), 'See that, that's how petty he is.'

Barger, during his stay on the stand, identified D'Andrea and Maritote as the men he had dealings with in Chicago and, at the request of Kostelanetz, pointed them out in their places on a bench inside the enclosure where the other six defendants also were seated.

Defense counsel Murray took over cross-examination of Barger shortly before the noon recess and from the outset sought to prove payments made by the witness to Brown, Bioff and others in Chicago were for the purpose of eliminating burlesque competition and that for this purpose the transactions were eminently successful. Murray had little luck with the witness in the opening clashes with Barger standing his ground and refusing to get rattled at the aggressive cross-examination tactics.

Resumin on Monday, Cohn proved himself a new type of character in the cast of producers who had taken the stand to tell of their multiple fears for their properties and persons as the reason why they allegedly submitted to Bioff and the Chicago strong arm outfit.

Paid Nothing

Cohn made clear that he did not pay any shakedown coin to anybody, never intended to pay, and had had no trouble over it. He denied Bioff's previous testimony to the effect that Willie and Cohn had discussed the shakedown payments, and said that he learned about the rakeoff arrangements only from Leo Spitz, who 'told me my share was $25,000 if I wanted to keep the theatres open. I said, 'no, I wasn't going to pay anything.' And he didn't, Cohn said.

James D. C. Murray, defense attorney, cross-examining Cohn, picked up the cue and shot back at him, 'You didn't pay a dime to Bioff but you went right on distributing your pictures all over the U. S., is that right?'

'That's right,' affirmed the witness.

Although Cohn said, on Monday, that he had weakened his friendship with Roselli on the advice of his lawyer, he began his session on the stand last Wednesday with a warm affirmation of the cordial relations between himself and the defendant. He outlined how they had lived in the same Hollywood apartment house the Sunset Plaza; had frequented the same restaurants; had pooled their winnings on the ponies, and had exchanged gifts. In fact, Cohn provided a minor sensation in the courtroom by declaring that the ruby ring he was then wearing on his hand had been given him by Roselli. As he talked, Cohn exchanged frequent smiles and glances with the defendant.

Debts Repaid

He outlined the facts of two loans made to Roselli, both of which were promptly repaid, and said that Roselli was out of debt to him when, on Nov. 8, 1937, the defendant played a key role in ending a one-day strike called at the Columbia lot by Willie Bioff over 'trouble with the hairdressers.' Cohn told how Roselli arranged a meeting between himself and Bioff at which the latter informed the producer that the strike was off. Cohn said Roselli originally introduced him to George Browne and Bioff in the Brown Derby restaurant, Hollywood.

A host of minor government witnesses trooped through the stand in connection with the effort of Boris Kostelanetz, special assistant U. S. attorney-general, to link the eight defendants with Browne and Bioff, already convicted. On the whole, Kostelanetz was rather successful, for witness after witness 'put the finger' on various defendants by positively identifying them, in the courtroom, as the men who were present at different meetings with Browne and or Bioff.

Thomas in 'St. Mark'

Hollywood, Nov.

Lowell Thomas, author and radio commentator, plays himself in a sequence of the 20th-Fox picture, 'The Eve of St. Mark,' with the scenes filmed in N. Y.

Meanwhile the picture is winding up in the Westwood studio with a few added scenes directed by John M. Stahl.

TO OKLA. CITY FOR TRIAL

Battery of legal talent representing United Artists, Paramount and Columbia, including Ben Pepper, Louis Phillips, Louis Froelich and Max Rose, left over the weekend for Oklahoma City for pre-trial huddles on Griffith anti-trust case.

Trial date will be set at parley.

Limit Runs

Continued from page 5

final weeks than was averaged on first two years ago; however, they aren't being held to the limit of their endurance.

Even smaller houses in the hinterland are being held down by at least one of the distributors on length of run when deals are made. This company, on top pictures, has it figured out that while a picture will do strongly on five days, on two additional days its average might fall badly, this at the same time interfering with a run behind. The limitation on days is also being invoked especially where the playing-unit system of selling is employed and where sliding-scale arrangements are made.

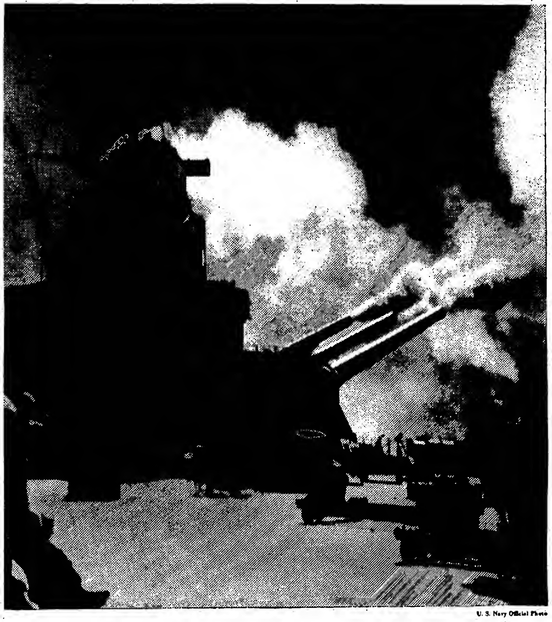
Because of the much higher level of grosses attained in wartime, one of the major distribution heads points out that, although the holding of pictures is based on local conditions, a film might not have been held at $10,000 two years ago, but now not at $15,000.

Kit Carlisle's Pix

Hollywood, Nov. 16.

Warners signed Kitty Carlisle to a singing-acting contract with several filmusicals in view.

Pact starts in January, when the actress returns from New York, where she will spend the Christmas holidays.



U. S. Navy Official Photo

SOUND... *in war and peace*

Strange as it may seem, the same principles learned in recording and reproducing sound for motion pictures are today being applied by scientists to speed the winning of the war.

Naturally the engineers at Bell Telephone Laboratories and Western Electric—who gave the screen its voice—are actively engaged in the development of these new weapons.

Many of their new discoveries and improved techniques—hastened by the pressure of war—will be utilized in the development of equipment to provide still finer sound in post-war pictures.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

★ SPEED THE DAY OF VICTORY BY BUYING WAR BONDS—MORE WAR BONDS—AND STILL MORE! ★

CHRISTMAS **SOCK** OF 1943!

You can make it come true with showmanship!

War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City

Peak Hoodlumism

Continued from page 3

a supplementary police force to cope with the situation.

Broadway cops are sympathetic with theatre operating headaches and are starting to slap hoodlums around but apparently this has proved no effective deterrent.

One Capitol theatre usher, after chasing the hoodlums, made the mistake of going out to the sidewalk and not only had his uniform cut into ribbons but was beaten up as well. Several assistant theatre managers have been likewise assaulted.

Another racket in the past was to double-talk theatre cashiers in asking for press passes, but that's been curbed now.

More Pix on Delinquency

After 'This Is America' and 'March of Time' shorts paved the way by dealing with the problem of juvenile delinquency, batch of features on this national problem shortly will hit the mark. First to go into general release probably will be 'Where Are Your Children?' already completed by Monogram. Understood that Hearst papers will give it full publicity because of W. R. Hearst's personal interest in this problem.

Immediately after that RKO expects to have ready 'Are These Our Children?' which also treats with juve delinquency. Several other studios are reported planning to rush stories on the same subject into production. Because of timeliness of topic and growing need for constructive suggestions for solving the current No. 1 headache of wartime U. S., early release is expected of all these forthcoming efforts.

Swing to picturing juvenile delinquents was touched off by 'Youth in Crisis' (MOT), and 'Children of Mars' (RKO-Pathe) in its 'This Is America' series. Both sought solution of the nation's problem of curbing wild youth in wartime. 'Youth in Crisis' currently in playing the Music Hall, N. Y.

in a curfew law to check kid lawlessness, since police officials here figure it would be 'unenforceable' and lead to further contempt for order, plenty of curfews are being put into effect in this area.

Latest has hit the co-eds at the University of Michigan, where the Dean of Women has put in a 'lights out' order for 11 p.m. Order did not come from any 'lawlessness' on the part of the co-eds but from a new twist on the need for curfews. Alice Lloyd, the dean of women, declared that the curfew was designed to bring up the health level of the youngsters at the school since many were rejected as blood donors by the Red Cross because of their poor health condition.

Another curfew has come in in the Detroit suburb of Hazel Park, where all kids under 16 have to be off the streets by 10 p.m. Parents are made responsible with fines ranging from $5 to $100.

Kid Curfew in Dallas

Dallas, Nov. 16.

In line with the present nationwide drive to combat juvenile delinquency, Dallas theatre men have combined to issue a ban against children's admittance to their houses before 3:30 p.m., Monday through Friday. Theatre men all voluntarily imposed the curfew after school authorities complained of truancy among the kids.

Ban is imposed on all youngsters under 16 years of age.

Heave Seat From Balcony

Springfield, Mass., Nov. 16.

Manager George Freeman could have used a marine or two the day 'Guadalcanal Diary' arrived here. The mob that swarmed into Loew's Poli theatre on Armistice Day not only broke two of his plate glass doors, but also heaved a chair seat from the balcony into the orchestra.

Though the house was packed, no one was injured. One of the women downstairs entered a complaint with police. The seat was torn from the chair.

Detroit Teachers Order Probe of Pix, Radio As Causes of Delinquency

Detroit, Nov. 16.

Teachers here have ordered that a study be made of films, radio programs and popular literature to determine if they are factors in the cause of juvenile delinquency.

The entertainment forms were singled out for a special investigation following the numerous charges during the current juvenile delinquency crusade that pix, radio and cartoon books were major contributing factors, with many of the proponents of these theories advocating stricter censorship.

The teachers took no stance on the censorship matter but decided to govern future action on what the research committee finds. The move for the investigation of the amusement field came from the Detroit Teachers Ass'n which will put the investigating committee in the field.

Despite Detroit's reluctance to put

Overseas Pix

Continued from page 4

make the shows possible. From only 370 at the end of last year the number of projectors installed at the present time in service camps has mounted to 2,500, Hubbell declared.

Bottlenecks in production of 16 mm. color prints has limited shipments of these pictures to only one a month, but this was declared to be the only factor which prevents all new Hollywood product from being shipped overseas as soon as completed. All new feature pictures, except those in color, are made available to the Army immediately upon completion, Hubbell disclosed, and go forward to the foreign exchanges without delay.

Present Army film exchanges are located in Persia, Egypt, Algeria, the Gold Coast, England, Iceland, Greenland, Labrador Newfoundland, Trinidad, Bermuda, Panama, on the Alcan highway, Alaska, Hawaii, the Fijis, New Caledonia, India and risbane, Australi .

Several subexchanges also are included in the network. Additional exchanges are contemplated as the progress of the war makes them necessary.

The most popular films with the boys, according to Army spokesmen, are musical shows with comedies running second. Westerns, contrary to advance opinion, have not much pulling power and war films are distinctly N.G. for soldier fare, Hubbell revealed. War clips are retained in the newsreels, however, although here the attempt is made to play up sports and other 'escape' subjects.

During the first 10 days of this month, the Army reported, the following films were included in those shipped overseas: 'Jane Eyre,' 'Sahara,' 'Top Man,' 'Flesh and Fantasy,' 'Destroyer,' 'Princess O'Rourke,' 'Holy Matrimony' and 'True to Life.'

Among industry reps at the luncheon were Nicholas M. Schenck, Harry M. Warner, Barney Balaban, M. Peter Rathvon, John O'Connor, Jack Cohn, Carl Lesserman, Joseph Bernhard, William German and W. C. Michel. The Army contingent was headed by Maj. Gen. Frederick H. Osborne and Brig. Gen. Joseph Byron and included Col. Kirke Lawton, Lt. Col. William E. Slater, Maj. Orton Hicks, Maj. J. E. Allen and Capt. Seymour Mayer.

Joseph A. Seidelman, of Universal, and Howard Dietz, Metro, consultants for the industry to the Secretary of War, also were on hand with Arthur Mayer, Edward Schreiber and Phil Reisman, of the War Activities Committee.

Hecht Pageant

Continued from page 4

a tour of the leading cities, even though of necessity it be done on a much less pretentious scale, merits serious consideration.

A Procession of Pain

Over the vast stage of the Garden was spread the 'Gallantry' allegory—the column after column of United Nations soldiers who have fallen in battle; the endless procession of Europe's persecuted, the Jews from the Polish ghettos, the Greeks who were starved to death, the children of Coventry, the heroic Russians and Chinese. To them all the Gate Keeper extends a welcome, to come in and find the peace and forgetfulness they so fully deserve. But they refuse: peace and forgetfulness are not for them until the last Nazi has been driven from their lands, until their children can once more be happy and the torch of humanity is again blazing.

That the vast spectacle, with its numerous stage elevations, its intricate lighting and scenic effects moved virtually without a flaw is a tribute to Leon Leonidoff's staging, G. S. Eyssell, managing director of the Radio City Hall, N. Y., and the numerous others associated with its presentation.

In an effectively directed rally program which preceded the pageant, others from show biz also contributed. Included were Danny Kaye who, skedded to go overseas soon to entertain the Yank troops, was appropriately starred in a USO-Camp Show presentation which also featured the badminton champs, Kenneth Davidson and John Scott. Lauritz Melchior, Frank Sinatra and the Music Hall Rockettes were also on hand, as was Mayor LaGuardia, who officiated at an impressively-staged 'Roll Call of Heroes,' and led the mass bands of New York's police, fire and sanitation departments. Maj. Gen. Frederick H. Osborn, chief of morale services, U. S. Army, and Mrs. Eleanor Roosevelt, among the rally speakers, stressed the vital morale role of entertainment in helping to speed the victory.

Emil Schram, chairman of the N. Y. committee of the National War Fund, who presided, also kudosed show biz for its cuffo contributions and lauded the work of the United Theatrical War Activities Committee and its exec chairman, James E. Sauter.

Rose.

Rep. to Use Five Bands In 'Atlantic City' Pic

Hollywood, Nov. 16.

Albert J. Cohen, Republic producer, is rounding up 15 production numbers for 'Atlantic City,' with at least five bands.

Picture is based on the annual conventions and beauty contests in the New Jersey seashore resort over a period of 40 years.

H'wood's Peak Prod.

Continued from page 5

many pictures as possible finished before the holidays. Execs know from experience that production invariably slows down as Christmas approaches, so they want to get their product out of the way.

Studios, too, are weak in manpower, due to the war. There is vast uncertainty about the draft, and the more pictures that can be completed the stronger backlog studios have in their vaults. All want as big a stock pile as possible.

Then, the abandonment of war pictures in great measure by the majority of companies have left schedules to be caught up with, dropping of war themes having left a number of studios with blank spaces in their production slates. These holes must be plugged so the number of pictures which must be finished can be hopped up. Studios with already-completed war films on their shelves must have others ready to take their places in the event public distaste to war films becomes so intense that their release must indefinitely be held up.

Paramount and Universal share honors for highest number of films to be before the cameras during November. Pictures on each lot hit high of 17, counting those currently in production, those which were completed earlier in month, and others to be started before end of month. As against this number, Paramount last November had six in work, and Universal 10 for same period.

Following these two studios are Columbia, with 15 in production during November, Metro, 13; 20th-Fox and Warners, 12; RKO and PRC, seven; Republic, United Artists an' Monogram, six.

40 Pix Coming 'n'

Warners put a dozen more writer to work on 11 forthcoming pictures, reaching a new high of 40 in the total number of films in various stages of scripting and shooting on the Burbank lot.

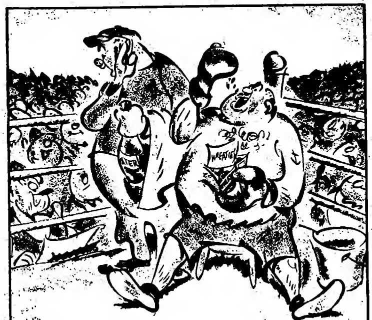
Newcomers in the writing mill are Frank Gruber, Vladimir Pozner, A. I. Bezzerides, W. R. Burnett, Bern Schoenfeld, George Sklar, Abem Finkel, Marvin Borowsky, Steve Fisher, Lili Hatvany, Holman and Leo C. Rosten.

Charlotte Variety

Charlotte, N.

The Charlotte Variety club has elected officers for the coming year.

They are Lester C. Sipe, chief barker; Benn Rosenwald, first assistant barker; Harold Keefer, second assistant barker; H. F. Kincey, dough guy; and T. . Little, property master.



"He says he eats 'em between rounds for the psychological effect."

Exponents of the clear eye and the bulging bicep are most widely publicized of all Wheaties fans. However, statistics show innumerable less rugged souls who also eat Wheaties . . . contentedly, without delusions of muscular grandeur. They simply like them.

New York Theatres

MGM's STARIFFIC TECHNICOLOR HIT!
THOUSANDS CHEER
30 STARS...3 BANDS
ASTOR B'way & 45th St.
POPULAR PRICES Continuous from 10 A.M.

MICHAEL TODD PRODUCTIONS
ETHEL MERMAN in
SOMETHING FOR THE BOYS
COLE PORTER SONGS
ALVIN, West 52nd St. Mats. Wed. & Sat.

THAT ROBUST INSTITUTION
STAR AND GARTER
Staged by HASSARD SHORT
with Prof. LAMBERTI
and the Famous Star and Garter Girls
MUSIC BOX, W. 45th St. Mats. Thur. & Sat.

RICHARD TREGASKIS' GUADALCANAL DIARY 20th
with Preston FOSTER • Lloyd NOLAN
William BENDIX
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

ON SCREEN
HUMPHREY BOGART
Starring in
SAHARA
Capitol BROADWAY AT 51st STREET
IN PERSON
LAWRENCE WELK and His ORCH
YVETTE
TRUTH OR CONSEQUENCE

LOEW'S State TIMES SQ.
ON SCREEN
Thurs., Nov. 18
"LASSIE COME HOME"
In Technicolor
Roddy McDOWALL
Donald CRISP
IN PERSON
Lou Walters present
THE FAMOUS N. Y.
Latin Quarter Revue
Starring
Dave APOLLON

RADIO CITY MUSIC HALL
'CLAUDIA'
Spectacular Stage Productions

"Good . . . for the whole family."—Nichols, Times.
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474—Evgs. 8:40. Sun. 8:15. Mats. Sat. 2:40; Sun 3. Special Thanksgiving Mats. Nov. 25 & 26. No Mon. Perf. Mail Orders Filled.

HELD OVER 2d WE
EXTRA! WHAT IS HAPPENING TO OUR CHILDREN TODAY?
YOUTH IN CRISIS
LATEST MARCH OF TIME
a 20th Century-Fox Release
RADIO CITY MUSIC HALL

SAMUEL GOLDWYN'S
THE NORTH STAR
NEW VICTORIA
B'WAY & 46th — Daily, 2:45, 8:45 Mats (except Sats., Suns., Hols.) 75c, $1.10 Eves., $1.10-$2.20. Extra shows Sats., Suns., Hols.— CI 6-7479
RKO PALACE
B'WAY & 47th
Continuous performances. Popular priced run. Doors open 9 a.m.

"FOR WHOM THE BELL TOLLS"
Continuous Performances from 10 a.m.
RIVOLI B'way & 49th St.

NOW PLAYING
BETTE DAVIS • MIRIAM HOPKINS
Warner Bros. Hit
"OLD ACQUAINTANCE"
HOLLYWOOD THEATRE
At 51st St. and Broadway
Opens 10 A.M. Late Feature 11:30 P.M.

3rd WEEK
Olivia De HAVILLAND Robert CUMMINGS
Jack CARSON
In Warner Bros. Hit
"PRINCESS O'ROURKE"
In Person
SHEP FIELDS and
Special Attraction
THE MERRY MACS
B'way & 47th St. STRAND

"I DOOD IT"
A Metro-Goldwyn-Mayer Picture
Red SKELTON
Eleanor POWELL
In Person
Woody HERMAN and His Band
PARAMOUNT Times Square

— here's why all records are being broken at the SPECTACULAR TWO-THEATRE RUN ON BROADWAY — at the RKO PALACE and

(Continuous Performances at 75c, $1.10, $1.65)

at the NEW VICTORIA

(Twice Daily, $2.20 Top)

where tickets are SELLING eight weeks in advance!

"MOVIE OF THE YEAR"

—says LIFE Magazine

"Goldwyn makes eloquent tone poem of Russian town in peace and war . . . What gives it eminent distinction over any other production of the year so far is its epic breadth and sweep."

WALTER WINCHELL Says:

"'The North Star' is about as tops as cinema gets."

LIBERTY Magazine:

"'The North Star' is more than a great and thrilling motion picture. It is a human document particularly needed at the present time. Every American owes it to himself to see it."

TIME Magazine:

"A cinemilestone. No other Hollywood film has done the job quite so well."

THE NEW YORKER:

"An award for meritorious script writing . . . to LILLIAN HELLMAN. The picture is a honey and MR. GOLDWYN and MR. MILESTONE ought to be complimented."

NEWSWEEK:

"Exciting entertainment, it is as timely as today's headlines."

N.Y. WORLD-TELEGRAM—Alton Cook:

"'The North Star' is full of tremendous emotional and dramatic impacts—moments that will remain landmarks in any movie memory."

CUE Magazine—Jesse Zunser:

"Eloquent, spectacular, splendidly played drama."

N.Y. TIMES—Bosley Crowther:

"'The North Star' was presented at two theatres—an honor accorded to only a few previous films . . . Has so much in it that is moving and triumphant."

N.Y. POST—Archer Winsten:

"Excellent . . . It is a picture worth going out of your way to see."

N.Y. SUN—Eileen Creelman:

"A Samuel Goldwyn production, polished and smooth, luxurious in all its production values."

N.Y. HERALD-TRIBUNE—Howard Barnes:

"Picture has heroic proportions . . . filled with exuberant songs. Final sequences are melodramatic . . . they are tremendously effective. It has obviously been written from the heart."

PM—John T. McManus:

"A superfine film about Russia, by and for Americans . . . Completely enthralling. Has moments of inexpressible charm and gaiety and peaks of tremendous excitement. You can bet your bottom simoleon that 'The North Star' is one h - - l of a wonderful movie."

SAMUEL GOLDWYN'S GREATEST PRODUCTION

THE NORTH STAR

Directed By LEWIS MILESTONE

Original Story and Screen Play By LILLIAN HELLMAN

RELEASED THROUGH RKO RADIO PICTURES, INC.

Public Service Shows Suffer As Local Stations Sidetrack 'Em for Comm'ls

Chicago, Nov. 16.

With many stations throwing network public service programs off the air in favor of revenue producing local shows, it is rapidly becoming apparent that many public service shows will have to show a marked improvement in order to stay on the air.

In many cases war message programs, such as the 'Army Hour,' are getting wide acceptance by the local stations, but many of the old-line public service shows of prewar days are being washed out. These are being supplanted by local shows sponsored by merchants, who are offering nothing better than programs of phonograph records which, while revenue producers for the coffee pot stations, are doing little to elevate the general standards of radio.

A case in point, according to Walter Preston, program manager of the central division of CBS, is that network's 'Men of Books,' aired Saturday afternoon from 2-2:30 over the full network. 'This type of program leaves its point of origin (Chicago) literally and actually a poor relation,' he said. 'It has no promotion, little or no publicity and in many cases is dropped, picked up and then dropped again by the local stations. This makes it literally impossible for the show to develop a high enough rating to interest a potential sponsor. Finally, if the show dropped entirely in favor of a local show that is a revenue producer, the chances of developing an audience for the show are nearly zero.'

'As against this example,' continued Preston, 'take the case of a network commercial that has the sponsor's publicity department behind it, newspaper tieups, dealer tieups, network promotion and publicity and in many cases big names. Weighing the case of the commercial show against the case of the public service show very clearly indicates why local stations are throwing the sustainers off the air.'

'Public service programs are a very real problem,' said Judith Waller, director of public service programs of NBC's central division. 'It's partly due to the war and partly due to the fact that radio is growing up, but in the final analysis there is only one permanent solution to the problem: proper staging, acting, directing, music, publicity and promotion that, if not on a par, are at least in the same league with network commercial shows. This would create a demand for public service shows on the part of listeners of the smaller stations that could not be ignored.'

AMERICAN HOME TEES OFF MUSICAL DEC. 3

American Home Products' plan to air three half-hour shows weekly via CBS Wednesday, Thursday and Friday at 7:30 p. m., has been completed with the setting of an as yet untitled musical stanza featuring an orch of 30, chorus of 14 and individual vocalists. Latter tees off Friday, Dec. 3.

The Wednesday half-hour, effective Dec. 1, will be filled by 'Easy Aces,' and the Thursday period, starting Dec. 2, features 'Mr. Keen.' Both shows are currently quarter-hour offerings Wednesday through Friday, and are handled by Hummert for American Home Products as part of the Blackett-Sample-Hummert organization, which splits up Jan. 1.

A 15-minute recorded whodunit series, formerly known as 'Inspector Brown,' and set for the Blue Pacific Coast Network Nov. 30 for Anacin (American Home Products), has been retitled 'Inspector Hawkes and Son.' It will be heard Tuesday, Wednesday and Thursday ither 7:30 or 9:30 p. m.

Adam Hats' Blue Show Folds After 13 Wks.

Chicago, Nov. 16.

Adam Hats is folding its unday night Blue network program, 'That's a Good One' at the end of its present 13 week cycle.

The series started nine weeks ago.

From Theatre to Radio

Atlanta, Nov. 16.

Sam Kane, manager of Lucas & Jenkins' Roxy here, has resigned to become sales manager for WATL, local Mutual outlet. Kane had been with L. & J. for 10 years.

Kane's successor at Roxy has not been named to date.

Ginny Simms East For Three Airings

Hollywood, Nov. 16.

Ginny Simms and her 'Johnny Presents' show moves east for three broadcasts beginning Nov. 30. Myron Dutton, writer-director, accompanies the singer-m.c. east.

ay Block's orchestra draws the music assignment.

MORGAN MAY STICK WITH BRICE PROGRAM

Wayne Griffin, radio head of the Phil Berg-Bert Allenberg agency in Hollywood, is east on behalf of the Frank Morgan package show to talk with Benton & Bowles and General Foods. Both take the attitude that Morgan should not interrupt his stint on the Fannie Brice program, especially in view of the no time-availability, plus the present choice slot with Miss Brice.

GF and B&B promise Morgan his own package later and are reported willing to make every effort to get him a late spring or early fall (1944) groove all his own. Under the circumstances, it's figured Morgan will remain as is. This also scotches the Metro package deal talk.

Blue Gets H'wood Theatre To Ease Studio Congestion

Hollywood, Nov. 16.

Crowded out of its rented studio space at NBC's Radio City, Blue network has closed a deal with Pantages theatre in Hollywood to use the long-dark stage of the house for a five-time weekly sustaining quizeroo. Theatre audience will be used as subjects by Ken iles, m.c., and Louis Quinn, producer of 'Strictly for Laughs.'

Marks the first time that a radio program has emanated from the Hollywood boulevard house.

Todd Joins 'Basin St.'

ick Todd, radio baritone, becomes a permanent member of the Blue network's 'Chamber Music Society of Lower asin Street' (Sunday nights, 9:15-9:45), starting with his appearance on the Dec. 5 broadcast.

Todd will appear on the program whenever the guest star isn't a male singer. Expected that this will allow him about three shots a month.

SHARBUTT'S TRIO

Del Sharbutt has been signed by American Tobacco for its three network shows, 'Your Hit Parade,' Saturday nights on ; 'Your All-Time Hit Parade,' Friday nights on NBC, and Kay Kyser, Wednesday nights on NBC.

Foote, Cone is the agency.

Premieres

(Nov. 17 to 28)

Nov.

'Treasure Hour of Song,' with Licia Albanese, Francesco Valentino; Alois Havrilla; 9:30—10 p.m., Thursdays; WOR-MBS; Conti Products, Inc.; Bermingham, Castleman & Pierce agency.

Nov. 23

'America Tomorrow,' discussion program, cooperation of U. S. Chamber of Commerce; 10:30-11 p.m., Tuesday; WJZ—Blue; sustainin .

Nov. 27

'Metropolitan Opera,' with commentator Milton J. Cross; 2 p.m., curtain time; Saturdays; WJZ—Blue; Texas Co.; Buchanan Agency.

28

'Metropolitan Auditions of the Air,' with Edward Johnson, Wilfred Pelletier conductor; 4:30-5 p.m., Sundays; WJZ—Blue; Sherwin Williams Co.; Warwick & Legler Co.

'Top This' Gets Six-Year Run

Contracts for 'Can You Top This?' on NBC for Colgate, and the Mutual network for Kirkman's, through the Ted Bates agency, which had two more years to run, have been extended for an additional four years. The new papers included a set of raises for the entire production.

The usual 13-week cancellation clauses remain in effect.

MARTIN MOVES BAND TO CARSON'S SOUPER

Hollywood, Nov. 16.

Freddy Martin's orchestra moves over to the Jack Carson program after completing its string for Fitch Dec. 8. Mary Lee, singer-comedienne, also has been si ned as a regular.

Charles ant is currently directing the music on the Campbell soup program.

Joan Davis, Salary Up, Sticking With Sealtest

Hollywood, Nov. 16.

Joan Davis has had her salary virtually tripled and is near the $3,500 mark now under a new deal to remain on the Sealtest radio program. Deal was consummated by the William Morris agency.

American Tobacco, via MCA, was trying to lure her away from Sealtest for Lucky Strike.

New Type Dudes?

'Riot Ranch,' a comedy stanza with a western background, is being auditioned this week for submission to agencies.

It features Hope Emerson and is written by Jerry Adelman.

From the Production Centres

IN NEW YORK CITY

Addison Amor and James Sheldon have joined the Blue production staff ....Thomas Flynn, former CBS press agent who entered the Army last April, has rejoined the department after having received an honorable discharge two weeks ago. He replaced Carleton Pearl, who was recently inducted....Lena Horne underwent a tonsilectomy Wednesday (10). She was slated to appear on the Owens-Illinois Glass Co. 'Matinee' via CBS at 4 p.m....Raymond Z. Henle, Washington correspondent for the Pittsburgh Post-Gazette, has joined the Blue's commentator staff. He is heard in the 15-minute period Monday through Thursday formerly filled by Henry J. Taylor, who is on an overseas assignment....Gertrude P. Gentzel appointed assistant time buyer for McCann-Erickson.

Maurice Rocco, current at Club Zanzibar, is featured in the spot announcements plugging the nitery, which went on four local stations last week (WNEW, WPAT, WHN, WINS)....Ralph Edwards, 'Truth or Consequences' m.c., is reported getting $7,500 a week for his Capitol theatre, N. Y., stint. Edwards will probably remain at the Broadway house till Dec. 9....Del Sharbutt will head WMCA's 'Can You Tell a Joke' stanza which tees off Friday (20).

Maurice Barrett, formerly production head at station WHN, joined the Harry S. Goodman production office as program director....Mary Mason joined 'The Aldrich Family' for tomorrow night's (Thursday) broadcast ....Howard Fast, author of the 'Citizen Tom Paine' best seller, scripted Saturday night's (20) 'Bond Wagon' show on WOR-Mutual for the Treasury ....Earle McGill, Radio Directors' Guild prez, addresses tomorrow night's (Thursday) annual meeting of the New York local of the American Federation of Radio Artists....Mary Caldwell, advertising and publicity director of WSB, Atlanta, in town last week to attend confab of representatives of NBC affiliates....Bob Shayon, CBS producer-director, attending Regional Wartime Conference next Saturday (20) at Stephens College, Columbi , Mo., but due back Wednesday (24) for his regular 'School of the Air' program....Scripters Erik Barnouw, Bob Newman and Mike Sklar classified 1-A....Casting: Ann Shepard, Joan Alexander, Reese Taylor ('Now and Forever'); Arthur Elmer ('This Life Is Mine')....Albert Ward now directing 'Now and Forever'....Jean Hazelwood (Mrs. ichard Widmark) underwent major operation Saturday (13). Widmark is in Baltimore this week with George Abbott's tryout of William Saroyan's 'Get Away Old Man.'

'Inspector Hawkes and Son,' a new Hummert whodunit transcribed serial, starts Nov. 30 on the Coast, with Alfred Shirley and Clayton Collyer playing the leads, Ted Steele organist and Arthur Hanna directing....John Charles Thomas and John Nesbitt brought their Westinghouse show east, with director Clare Olmstead also making the trip....Margaret Daum joined last Sunday's (14) 'American Album of Familiar Music' as a featured vocalist.... ill Zuckert, of the 'Lorenzo Jones' cast, joined the Seabees....Bob Tormey, Blue network staff director, partied yesterday by other Blue cue-throwers before being inducted....Casting: Buddy Buehler ('David Harum'); Arnold Moss, Bernard Lenrow ('Front Page Farrell'); Charles Webster, Vera Allen, John Gibson ('Mr. Keen'); Charita Bauer ('Lora Lawton'); Mark Smith, Ethel Wilson, James Backus, Joseph Julian, Jay Meredith ('Lorenzo Jones'); Artie Belle McGinty ('Second Husband'); Rodney Hunt ('Stella Dallas').

IN HOLLYWOOD . . .

Bob Burns passing up one broadcast to have an old injury knifed again. He'll be in the hosp for 10 days....Columbia's Bob Kennett here for talks on program relations with KNX department bosses....John Elwood beaming over biz in Frisco since he took over as headman for NBC....Andrews Sisters took their leave of the Roma wine show for a theatre tour, giving up the spot to the Pied Pipers for the remaining two weeks of the current vino setup....Sam Perrin back writing for Jack Benny after nine years. He moved in when Cy Howard moved out to play a comedy part in Maxwell Anderson's 'Storm Operations' on Broadway....Sam Hayes making a series of 26 platters for NBC library, recreating great sports events of the past....Jennings Pierce, director of public service at NBC, gets an assistant in Wayne Kenworthy, erstwhile commercial manager KTFI, win Falls, Idaho....Another assistant appointment is that of Jean Meredith as right bower to Lloyd Brownfield at KNX press headquarters ....Capt. Abe Schechter, Maj. Jack Harris, Sid Strotz and Alex Robb really whooping it up in a corner booth at the Brown Derby....No sooner did Al Rinker land in town than he was presented with a 1-A by his draft board....Victor Borge, Danish radio-nitery comic, has one leg in khaki.

Fred Allen will do the first four shows from Hollywood when he gases up with Texaco next month....Lt. Peter Roebeck, Columbia's first war hero, feted by Don Thornburgh. A former page at KNX, Roebeck's bomber was shot down over the Mediterranean and he drifted for 60 hours before he was rescued. On his tunic he wears the purple heart and distinguished flying cross with two oakleaf clusters....Bing Crosby due back on Kraft Music Hall Dec. 2 with Ed Gardner as guest....Capt. Mel Williamson sitting in as Coast head of War Department's radio bureau until Jack Joy is recovered from a bladder operation....Maj. George Fielding Elliott and Hans Kaltenborn both on the Coast, the latter shoving off for a tour of the Pacific war front....Constance Moore drew the regular singing assignment on Lockheed-Vega's 'Ceiling Unlimited'.... Vincent Elliott, turned loose by the army, caught on at NBC as news editor....Fox Case, CBS director of public relations, will be one of the judges of the film studios' still photography exhibit at Columbia Square ....James L. Saphier sold 'Corliss Archer,' but he won't say to whom or where it'll be put.

IN CHICAGO . . .

Danny O'Neil, CBS-WBBM tenor, off the air for a week with a bad cold ....William J. Murphy, continuity editor, Michael Eisenmenger, sound effects, and Martha Reinecker, sales, are new members of the NBC central division 10-year club....Bee Ferbend, of the CBS press department in St. Louis, here for a week to do a publicity job on the Mary Lee Taylor-Pet Milk show....'Music Lovers Matinee,' a full hour canned music daytime show five times a week, bowed in Nov. 15 over WCFL. Show, set by Lou Goodkind, of Goodkind, Joice & Morgan, is sponsored by the Pine Forest Co.

Jimmy Wallington here from New York to act as m.c. at the opening of the 'Four Freedoms' bond show....Nate Gross, Chicago Herald-American columnist, has been signed to do a local chatter column of the air. Sponsored by the Illinois Commercial Mens Assn., the program will be aired 5:15 p.m. Saturdays....Lou Harrington celebrated his 10th year at the Wrigley building restaurant last week....Don Roberts, CBS central division sales manager, spent the weekend pheasant hunting. His wife had steak for dinner when he returned.

Ted Jardine, of J. Walter Thompson, Stuart Erwin, of 'Good Night Ladies,' and Les Weinrott, the producer, huddling at the Wrigley restaurant over the show they are offering Libby, McNeil & Libby. Show will be a new treatment of 'Mr. Meek,' originally produced by Weinrott.... Joseph Timlin, formerly with the Branham Co., is the new director of radio service at Schwimmer & Scott....The John E. Pearson Co. has been appointed to handle all eastern advertising contacts for the new 50,000-watter, KWBU, at Corpus Christi, Texas....Major George Fielding Elliot, CBS military analyst, broadcast his show from WBBM Chicago last week ....Don Doolittle, formerly with WAIT, is now a member of the WJJD announcing staff....Irene Anne Floto, NBC receptionist, announced her engagement to Donald Shaw Manchester, v.p. and director of Foote Cone & Belding....Chicago Daily News has added two 15-minute musical shows (transcriptions) to be aired over WENR on Saturday and Sunday afternoons.

ROCHESTER APPLAUDS RUBINOFF

"The audience applauded Rubinoff's serious playing, adored him in his clowning moments and went quite wild when he let loose with super-swing swing tunes."—Rochester (N. Y.) Times-Union, Nov. 6, 1943.

"If the audience had its way it would keep Rubinoff on the stage for hours."—Rochester (N. Y.) Democrat and Chronicle, Nov. 6, 1943.

November 19 to 25
MICHIGAN THEATRE
Detroit, Michi

SHOWS OVER 10G NOW RULE

Mutual's New Station Compensation Plan Interests Blue Affiliates

Chicago, Nov. 16.

Those of the Blue were not the only network plans aired in lobby and room huddles as Blue network affiliates poured into the Palmer House for their meeting with Edward J. Noble, the Web's new owner. The other network and the subject was Mutual and its new formula for station compensation. Particularly interested in Mutual's deviation from its present station contract were some 20 Blue outlets which also take the Mutual commercial service. The trend of the crosstalk among these stations was that Mutual, if anything, was discarding its Mutual complexion and assuming in its station relations a structure that was basically the same as that of NBC, CBS and the Blue.

Mutual, for its new plan of station compensation, had adopted the contractual formula which has existed for years between NBC and its affiliates. New Mutual agreement calls for the ceding to it of 16 free commercial hours and a compensation scale which starts at 25%, goes to 30% and ends at 37½%. Under the present Mutual deal with stations, the affiliates collect around 70% of the card rate for first to last dollar and pay for their own lines. The new agreement provides for absorption of line charges by the network. Mutual affiliates are being told that the surplus of several million dollars that will accrue to the network from this change in compensation formula will be devoted entirely to the production of network programs, sales promotion, etc., the stock in Mutual is held by 12 affiliates, with the largest blocks 25% each, owned by WOR, N. Y., and WGN, Chicago.

No Limits To Radio: Sarnoff

The end of the war will find the United States 'on the threshhold of a new era in radio, an era in which man will see, as well as hear, distant events,' predicted David Sarnoff, president of RCA, in an address Thursday (11) before the Lancaster, Pa., Chapter of the American Association for the Advancement of Science. Science, which has played a vital role in America's war effort, is destined to play an equally vital part in post-war reconstruction, said Sarnoff.

In his remarks on radio, the RCA prexy pointed out that 'the day may come when every person will have his own little radio station tucked away in his pocket... Tiny electron tubes may make it possible to design radio receivers and transmitters no larger than a fountain pen or a cigaret case. Some day people may carry television screens on their wrists as they now carry watches. As the useful spectrum of radio approaches the frontiers of light, the apparatus will become simpler and more compact.

'Radio vision will have many uses,' continued Sarnoff. 'It will serve wherever sight is needed. For instance, it will be used to prevent collisions on highways and railroads, on sealanes and airways of the world. Radio will be the new eye of transportation and commerce. Applications of radio optics are unlimited.'

Ed Gardner's 'Duffy's' Back to N. Y. Jan. 4

Gardner brings his 'Duffy's' program back east for the Jan. 4 broadcast, to remain indefinitely. Florence Halop, Eddie Green and Johnny Johnson are also making the trip, as is director Joe Hill and the writing staff headed by Abe Burrows. However, Charlie Cantor will probably remain on the Coast, and Peter Van Steeden, now in New York, will take over the orchestra direction. 'Duffy's' is heard Tuesday nights on the Blue for Bristol-Myers. Young & Rubicam is the agency.

Paramount is currently making a film version of 'Duffy's.'

Plane Sick

Chicago, Nov. 16.

Five trips between New York and Chicago in five days had maestro Raymond Paige han ing on the ropes last week.

Broadcasting with the Morton Downey show from the Eighth St. theatre here Monday (8), Paige planed back for the 'Salute to Victory' show from New York Tuesday, returned to Chicago for the Wednesday Downey show, planed back to New York for 'Stage Door Canteen' over CBS on Thursday, and returned to Chicago Friday for the rest of the Downey broadcasts.

Sinatra, If Army Rejects, Will Get Vimms Program

Frank inatra will have a second commercial program, sponsored by Lever Bros., plugging Vimms vitamin pills, and starting Jan. 5, provided he fails to pass his Army physical. The show is slated for the 9-9:30 spot Wednesday on CBS, replacing the same account's 'Mayor of the Town,' with Lionel Barrymore. B.B.D.&O. is to be the agency.

Axel Stordahl is set to do the arrangements and conduct the orchestra on the show, with Bert Wheeler, Phil Silvers and several others under consideration for the comedy spot. Although the deal is merely oral at present, depending entirely on Sinatra's failure to meet Army physical requirements, the agreed price for the package is $12,500, with the singer owning the program and supplying the talent. It's figured his net from such a setup would be $6,000 or more a week.

In order to obtain a waiver from American Tobacco, which held an exclusive right to his commercial radio services, Sinatra agreed to extend his present contract to appear on the latter account's 'Your Hit Parade' stanza Saturday nights on CBS beyond the present two-year term. Foote, Cone & Belding is the agency on the tobacco account.

'All-Time Hit Parade's' Future Known This Wk.; Jolson Option Up Nov. 19

merican Tobacco will probably decide this week on the future setup of its 'Your All-Time Hit Parade' series Friday nights on NBC. The account has until Friday (19) to notify Al Jolson whether it will pick up the option on him to become the star of the show.

rovided the Jolson deal doesn't jell, the account has several other possibilities open for the 'All-Time' series, one being to retain the present format. The current cycle ends Dec. 31.

OIL CO. WILL PUT VARIETY SHOW ON CBS

Hollywood, Nov. 16.

John Gordon, assistant radio director of the Compton agency here, is lining up talent for a half-hour riety show for General Petroleum.

Thursday night Coast tim has be bought on CBS but show spreads ational when time opens up.

NEW PACKAGES UP TO $16,500

Ad agency executives have pretty well reconciled themselves to the circumstances that the day when a name variety show could be bought for under $10,000 is over; that is, at least for the duration. They look on the trend as merely reflective of current economic conditions and the unprecedented prosperity now being enjoyed by radio, plus the law of supply and demand.

The war has put the time-seller and talent in the driver's seat, and if the advertiser wants his radio participation badly enough he won't be inclined at this time to quibble over an additional few thousand for the talent budget.

Quite a number of the big-rating shows now on the networks figure considerably below the $10,000-mark for talent. But the new offerings now start at $12,000, and it's all practically being submitted on a package basis. From the appearance of things the only way that an agency can even expect the talent budget under the $12,000-level is to scout around for the various component units of a show and to put the program together itself, as happened this season in the instance of the Dinah Shore-Birdseye Food stanza.

The two electronics—RCA and Philco—have the talent phase of their hour shows budgeted appreciably above the $12,000-bracket. RCA's 'What's New?' is down for a weekly expenditure of $16,500, while Philco has itself apportioned for a weekly program outlay of $15,000. The Gertrude Lawrence-Revlon show, which is on the Blue Sunday nights, has a production bill of $13,500.

Two newly wrapped name packages are being peddled currently to agencies, and the asking price of each is as follows:

Frank Morgan............$15,000
Frank Sinatra............ 12,500

Agencies Pass Up Studio Packages; Too Many Credits

Hollywood, Nov. 16.

Agencies are shying away from radio shows packaged by picture studios. Theory pretty generally accepted by all admen is that picture men are tough bargainers and to meet their demands would be to sell their stars and pictures rather than the client's commodity.

Two of the top show-buyers here have been approached by studios, but after hearing the terms and the flood of studio credits decided to build their own programs and deal with players agents.

2 More B'way Houses Go Radio, Hike Jam On Booking Setup

Two more roadway theatres are going over to radio, further jamming the legit booking situation.

WJZ took over the Ritz, which was vacated by the 'Just 'flop, 'I'll Take the High oad,' last Saturday (13). It becomes the permanent home for the Philco-'Variety' 'Radio Hall of Fame' program.

WOR has been angling with the Shuberts for a lease on the Longacre, which has '3's a Family' as the tenant. John Golden, who produced the comedy, is ready to move provided the Shuberts have an acceptable house for 'Family.' The Ambassador was named, but 'Lady Behave' which opened at the Cort last night (16), will move there Sunday, as 'Get Away Old Man' is booked into the Cort next week.

Other legit theatres being used for broadcasting are the former Avon Klaw, Hammerstein's, New Yorker and Vanderbilt.

Noble Meets Blue Affiliates 1st Time and All's Friendliness; New Owner Undecided on Stock Sale

Chicago, Nov.

Edward J. Noble, new owner of the Blue network, met officials of the affiliated stations for the first time this afternoon (Tuesday) at the Palmer House. The session indicated that the acquaintance is starting with maximum friendliness. The one-day gathering will be concluded tonight with a cocktail party and dinner at the Raquet Club, with the network as host.'

During the course of the afternoon confab Noble asserted that he has already invested $8,000,000 in the Blue network and that, with the cooperation of the affiliates, he hopes to make it a successful venture. He said that during his entire business career he has tried to exercise two knacks—buying firms with a future and picking men in whom he has confidence to operate them.

On the question of makin network stock available for purchase by the affiliates, the new owner explained that he is not yet ready to decide whether he wants to sell stock and, if so, how or when to do it. He noted that the Blue still faces a huge investment in its own studios and equipment, and for television and FM. He declared that until he knows how much this outlay will entail he will remain the sole owner of the network shares.

As is customary at such Blue gatherings, the network's bigwigs were each in turn trotted out before the

(Continued on page 37)

Shades of DeMille

Hollywood, Nov.

Sight gags for broadcast au ences are still in good standing, apparently, with the Russel Seeds Agency. On Friday's (19) broadcast of 'People Are Funny,' three from the audience will don bathing suits and immerse themselves in bathtubs on the studio stage to describe whatever sensations they feel.

The C. B. DeMille bathtub influence has thus reached even radio.

Coast Agencies Watching Benny Don Lee Repeat

Hollywood, Nov. 16.

Agencies, especially those with shows airing in early evening from here for the east, are keeping close tabs on the Jack Benny transcribed repeat over the Don Lee network at 8:30 p.m. on Sunday nights. Several shows are reported ready to follow the lead of General Foods in rebroadcasting via wax despite earlier coverage of the Coast.

Crossley ratings attained on the Don Lee net by Benny will be closely scanned and will serve as a barometer for the others interested in such a move. Reason for the General Foods repeat is that the earlier Crossley failed to approximate half of the eastern rating. Breakdown of an average Crossley for Benny last season was 40 for the east and midwest, against 18 for the Coast on the 4 p.m. time. Before James C. Petrillo stepped in and called a halt to canned music on the chains, Benny hit a high Crossley of 27 on the Coast Blue with the late night repeat, averaging off with a 22.

It was not without a fight that Lewis Allen Weiss, head of the Don Lee network, grabbed off one of the most sought-after shows in radio. Blue network made a strong pitch, but lost out because it couldn't clear the network before 9:30 p.m. NBC also tried to hold the repeat on its skein through the process of having each Coast affiliate take the program off the line at 4 p.m. and play it back later at night. Inability to clear Portland and make available an earl time than 9:30 killed off NBC's chances. CBS showed no interest in the proceedings.

Odd angle to the waxed rebroadcast, first under the new ruling by American Federation of Musicians, is that members of Phil Harris' band are paid $36 per man for the recording, whereas they would be paid only $12 per man for a live repeat. Actors are paid $26 for the rebroadcast.

FCC OK'S WMCA SALE TO STRAUS-DAVEGA

Washington,

The Federal Communications Commission today (Tuesday) approved the sale of WMCA, N. Y., by Edward J. Noble to the Cosmopolitan Broadcasting Corp. At the same time, the Commission denied the petition of Donald Flamm, former owner, to hold up the transaction.

In a statement issued with the okay, the FCC declared that Cosmopolitan is legally, financially and technically able to operate WMCA. Nathan Straus owns 59% and Davego-City Radio Inc., owns 41% of Cosmopolitan's stock.

Station Mgrs. Have New Sales Worry

Chicago,

Harold Hough, chairman of the Blue station's Advisory and Planning Committee and manager of KGKO, Ft. Worth, told the gathering of Blue Network affiliates at Palmer House today (Tuesday), that mounting business from networks was tending to produce in the average station's commercial manager a mixed sense of complacency and anxiety. The commercial manager, he said, was beginning to worry about his status, since overwhelming portion of his station's time was being occupied by network commercials and there wasn't much else for him to sell but news programs and announcements.

Hough urged that station operators take an appraisal of their spot sales situation in light of network prosperity and hypo the drooping spirits of their commercial managers by pointing out to them that they still have selling jobs to do, since increased business from the network has increased the value of statio non-network time.

NBC, BBC Set Up Plan To Exchange Programs Of Characteristic Talent

weekly exchange variety sho on which BBC and NBC will cooperate, will make its bow on the latter network Dec. 11 from 12:30 to 1 p.m. No title has been picked for the program, which will feature groups of American and British entertainers in turns characteristic of the two countries.

Show, as blueprinted, will use an English m.c. introducing principals from this country, with an American handling the same spot for the London broadcasts.

NBC plans to pick up artists in all parts of the country to give the program a typical American flavor and a similar travelling mike probably will be used for the English ortions of the series.

Experts, Agency Men See Tele Going Places; 'Where' and 'How' Uncertain

By DON WALSH

We don't know where we're going but we're on our way!

This was the frank admission by tele spokesmen Wednesday night (10) when members of the American Television Society and the Advertising Club of New York got together at a dinner meeting at the Club's quarters in N. Y. The tele brigade made the most of their opportunity to pitch for commercial support from agencies and sponsors, and finished off the session with a television demonstration of Lever Bros.' sponsored Dumont show, 'The Face of the War.'

Business was terrific with an overflow of between 20 and 30 persons being forced to hear the speeches through a loudspeaker installed in the second-floor library of the club, where an extra tele receiver also was set up. Theme of the speeches, as in all cases where at least one tele man is present, was that post-war development of the new medium will be so rapid and sensational from a sales viewpoint that advertisers who lag behind are liable to find themselves out in the cold when commercial tele finally arrives.

The tele reps made no bones about asking for money and left no doubts in minds of the ad men that improved visual broadcast shows are going to be expensive. It was further explained that initial backers of commercial tele must pave the way without commensurate returns on their investments until national and international audiences come into being through development and widespread sale of low-priced home receiving sets.

Current Deficiencies

While painting the rosiest pictures for the future, the speechmakers were frank to admit present day tele programs leave much to be desired from sponsor and audience viewpoints. And the 'experts' were just as frank in admitting they didn't know just what path commercial tele would take when the post-war boom starts rolling.

Most informative was Robert L. Gibson, GE's assistant manager of broadcast operations, who recounted findings of recent surveys in the Schenectady area, where WRGB has been putting out all sorts of televised shows trying to find out which types of entertainment will click with fireside folk.

High spots of Gibson's observations were:

1. Tele talent will be scarce and production costs high.
2. News and sports events taking place on distant fields probably always will have more appeal than studio shows.
3. Producers, directors and technicians with film experience might supersede radio men in production of television programs.
4. Juvenile audiences presumably will be much more important when tele arrives. Gibson related how children give undivided attention to the screen during tele programs, while older persons are apt to be distracted if pies and chatter lag.
5. Repeat policy seems likely in tele with successful 'first runs' being put on as many times as they continue to draw.

John Southwell, of B. B. D. & O., and Tom Hutchinson, of Ruthrauff & Ryan, stressed the uncertainty with which program builders are approaching the new medium. New techniques are being evolved by trial and error, with much established radio practice being tossed out the window, the agency men declared. Both stressed the expense involved in staging televised productions on a par with today's topflight air shows. Hutchinson and Southwell threw the question of tele commercials up in the air and admitted it was anybody's guess as to how convincing eye-and-ear sales messages would be worked out for the hundreds of types of products prospective clients want to plug via electronics.

Norman D. Waters, president of ATS, presided at the dinner, and Allen F. DuMont, president of DuMont labs, left the club after the groceries had been consumed to make an appearance and brief talk on the tele demonstration.

Thomas F. Joyce, RCA vice prexy, discussed manufacturing problems and prophesied tele receivers in the $200 price range could be produced and would find an immediate market as soon as available after the war.

Postpone FM Huddle

Chicago, Nov. 16.

Representatives of 40 commercial FM stations as well as heads of several experimental stations, scheduled for a confab here Wednesday (17), called it off because of a Washington meeting early next month that many of the members plan attending.

Meeting, which was to be held at the Drake hotel, was called to discuss post-war problems of FM.

Probers Hear Attack on Fly

Washington, Nov. 16.

The Lea—formerly Cox—committee investigating the Federal Communications Commission had read into its record on Monday (15) a letter from Representative Carl Vinson, chairman of the House Naval Affairs Committee, arguing the unfitness of FCC chairman James L. Fly to sit as head of the Board of War Communications. Fly now holds that post.

The Vinson letter, dated March 7, 1942, was sent to President Roosevelt and contended that Fly was not the right man to head an important committee with 'responsibility over' military and naval communications in wartime. Principally, Vinson's letter was based on the action of the FCC in refusing to halt Japanese language broadcasts in Hawaii prior to Pearl Harbor.

'Without any question as to the integrity of Chairman Fly,' wrote Vinson, 'I seriously question his ability and judgment. Because of his successful opposition to the wire-tapping bill and to eliminating foreign language broadcasts in Hawaii, he must share in the circumstances surrounding Pearl Harbor. And his opposition to H. R. 5074 (i.e., a bill aimed at disloyal ship radio operators) delayed its passage until after Pearl Harbor and may have resulted in some losses.'

Vinson further charged that Fly retarded development of television and FM, and that, prior to Pearl Harbor, he refused to turn over the fingerprints of his employees to the FBI.

Eugene L. Garey, chief counsel of the Lea Committee, told the body in its first regular hearing since Representative Clarence Lea took over the chairmanship, that the Vinson letter was 'relevant not only to testimony already presented, but yet to be presented.'

The committee also put into the record testimony taken secretly in New York by the Garey staff, after witnesses had identified the testimony.

OWI RADIO BUREAU SKEDS D.C. HUDDLE

Washington, Nov. 16.

The Office of War Information Domestic Radio Bureau has scheduled a meeting on OWI problems here Friday (19) of regional consultants from all over the U. S. Twenty-five of the 28 regular consultants, who are industry advisers to the OWI, are expected to attend this confab, which will also include Government representatives.

Palmer Hoyt, chief of Domestic OWI Operations, will speak at a special luncheon of OWI workers and consultants, which will be followed by an afternoon huddle with reps of five other Government agencies. Col. Edward Kirby will represent the U. S. Army; Jack Hartly, the Navy; Vincent Callahan, the Treasury Department; Donald McPhail, the Office of Price Administration, and Philip Broughton, the War Manpower Commission. Philip Cohen, head of the Domestic Radio Bureau, will preside.

New Agency Setup

Hollywood, Nov. 16.

The Brisacher, Davis, Inc., agency has been dissolved and Robert J. Davis, one of the partners, has joined with Herb R. Beaven to organize a new agency.

The new setup is Davis & Beaven.

Nash Kelvinator May Buy Daytime 'Ladies'

Nash Kelvinator is mulling the idea of assuming the sponsorship of a daytimer, 'Ladies Be Seated,' on the Blue network, five days a week.

The show is a combination of quiz and comedy, with Ed East as m.c.

Deems Taylor, Going Off Prudential Series, Hub Symph Prospect

Deems Taylor goes off the Prudential 'Family Hour' after Sunday's (21) broadcast. The insurance firm intends replacing him with another musical personality as m.c., but hasn't yet made the selection. Benton & Bowles is the agency.

Taylor, meanwhile, is mulling several other radio offers, among them the Boston Symphony series, which Allis-Chalmers will begin sponsoring early next month on the Blue. His contract as music consultant of CBS does not limit him to that network's programs.

Unlike the N. Y. Philharmonic broadcasts (sponsored by U. S. Rubber) and the NBC Symphony (General Motors), the Boston symph concerts will not have an intermission, so the only commercial copy will be at the beginning and end.

'MRS. MINIVER' TO GO ON CBS AS SUSTAINER

'Mrs. Miniver' will become a sustaining feature on CBS on or about Dec. 3, under a combination producing deal signed Monday (15) by the web with Henry Souvaine, Inc., indie package show producer. Both Souvaine and CBS will have a hand in writing, casting and producing the opus. 'Mrs. Miniver' goes into the 11:30-12 midnight slot on Fridays over the entire network.

The right to produce a show around the Miniver family was acquired from Metro and Jan Struther, author, by Souvaine.

A 'Lux Theatre of the Air' version of the Metro film will be aired Dec. 6 from Hollywood with Greer Garson and Walter Pidgeon.

John Dietz will direct the CBS sustainer, and the scripting will be by Carl Bixby.

Moss Vice Ferrer As 'Saludos Amigos' M.C.

Arnold Moss has succeeded Jose Ferrer as m.c. of 'Saludos Amigos,' Latin-American musical series on the Blue, with Victoria Cordova as vocalist. The show moves from its present 6:05-6:30 Sunday night spot to 11:30-12 Monday nights, effective Dec. 6. The Co-ordinator of Inter-American Affairs presents it.

Ferrer had to give up the assignment to appear in the featured role of Iago in the Theatre Guild production of 'Othello,' with Paul Robeson, at the Shubert, N. Y. Besides this new stint, Moss is also announcer-narrator of 'The Open Door,' Sandra Michael serial on NBC for Standard Brands.

All in 1 Spot

St. Paul, Nov.

Instead of dumping interviews with visiting celebs and news of local projects indiscriminately around the schedule without window-dressing of any kind, KSTP, Minneapolis-St. Paul, now airs all such material on a regular weekly show called 'Twin Cities Review.'

Stint is on at 5:15 to 5:45 Tuesday p.m. for an indefinite period. Show includes music by June Carrol, songstress, and Leonard Leigh at the organ. Dorothy R. Spicer, director of public service, produces and handles the announcing chore.

Gene Dennis Overseas

Kansas City, Nov. 16.

Gene W. Dennis, KMBC coordinator of war activities, has gone overseas and plans to spend several weeks in the Algiers sector gathering material for future programs. Dennis will interview K. C. soldiers for background to be used on KMBC shows bringing messages to the families of boys serving in the Algiers theatre.

Something About Pants

William S. Paley, CBS prexy, last week gave a going-away cocktail party to his executives and, during the course of the verbal crossfire, he told a story on himself in which a pair of pants figured prominently. As the story went, Paley and his executive v.p., Paul Kesten, were having lunch in the executives' dining room on the 20th floor of CBS headquarters when the CBS prez remarked that his plane baggage for the trip abroad in behalf of the OWI had been limited to 55 pounds. 'Why,' continued Paley, 'a couple suits and an extra pair of pants will be all that I'll be able to carry along.'

Kesten remarked that the boss didn't seem to know much about the weight of clothes. Take for instance, Kesten said, the average pair of pants. They don't weigh more than a pound. Paley guffawed at this estimate, and Kesten retorted that he ought to know something about the subject because he (Kesten) was at one time sales promotion manager of the Forman clothing chain. Paley chided him about his air of absolute certainty and offered to bet Kesten $5 that he was wrong. The weight of the pants he was wearing, Paley argued, must be at least two pounds. Louis, the dining room butler, intruded at this point with a suggestion on how the argument could be settled. He happened to have a small pair of scales handy. Kesten took the bet and Louis produced the scales.

'And blieve it or not,' Paley told the cocktail gathering, 'your resident took off his pants in the dining room and weighed them.' The bet was to go to the one having made the closest estimate, and the scales proved to be of such delicate balance as to show the pants weighed a pound and 8 2/3 ounces.

The dispute, continued Paley, didn't end there. Kesten contended that he had won anyway. It was decided to make Frank Stanton, 2nd v.p. in command, the arbitrator. Stanton awarded the bet to Kesten.

As Paley came to the end of his narrative, Paul White, director of news and public events, cracked, 'There's something you didn't know, and that is, I bet Paul (Kesten) $10 that he couldn't get you to take his pants off.'

Prosperity Short-Lived

Pittsburgh, Nov. 16.

Uncle Sam made short work of Buzz Aston's sudden rise to affluence on KDKA. The local baritone, whose five-minute spot on the local Westinghouse station for Breakfast Cheer Coffee was liked so well that his sponsors increased the show last week to quarter of an hour three times weekly, was in the 15-minute slot only a couple of days when his draft board called him back for another examination.

Aston had previously been deferred for physical reasons, but this time he passed with flying colors and shoves off Nov. 30. His successor on the Breakfast Cheer show, which also has Johnny Mitchell, organist, and Russ Merritt, pianist, hasn't been picked yet, since Aston will continue until the day before he leaves.

MBS DICKERING WITH TUMS FOR NEW SHOW

Mutual is wooing the Lewis-Howe Co. with three suggested formats for new shows to represent Tums on the air. Sales department of the web is expecting a definite answer on one of the three in next few days. Proposition involves afternoon time, 1-1:30, Saturdays.

If deal jells, it will represent the second change involving Lewis-Howe, in a fortnight. Last week it developed that 'Date With Judy' would go on for Tums on NBC, in the Tuesday, 8:30-9 position, beginning Jan. 18, forcing Horace Heidt's band out after five years.

Zachary Due to Go Into Navy Shortly

George Zachary, director of the Andre Kostelanetz series Sunday afternoons on CBS for Coca-Cola, will probably go into the Navy in a couple of weeks on a special assignment. Until recently he was production director of the domestic radio branch of the Office of War Information.

With his wife, Marian Shockley, femme lead of the 'Ellery Queen' program, he returned last week from a short vacation in Florida.

Ventro Paul Winchell On 2 Mutual Shows

Paul Winchell, vaude ventriloquist now at the Paramount theatre, N. Y., goes on the air for the first time with two shows on WOR-Mutual, N. Y., first beginning Nov. 29. Titled 'Paul and Jerry' (latter the dummy), the initial show will star Winchell in the Monday 9:30-10 p.m. period; with him will be Imogene Carpenter and Maurice Rocco, pianist, now at the Cafe Zanzibar, N. Y.

Second show is to start Xmas Day, with Beatrice Kay, who will star. Tagged 'Beatrice Kay's Kapers,' it'll occupy a 8:30-9 p.m. slot each Saturday night.

Winchell was out of the last two shows at the Par last Friday (12) due to laryngitis. His place was taken by Jan Murray, who is to play the house soon.

Gov't Relaxes Ban on 'Request' Radio Programs

Station WOLF, Syracuse, is back on the air with a request program. This type of show was banned by the U. S. Bureau of Censorship on Jan. 17, 1942, a few weeks after Pearl Harbor, when it was feared that 'innocent' requests might in reality be tipoffs in code to enemies.

Bureau of Censorship approved WOLF's revival of request shows since station operates on strict formula, including no dedications and no requests aired at specific times. Format also is based on a comparison of popularity on the 'same night' two years before.

WOLF started up again last Friday (12) with only five hours' pre-announcement. Show is called 'Sandman's Serenade' and runs from 10 p.m. to 2 a.m.

LOUIS SCOFIELD NAT'L RADIO WRITERS HEAD

Chicago, Nov. 16.

Louis Scofield, of the Owen Vinson outfit here, was elected national president of the Radio Writers Guild last week. Scofield, in outlining plans for the organization for the coming year, said that a strong campaign would be launched immediately to recruit radio copy writers in advertising agencies as members.

Assessing members 1% of their salary, the borrowing of organizational expense money from the Authors League of America and the Screen Writers Guild (affiliated organizations), establishing a national office here and a paid executive secretary were among the new plans announced by Scofield. Kenneth Peltus was elected midwest regional vice-president, replacing Scofield, who resigned that office upon being elected national president.

Moore Coast Veepee

Hollywood, Nov. 16.

Radio Writers Guild elected Sam Moore to succeed Arch Oboler as western regional vice-president. Chosen for the regional council for two years are Georgia Backus, John Dunkle, Carlton Morse, David Nowinson and Oboler. New councillors for one year are: John Boylan, Chet Huntley, Jerome Lawrence, Don Quinn and Ashmead Scott.

Elected as representatives to the Authors League of America are Forrest Barnes, Hector Chevigny, Paul Franklin and Oboler.

Gaynor Sheds 'Showcase'

Hollywood, Nov. 16.

Janet Gaynor, film star of the silents, checks off 'Hollywood Showcase' on CBS in four weeks, completing a 26-week cycle for Ben Hur coffee client.

She asked for the release.

Hedda Hopper, foremost mike personality among the Hollywood columnists, takes over the program.

NEW POST-WAR PROSPECTS

Balter Raps Paley

Sam aller, commentator for Bayuk Phillies cigar on Mutual, incorporated Into his broadcast of Wednesday night (10) an attack on the testimony of William S. Paley, CBS prez, on the White-Wheeler jll. An excerpt from Balter's remarks follow.:

'This call on Congress to free radio would be eloquent indeed if some one else had sounded the call, but what can the people and the FCC think when Mr. Paley's own network has recently deprived its commentators of the right to express their opinions. Thus Mr. Paley, who objects to the FCC having the powers of censorship—which we must say it has used wisely, so far—would have a mighty and rich commercial private enterprise like a broadcasting network exert those important powers itself.

'More specifically, he (Paley) would have a man sittin in the newsroom given almost godlike power. No, Mr. quence is corrupted by the record of his own network.'

ARMY TO SHORTWAVE TURKEY DAY GRID GAME

A Thanksgiving Day southwestern conference title tilt between Texas and Texas A. and M. at the latter's College Station, stadium now is on the WOR-Mutual calendar, with arrangements oeing made for shortwave broadcasts to service camps all over the globe by the Army.

The Jan. 1 schedule now includes three broadcasts, with Bill Stern airing the Pasadena Rose Bowl game for NBC; Ted Husing miking the Orange Bowl proceedings at Miami for Gillette on CBS, and the same chain and sponsor committed for the New Orleans Sugar Bowl grid cast.

Ex-KMBC Staffer Dead In Army Plane Crash

Kansas City, Nov. 16.

Lieut. Harry O. 'Tom' Morris, Jr., on leave from the commercial department of KMBC since he enlisted in the Army air force a few months after Pearl Harbor, was killed Nov. 1 at Patterson Field, O., when the bomber of which he was a co-pilot crashed while taking off. He became a pilot Oct. 1 and had been on duty with the ferry command at Palm Springs, Fla.

Formerly with the UP and NEA news services, KGKO, Fort Worth, and KTUL, Tulsa. Lieut. Morris is survived by his wife and four-year-old son.

COMPETITION TO BENEFIT RADIO

Radio, according to the projective thinking of merchandising experts, will likely prove a major beneficiary in advertising revenue from the battle of distribution that is expected to take place in the auto accessory and service field at the end of the war. A tipoff as to the participating form that this battle will take may be derived from the fact that all the major rubber manufacturing companies are now on the networks and from an experiment in general merchandising that the Associated Oil Co. has undertaken on the Coast. As a medium for reaching the consumer masses, radio will fill a key role in the competitive crossfire that will ensue from this expansion and ramification of the chain sales idea.

Following the end of the war the auto service station, as it is known today, will be faced with competition from three different sources, one of them a relatively new development—chainstores controlled by the leading rubber manufacturers. Firestone is already in the retail merchandising field and the expectations are that several of the other big rubber companies will, after the shooting is over, establish their own outlets, going in not only for the servicing of cars but the retailing

(Continued on page 34)

Miller, Testifying at White-Wheeler Bill Hearings, Asks For Definite Legislation to Curb FCC Powers

'ashington, Nov. 16.

Congress was called upon yesterday (Monday) by Neville Miller, president of the National Association of Broadcasters, to set up definite laws limiting the powers of, and to prevent program control by the FCC. As the hearings before the Senate Interstate Commerce Committee on the White-Wheeler bill moved into its third week, Miller took the witness stand to suggest the need for additional legislation and to suggest the form that some of this should take.

One point he emphasized was that the present FCC regulations act is 16 years old and that during the ensuing period the broadcast industry has grown tremendously. He urged a streamlining of the act to bring it into harmony with present conditions.

Miller addressed a committee whose chairman, Senator Burton K. Wheeler, co-author of the White-Wheeler bill, has indicated considerable sympathy with the small rural stations, and more than a little opposition to the 'monopoly' in the hands of the large networks. FCC chairman Fly had apparently made a deep impression upon Wheeler during the four days Fly was on the stand.

Miller told the committee that under the present law and FCC interpretations the 'problems of the industry may be summed up in one word—uncertainty; uncertainty of rights, uncertainty of remedies and uncertainty of the future.' He asked for clarification, and argued that there was much confusion in existing procedure.

Specifically, Miller asked that the new bill give broadcasters the right to intervene when they are adversely affected by the FCC. 'There are rights for the applicant in a petition,' said Miller, 'but none and no regular procedure to those who may oppose an application and whose rights may be harmed by the granting of a new application.'

' owers Too Broad'

Miller said the May 10 decision of the Supreme Court gave the FCC much too broad powers and urged that the law be changed to limit those powers to ensure that the FCC

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JUST ONE OF THE HOME-TOWN BOYS

Minnesota farmers and townsfolk look to their home-town newspapers for the intimate, vital news of friends and relations, of local events, and world activities.

These are the newspapers that are read from cover to cover and back again, that play a tremendously important part in shaping public opinion and forming the ultimate destinies of America. (Surveys show that country newspapers have the highest readership of printed advertising.)

By advertising regularly in 344 of these local papers throughout the state, KSTP is maintaining local contact with its host of rural friends, thus adding greatly to the plus-value you get when you sell via this powerful, popular station.

This local promotion is just one reason for KSTP popularity with the Minnesota farmers. Here are other features of our continuous audience-building promotion:

1. Big ads in The Farmer (Minnesota farm circulation 147,000)
2. Full-page ads in Land O'Lakes News, reaching 65,000 Minnesota farmers
3. Personal appearances of KSTP's Barn Dance Group in Minnesota towns
4. "On the Minnesota Farm Front" (column by Harry Aspleaf, KSTP's Farm Service Director) carried weekly by 81 country papers
5. "Around Radio Row" (radio news-and-gossip column) published weekly by 70 country newspapers

Today KSTP is not only a "local station" in the rich Twin City market but also in almost every small town and rural village in prosperous Minnesota. Everywhere, KSTPete is rapidly becoming just one of the home-town boys!

50,000 WATTS
Clear Channel

Exclusive NBC Affiliate for the Twin Cities

KSTP
MINNEAPOLIS ST. PAUL

Represented nationally by Edward Petry and Company

Driscoll, Back From War Fronts, Says Battle Discing Too Tough Now

The unpredictable nature of battle, plus the lack of proper portable equipment and power facilities, makes the business of recording front line action for radio rebroadcasts a hit and miss proposition, admitted Dave Driscoll, WOR, N. Y., director of War Services, at a luncheon at the Waldorf-Astoria Monday (15) given in honor of his return last week from Italy and North Africa. Driscoll had gone abroad last Summer to make discs of the Allied invasion of Sicily and Italy to be aired by WOR. The luncheon was highlighted by the playing of two records, one made aboard a British cruiser off the Italian coast, and the other cut in Naples, the day after the Allies drove out the Nazis.

'The recording equipment which can be operated by one man carrying it on his back, or in his hand, under such conditions (battle) hasn't been built yet,' said Driscoll. 'In the past we have thought equipment weighing 50 to 80 pounds would do the trick. Well, I went ashore with the Commandos at Taranto and I would hate to tell you how long I lasted lugging equipment weighing 75 pounds, 40 on my back and 35 in my hand.'

Driscoll then pointed out that 'the equipment which we had developed did not include its own power supply, which meant it had to be operated from a truck or jeep battery, or from some central source. In such an operation there is no vehicle available to you for this purpose. And as for the central power supply in a city, in Europe every town and country has a different type of current. The recording equipment for such purposes, therefore, must have its own power supply, namely batteries. And the person making the recording must have a duplicate set of equipment at the station from which the record is to be played back for shortwave.'

Driscoll later discussed soldiers' morale and news from home. He stated that 'what the American soldier really wants is news that he understands, news about something going on in his town or in the city nearest his home town.' 'Is it really as bad back home as they say?', the soldiers asked Driscoll, when they learned that he had just arrived from the states.

'The OWI shortwave broadcasts do not provide the answer to this problem. The OWI's function is to broadcast propaganda to the people in the occupied countries and not broadcast news or entertainment except in small doses to the troops. Few of their broadcasts can be picked up unless the receiver is attached to an elaborate antenna system. Thus the American soldier is forced to listen to the BBC for his news. I can tell you he just doesn't like it,' he said.

WJW'S STAFF

Several Akronites Go With Station In Move to Cleveland

Akron, Nov. 16.

When WJW began operations in Cleveland Sunday (14) as a member of the Blue Network, many Akron members of the staff likewise had moved to Cleveland. Bill O'Neil, owner and operator, and Hal Waddell were among the first to leave Akron.

Others making the mova were: Dick Hatton, Todd Branson, Lee Leonard and Stanley Peyton, announcers; Bud Pritchard, control engineer; Ray Baird and John MacPherson, engineers; Jean Law, women's director; Frank Grosjean, continuity director; Lily Heyer, secretary to O'Neil.

Ed Palen, formerly of Chicago, is the new program director. Betty Griffiths, of the Chicago-NBC traffic office, and Miriam Orr, formerly with WHK, Cleveland, are handling program traffic. Don Kayler, Cleveland, is the music director. Others on the staff are L. A. Gifford, Chicago, production; Maurice Goldman, Cleveland, producer; Earl Harper, sports; and Bruce McDonald, news editor. Chuck Doland and Marijane Morlay will assist Grosjean in continuity, and George Stewart will have charge of the record library. John Saunders, Youngstown, and Marvin Cade, Chicago, complete the announcing staff.

Priorities Hamper Borden's Coffee Bally

The shortage of metal, paper and glass for containers has temporarily stymied the Bordon Co.'s career as a coffee producer and distributor.

Borden had already appointed Kenyon & Eckhardt to handle a radio and press campaign, but these plans will be shelved for another three or four months, the time the company figures it will take to get the containers.

CBS' 'SCHOOL OF AIR' NOT TAKING HOLIDAY

To hold the program's adult audience which has been steadily increasing in the last few seasons, Columbia will continue its 'School of the Air' educational series over the Thanksgiving holidays this season, instead of recessing, as formerly. Total of 12 additional broadcasts are involved, including Nov. 25-26 and Dec. 20-31.

Because the show is primarily aimed at classroom listeners, there have previously been no broadcasts during the Thanksgiving and Christmas holiday periods, when schools are recessed. 'School of the Air' is heard 9:15-9:45 a.m. Mondays-through-Fridays on CBS and is presented by the network's educational department, under the supervision of Leon Levine, assistant director.

Keisley Goes From Ayer To CBS Sales Mgr. Post

Nick Keisley, for the past 15 years a program director, time and talent buyer with the N. W. Ayers Agency, has resigned from that firm and is now program sales manager for CBS.

Keisley has been associated in the past with such programs as Fred Waring, Al Pearce and 'Can You Top This?'

Can't Sell Weather

Springfield, Mass., Nov.

The return of weather reports to the air means nothing in the young life of either WMAS or WSPR.

Salesmen report no bidders from the sources that have sponsored them in the past, the coal dealers particularly turning a deaf ear in view of their scant supplies.

Easy Casting

Memphis, Nov. 16.

When local Yellow Cab Co. started casting about for a program to sponsor, two of its own cabbies turned up with mandolins under the arm, started singing hillbilly tunes, landed the job.

Billed as 'Joe and Slim, the Yodelin' Cabbies,' they are heard six days a week over WHBQ now at the 12:45 noon spot. Real names are E. P. Crowe and Joe Manuel.

Post-War Prospects

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of auto sets and home appliances.

The distribution-merchandising experts point out further that this trend will make it tougher than ever for a firm merely in the business of servicing cars to get by. Unless the major automotive manufacturers come to the aid of this gentry with intensive advertising campaigns before car production is resumed, the single-service specialists may find themselves pretty much at a disadvantage by the end of the war.

It is predicted that when after the war women shoppers go back to doing their buying on wheelers, other gas distributors will follow up the experiment which Associated Oil is conducting in package grocery merchandising, and perhaps even take on contracts for radios, tubes and other goods that do not require clerical salesmanship. Likewise anticipated is the expanding by the major chainstore companies of the Scars-Roebuck and Montgomery Ward stripe into the packaged foods field. Prior to the war these two chains had already become strong competitive units of both the auto service stations and radio-electric appliance dealers.

White-Wheeler Bill Hearings

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cannot step in and control program content.

He testified that the NAB has 566 members, the highest number in its history. Of these, 130 are Mutual affiliates; 113 Blue affiliates; 108 NBC affiliates; 107 CBS affiliates; while 123 have no web connections. Some of the affiliated stations have ties with more than one network.

To Seek Right to Answer Libels

Wheeler said he would seek inclusion in the bill of a requirement that persons slandered by radio commentators be afforded an equal opportunity to answer on subsequent programs. 'I feel,' said Wheeler, 'that we should write into the law a provision which would stipulate that if any commentator slanders a person, then that person should have the right to answer his charges on the same hour and the same program.'

The Senate committee expects to hear additional testimony from network officials before buckling down to the writing of a final draft. Work begins on the legislation in about two weeks.

Tuesday's (16) session of the Senate ICC Committee featured the testimony of J. E. Burke, owner and commentator of KPAS, Pasadena, Calif., who plugged the FCC for looking after the public interest. He added that the Commission or some other Government group was needed to look after the public interest, since nobody with a heavy stake invested in the radio business will look after it.

Burke denied the allegation that he was sent for while he was on the Coast. He explained that he was in New York yesterday (Monday) and that he got a call when it was learned that he was east.

FCC's Lesser Penalties

Highlights of the past week's hearings:

1. Fly announced that FCC is preparing a memorandum, suggesting graduated penalties less than revocation of station licenses for certain types of offenses. It will be urged that these suggestions be put into law.

2. Wheeler suggested the possibility of the committee going into postwar radio developments, and of calling top engineers of FCC and the industry to give testimony.

3. Fly asked the committee to consider giving to FCC the right to step in where substantial minority blocks of stocks of a station or web are transferred. At present, the FCC takes jurisdiction only when actual control is at stake.

Fly Attacks Paley Testimony

4. Fly strongly attacked some of the testimony given last Tuesday (9) by William Paley, CBS prexy, saying that the latter was not fully frank with the committee and that he was trying to get a return of 'monopoly control' of the industry.

5. In response to a query by Senator C. Wayland Brooks, Illinois Republican, Fly said the FCC would probably have a decision 'before very long' on newspaper ownership of radio stations. The case has been pending a long time.

6. Fly endorsed the position of Wheeler that a person who is 'slandered' by a commentator should have equal time on the air to answer.

7. Fly reiterated his previous statements that he has no special views on whether networks should be governmient regulated, but Wheeler indicated that this might be taken up.

8. Wheeler and Senator Wallace H. White, Maine Republican, co-authors of the White-Wheeler bill which is being considered, both expressed the belief that the bill goes too far in making the chairman of FCC a 'nonentity.' Wheeler expressed the opinion that the chairman should sit on both sub-bodies—the one for radio and the one for commercial messages—which the bill provides.

9. Horace Lohnes, president of the FCC Bar Association, called for protection for radio stations against libel suits which might be brought in connection with political speeches.

10. Herbert Bingham, member of the FCC Bar Association, urged that 'provisions on right of hearing and appeal should be spelled out by Congress, not FCC.' He also said that the FCC should be required to give declaratory judgments.

Against Soap Operas, 'Lotteries'

Fly, on the stand for the fourth time last Thursday (11), sailed into the soap opera and cetrain other types of commercial programs, in attacking the testimony of Paley. At one point Paley had contended that FCC could in effect censor programs by the 'lifted eyebrow.'

'While I have never tried to dictate the particular program to state that any line of programs should come off the air,' said Fly, 'still I have made no effort to conceal my views as to the general quality of some of them, and this notion of getting anything done by raising an eyebrow takes you indeed within the realm of fantasy. We have never held a hearing when the soap operas haven't come in for a little trimming. I think it is one of the cheapest and worst forms of public service the networks could put on, and I haven't made any secret of my feelings on that subject through the years. But I'll bet you 10c to a gingersnap if you pick up the morning paper tomorrow morning, the soap operas will monopolize the day from 10 to six on these two big networks (CBS, NBC) as usual. Why, you couldn't get them out of there with a crowbar, much less with an eyebrow.'

Fly then turned his fire on lotteries over the air.

'What has the Department of Justice ever done about it?' asked Wheeler.

'Nothing,' was the reply. 'Of course, if you take the philosophy of some of these radio stations and say that the majority of their listeners like to listen to these soap operas and a lot of trash, and that is the reason they are giving them, then you may just as well say that we ought to abolish the lottery laws because it is the natural instinct of the people of the country to like to gamble.'

'And then,' Wheeler chimed in, 'you ought to permit a radio station to go out and put on lotteries of all kinds and all characters, over the radio, because that appeals to a large portion of your population.'

Kansas City—KCMO has added Leone Levinson as assistant program director; Martha Blevins was promoted to traffic manager, and Phyllis Lovoca appointed to handle continuity and promotions.

The TEXAS RANGERS

Selling GROCERY STORES ON WIBA Madison

... also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

D'ARTEGA

ALL GIRL ORCHESTRA

Now Working in Their First Paramount Picture

Personal Management
ERNEST LIEBMAN
1440 Broadway, New York
Direction: William Morris Agcy.

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

Payroll Traffic

Cincinnati — Newcomers on the Crosley staff: B. S. Bercovici, former eastern and Mutual networ news analyst, for morning and night newscasts on WLW; Nancy Lazarus, a Smith College grad, making her radio debut as a writer in the WLW-WSAI newsroom: Jeanne Koop, writer, and Eugene Young, on the ineering staff of WLW-WSAI.

Detroit—Latest staff addition at WWJ here is the wearer of a Presidential Citation Medal, Robert S. Lee, added to the station's sales staff, came to the station from service as a lieutenant in the Marine Corps, with which he saw service on Guadalcanal. Carl Erickson, formerly of WLW, also has been added to the WWJ staff.

Salina, Kans.—Musical director Al Thompson of KSAL is off to the wars, marking time at Fort Leavenworth. Announcer Ed King resigned to join KFFA, Helna, Ark. Newcomers to KSAL's staff include Marian Smith, traffic manager, and announcer Norman Zancker, formerly with KFEQ, St. Joseph, Mo.

Pittsburgh.—Harry Barnett, veteran Pittsburgh newspaperman and with the Sun-Telegraph, afternoon Hearst sheet, for the last six years, has been appointed publicity director for KDKA. He replaces John McMahon, who was recently upped to post of sales promotion manager and advertising director for local Westinghouse station.

New York. — Peter Zanphir has been appointed assistant director of research and promotion at Mutual and will continue his duties as manager of the presentation division, a post he took over six months ago. Sidney Fishman comes in from WNEW to be manager of the research department.

Other New Mutual personnel changes include the resignation of Robert Strand from the sales force to join the American Exporter Co., for whom he will tour Latin America, and the hiring of Robert F. Anthony, former WAAT announcer, to be assistant to Hal Coulter in the audience promotion department.

Richard Kunstman, former associate editor of Movie-Radio Guide, joined MBS as trade news editor.

John Hines, Jr., formerly radio director of Newell-Emmett, joined Kenyon & Eckhardt's radio department Monday (1).

Hartford, Conn.—Everett Jess, announcer, moved from Hartford Times' WTHT to the Blue's local outlet, WNBC, where he'll take over announcing chores formerly handled by Pappy Howard, confining himself to performances with his hillbilly troupe.

Washington. — Vern Hanson with the Office of Strategic Services for the past year, has replaced Park Simmons as staff announcer at WTOP here. Simmons left to become radio news editor of OWI. Bob Evans, writer, producer, sports and news commentator for the past 12 years, has been added to the WTOP news staff.

Fort Wayne.—Evelyn Hockemeyer and Eulalia Bowling are new additions to the staff of WOWO-WGL, with the latter joining the program department, Miss Hockemeyer goes into sales department.

Springfield, Mass.—Howard Keefe, WSPR, takes over the WTIC Noxema-sponsored 'Quiz wo Cities,' succeeding Ed Tacy, in the Coast Guard.

Gene Zack, out of the army on a medical discharge, is spieling at WSPR.

Rochester, N. Y.—Harold Kolb, WSAY program director, left for Army service, with Frank Silva taking over program duties and station manager Mort Nusbaum the 6 p.m. news spot. John Tesch, former announcer given a medical discharge by Army, returns to the staff.

Louisville.—Jack Brooks, vocalist for several years on WHAS, and formerly of the vaude and radio team Brooks and Ross, has been appointed production manager of the station, vice Dudley Musson. Musson has received a Lieutenant j.g commission in the Navy.

San Antonio.—Phil Hopkins has been named KTSA news chief, succeeding Charles C. Shaw, who joined the CBS network. Roland Schier has also joined the staff following his discharge from the Air Corps. Ramsey Yelvengton, former head of the continuity department, has answered the call to the colors. Duties are being taken over by Violet Short.

Dallas.—Several changes have added new personnel to WFAA-KGKO. To the announcing staff comes Fred Kincaid, who has just received his discharge from the Army. Haywood Vincent has joined the continuity staff. New publicity chief is Elaine Pritchett.

Erbe Quits WNEW

Carl Erbe, WNEW, N. Y., publicity director, has handed in his resignation, effective Dec. 1.

Erbe, who operates the Cafe Zanzibar and does the press agentry for Monogram Pictures, states that the full-time job with WNEW did not leave him enough time for his other activities.

RADIO PLANNING BOARD INTO ACTION IN DEC.

The newly-organized Radio Technical Planning Board will get down to business some time in December, spokesmen for the organization stated last week, with a group of 13 panels on all phases of radio, television, FM, facsimile and related fields.

The newly-designated chairman of RTPB is Dr. W. R. G. Baker, vice-president of General Electric in charge of radio and electronics. (Dr. Baker is the only man to have a television outlet named for him, station WRGB, owned by GE.) Secretary of RTPB is William B. Cowilich, of the Institute of Radio Engineering. Recorder is L. C. F. Horle.

A memorandum issued by the organization offers representation in the technical panels to 'anyone interested in this work.' Objectives of the body are to 'formulate plans for the technical future of the radio industry and services . . . in accordance with the public interest and the technical facts, and to advise Government, industry and the public.' The planning is to be 'restricted to engineering considerations.' The organization has held two meetings in New York at the Hotel Roosevelt, and plans a third in 10 days to two weeks.

Radio Group Maps Co-op Plans For 4th War Loan (Jan.) Drive

Washington, Nov. 16.

Radio cooperation plans for the Fourth War Loan drive, which will open some time in January, were discussed here Friday (12) at NAB headquarters by an industry committee and Vincent F. Callahan and Emerson Waldman, of the Treasury Department.

The industry spokesmen offered a series of eight concrete recommendations which would bring about greater local sponsorship of bond plug programs. Committee included: Irving G. Abeloff, of WRVA; Stanton P. Kettler, of WMMN; Edward C. Obrist, of WFIL, and Willard D. Egolf, Arthur Stringer and Lewis H. Avery, of NAB.

The eight-point program includes:

1. Complete array of quarter-hour and five-minute programs and spot announcements for local sponsorship.

2. Portfolio for salesmen describing the programs and containing sample announcements.

3. Certificate signed by the Secretary of the Treasury for radio advertisers who support the Fourth War Loan.

4. Treasury to send local stations samples of transcribed programs early enough to be auditioned local advertising prospects.

5. Repetition of network 'bond day,' to be held early in the campaign, with ample advance notice to affiliated stations.

6. A local 'Bond Day,' similar to the network day, and held near the end of the drive.

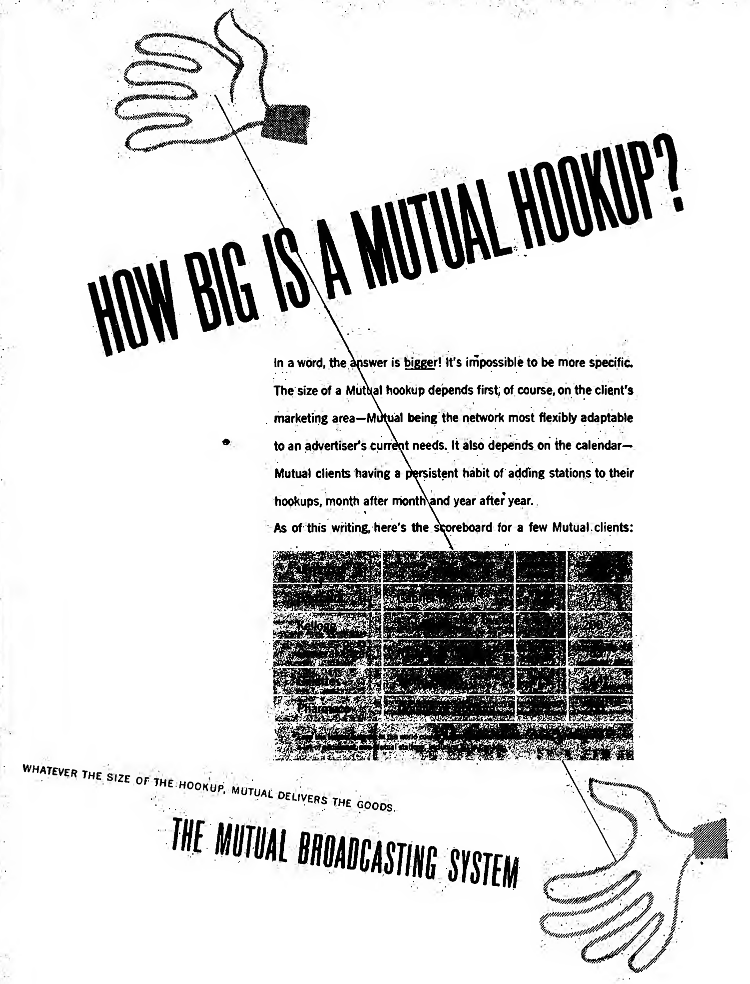
7. Network programs devoted to the drive to provide time for station 'cut in' announcements to give a more local appeal to the net shows.

8. Appointment of a special committee of radio station farm editors to aid the Treasury Department on the best approaches to the farm audiences.

Sweets Corp. Expands

The Sweets Corp. of America has, following a test, expanded its spot campaign on Tootsie VM, a powder beverage. Schedules call for six-minute announcements a week for 26 weeks.

Duane Jones is the agency.



'AUNT JEMIMA'
Cast: William Miller, Vera Lane, Mixed Chorus, Marvin Mueller, Harry Walsh and Orch
15 Mins., Sat.; 1:30-1:45 p.m.
QUAKER OATS CO.
WABC-CBS, New York
(Sherman K. Ellis)

For the past nine months a five-minute Sunday afternoon program, the 'Aunt Jemima' variety show has now been expanded into a 15-minute session, switching over to the Saturday afternoon 1:30-1:45 CBS spot. The new program debuted Nov. 6 and when caught last Saturday (13) it was an unusually effective musical melange, featuring soloists, chorus and orchestra, and particularly noteworthy for some sock vocal and instrumental arrangements.

Sponsored by Quaker Oats Co. to plug its Aunt Jemima pancake flour, the expanded program has obviously inspired a switch from the previous capsule commercials into what now seem overlong and too-frequently punctuated plugs by both the Jemima character and announcer Marvin Mueller. It's good commercial copy, but crops up too often.

Otherwise the stanza was practically faultless. Orchestra's rendition of 'All or Nothing at All,' batoned by Harry Walsh, made an effective opener, with a neat blending of Vera Allen's soloing, the mixed chorus and the orchestra scoring with 'Stormy Weather,' program's highlight. Choral group did a nice job with a spiritual, 'Waitin' for the Wagon,' and William Miller, with a pleasing lyric tenor voice, turned in a smooth performance with a Spanish tune.

Rose.

'GATEWAYS TO MUSIC'
Cast: Frederick Lechner, Cecile Sherman, Bernard L. , Mack Twanley, Dick Dunham, Bernard Herrman orch.
Writer-Director: liver Daniels
30 Mins.; Tuesday 9:15 p. m.
Sustaining
WABC-CBS, New Yor

'Gateways Music,' the Tuesday edition of Columbia's 'School of the Air,' attempts to familiarize and explain music in simple terms, primarily for juvenile listeners. With this idea, the program takes a semi-dramatized form, with the exact pattern varying according to the particular music to be presented. Invariably, however, the dramatic element must be subordinated to the music itself.

As heard yesterday (Tuesday), 'Gateways' offered a capsule version of Mozart's opera, 'The Magic Flute,' with Frederick Lechner and Cecile Sherman as soloists and Bernard Herrman conducting the orchestra. To describe the opera's action, the piece used the device of a pretended performance in an opera house, with an adult spectator explaining the story to his urchin companion. Bernard Lenrow and Mack Twanley played the latter parts. Oliver Daniels, of the CBS director staff, wrote the script and directed the program. nd ick Dunham announced.

It was generally an instructive and fairly entertaining show, with Lechner an Miss Sherman singing acceptably, but seeming a trifle heavy in the dramatic readings. *Hobe.*

Cincinnati.—George Jeneson, sales manager of the Hotel Gibson here since 1940, moved into radio last week as a member of the WSAI sales staff.

Mgt.:
LOU CLAYTON
New CAMEL PROGRAM, Friday 10 p.m., EWT
M-G-M's Studios, Hollywood, Cal.

'PEOPLE'S REPORTER'
With Fulton Oursler
15 Mins.; Mon. thru Fri., 8:15 p.m.
METRO-GOLDWYN-MAYER
WOR-Mutual, N. Y.
(Donahue & Coe)

Fulton Oursler's new show for Metro is a streamlined, highly polished version of his 'Pay Off News' program for Feigenspan Brewery aired via WOR last spring. The Metro session, beamed coast to coast, dispenses with the studio audience and cash prize, and adds a femme announcer, who alternates with her male colleague feeding Ousler news-questions submitted by the listeners.

Oursler's crisp delivery keeps pace with the smooth teamwork displayed by the announcers, who fired 12 questions at him on the tecoff session Mon ay (15). He ducked the issue of responsibility for validity of his replies y stating beforehand that they are based on outside authorities, who are cited. This device was used on 'Pay Off News.'

The average listener could find little fault with statements backed by J. Edgar Hoover, Justice Felix Frankfurter, various army brass hats, and Gov. Thomas E. Dewey, who were quoted Monday. The very fact that Oursler uses statements issued by the headliners can be construed as his indorsement of their views.

Approximately half the material is comprised of simple statements of fact, the rest can be classed as debatable. Questions ranged in scope from why the Army prohibits dish towels to the situation in Lebanon.

The program opens with a quick buildup of Oursler as the man who will answer specified questions previewed in dialog by the two announcers. The commercials are also handled as dialog (the film plugged on the initial stanza was 'Girl Crazy') and are spotted in the body of the stanza, as the opening and closing phases are reserved for the news questions. Serial technic was utilized by stating topics to be answered on next day's program

'BATTLE OF THE BUREAUS'
With Lee Vickers
Quiz
30 Mins.; Sun., 1-1:30 p.m.
BROOKS WOMEN'S WE APPAREL
WTOP, Washington

Newest quiz program features a competitive angle and could originate only in Washington. Begun last Sunday (14) over the local outlet of CBS, 'Battle of the Bureaus' will feature weekly a competition between teams of civilian employees of two Government bureaus or agencies, two men and two women on a team. The lead-off show featured the Navy Bureau of Accounts and the Army Signal Corps.

Questions are divided into four categories: sound identification, general information, spelling bee and music. Lee Vickers, CBS announcer, m.c.'s and handles all but the last group of queries, which are taken over by Johnny Salb, WTOP musician.

Opening show had some of the stiffness of a new shoe, and Vickers' prepared puns and humorous interjections have a distance to travel before they assume the graceful smoothness of a Phil Baker presentation. There appears no reason why a show of this type should not catch on in Washington, most of whose population is composed of Government workers. However, it appeared possible that some change in the formula might come along to give the show more zip than under the present formulaized breakdown.

One unusual angle is that 'Battle of the Bureaus' originates from Arlington Farms, just across the Potomac from mid-town Washington. Arlington Farms is a giant new development which will eventually house 10,000 Government gals, thereby assuring the broadcast of a ready-made audience of Federal workers each Sunday.

John C. Janick, program chairman of the Federal Recreation Committee, delivered a pretty little curtain speech for the opener, and Rear Admiral William J. Carter, of the Navy Bureau of Accounts, and Col. Walter Brown, of the Signal Corps, were listed as judges. Bailey Axton, of the WTOP production staff, is producing the show. *Lowe.*

The Champagne Music Of
LAWRENCE WELK
Now Playing
Capitol Theatre
NEW YORK

'IN TIME TO COME'
With Carlton KaDell, June Barton, Sportsmen Quartet, Carl Hoff Orch
Narration, interviews, music
Writer: Jerry Slagg
Director: Robert Coleson
30 Mins., Sun., 8:30 p.m.
UNITED AIRLINES
KNX-CBS, Hollywood
(N. W. Ayer)

If it's an institutional job the client wants done here, this swatch off the first bolt should amply fill the order. As a diversion from the horrors of war it is beset with shortcomings. In the nub, it's too gabby and highly doubtful that a dialer will come back for a second helping. If listeners are entertainment shoppers, and it has never been proved differently, they won't hang around this one long. There's too much other stuff, more caressing to the ear, coming out of loud speakers.

When Robert Clark Coleson, new Coast radio head for N. W. Ayer, was handed the show to direct, the emphasis from higher ups was on the institutional value of such a program. So that gives him a perfectly valid out—he is carrying out orders. On that score he came in on the beam all the way.

Idea here apparently is to sell the future of nited Air Lines and the far westerners (as if they need it). On the takeoff there were crowded into salutes to the state of Idaho, the shipbuilding industry, the latter consuming too much of the running time, a blue-printing of California's future by Gov. Earl Warren, great gobs of gab by Carlton KaDell and the usual commercial interruptions. That just about left time enough for two quickies by Carl Hoff's crew, a number by the Sportsmen Quartet and a warble from June Barton, making her radio debut and showing promise despite evident nervousness. Coleson has invested the show with novel devices on the intros and signoff, after the manner of arriving and departing planes, viz: 'calling Carl Hoff's Mainliners at Gate 3 for departure on 'Flight of the Bumble Bee.'

The time spot that Ayer wangled from CBS seemed too good to be true, but there it was—8:30 Sunday night—until Jack Benny moved in just opposite on the Don Lee web with a transcribed repeat, which last year on the Coast Blue picked up a 27 Crossley.

Program tagged off with announcement of next week's blueprint—salute to Boeing aircraft and talk by Governor Langley of Washington. Looks like more of the same. If the show is still around in the heat of pre-election, those politicos should sneak in some plain and fancy stumping for their party's candidates. *Helm.*

'OPEN HOUSE'
Cast: Wayne Mack, Henry Pildner, Redge Merridew, Joe Mulvihell, Walberg Brown orch.
Writer-Director: Wayne Mack
25 Mins.; Thur., 12.05 midnight
Sustaining
WABC-CBS, New York

In an effort to uncover talent, or at least add variety to its late-evening program schedule, Columbia has for some time been picking up sustainer shows from some of its affiliates. Some have been pretty bad, but it's doubtful if any have quite reached the depths of this latest effort, 'Open House,' from WGAR, Cleveland. This is no thing for a network to do to a people at war.

Written, produced, directed and m.c.-ed by Wayne Mack, 'Open House' is a painful mixup of labored gags by Mack and comedian Henry Pildner, vocals by Redge Merridew and orchestra numbers by Walberg Brown's 'Clevelandaires,' with Joe Mulvihell announcing. There isn't a smile in the 25 minutes. However, it's apparent that studio audience laughter isn't discouraged. As a matter of fact, someone must go through the audience with a baseball bat as a persuader. *Hobe.*

'MUSIC OF THE NEW WORLD'
Cast: Consuelo de la Mar, Ecuadorian Trio (Carlos Valladolid, Benigno Medina, Segundo Cortez), Charles F. McCarthy, Henri Nosco orch
Writer: Gilbert Chase
Director: Arthur Austin
30 Mins.; Thur., 11:30 p.m.
Sustaining
WEAF-NBC, New York

As part of its 'Inter-American University of the Air,' NBC is offering 'Music of the Americas' as an educational series. The broadcast Thursday night (11) was sub-billed 'Realm of the Incas' and presented native music from the Andes country of Peru and Ecuador. Besides playing selections of native music, much of it pleasantly listenable, well as enlightening, the program explained the origin and meaning of the compositions and something of the instruments. It's a good show, though of limited appeal.

Gilbert Chase, former music librarian of the Library of Congress, writes the series, in cooperation with Ernest La Prade, of NBC. Guests on the broadcast caught were Consuelo de la Mar, soprano, and the Ecuadorian Trio (rondador and guitars). *Hobe.*

Austin, Texas.—Weldon Jeffus is now chief engineer of KTBC, coming here from WFAA-KGKO, Dallas.

'HOOK 'N' LADDER FOLLIES'
With Ralph Dumke, Carson Robison, Ed Durlacher, Song Spinners, Frank Novak's Orch
Director: Jack Roche
30 Mins.; Sat. 11 a.m.
GOODYEAR
WEAF-NBC, New York
(. W. Ayer)

In the wake of Leon Henderson's 'heel' program for O'Sullivan, N. W. Ayer unveiled a hillbilly variety show for Goodyear heels Saturday morning which should pull listeners who may be searching the dials to see if the passing of the soap operas is really on the way. The format is conventional with Ralph Dumke, no stranger to housewives, emerging as Cap'n Walt, skipper of the village fire company, and his 'chin-whiskers' techni gets over in convincing fashion. umke paces the performance along folksy 'won't-you-write-to-us' lines and the debut went along nicely with no gaps.

The show was well backed up by Frank Novak's 18-piece band from which smaller units were recruited for old-time fiddling chores. Novak, who plays about every instrument yet invented, has transferred his versatility to the outfit he heads and the results leave nothing to be desired.

The familiar Carson Robison was on hand with a new mountain tune, 'I'm Goin' Back Where I Came From,' and the Song Spinners choraled effectively. After a buildup, Ed urlacher's square dance calling didn't quite come off, but the premiere closed on a good level with the studio audience, under Dumke's urging, coming in on 'Wait Till the Sun Shines, Nellie,' and 'I Want a Girl' for a community sing.

Commercials by Dan Gordon plugged Goodyear reclaimed rubber heels and shoe repair equipment and, as the show faded to strains of 'Home Sweet Home,' announcer inserted pitch for Goodyear's Tuesday night 'Salute to Youth' program.

'MARGARET ARLEN'
With Larry Elliott
15 Mins.; Mon. thru Sat., 8:15 a.m.
PARTICIPATING
WABC, New York

'Margaret Arlen' is WABC's replacement for Adelaide Hawley and her 'Woman's Page of the Air,' which Miss Hawley transferred Nov. 1 to WEAF, the NBC-New York outlet. The 'Margaret Arlen' stanza, conducted by Margaret Early, is a femme-slanted blend of war feature material and home front news, which should appeal to the wives and mothers of servicemen.

Saturday's (13) session played up the Victory Center, N. Y., where war ideas are submitted and cleared, and a well-presented psychological case history of a wounded Marine Corps hero. Announcer Larry Elliott set up the topics and Miss 'Arlen' did the commenting. Except for a few instances when she rushed her lines, her overall delivery was nicely paced and easy to take.

Some difficulty was encountered with the commercials. During the first third of the program they almost overlapped and crowded out the regular script. Both Miss 'Arlen' and Elliott handled the plugs as dialog. Current sponsors of the show are: American Home Products, Pillsbury Flour Mills Co., Musterole Co., Dryden & Palmer, Inc., and Griffin Manufacturing Co., Inc.

'MUSICAL PICTURES'
With Rochester Civic Orchestra, Hilda Burke, Henry Clune
Director: Charles Siverson
30 Mins.; Fri., 7:30 p.m.
EASTMAN KODAK CO.
WHAM, Rochester, N. Y.

Starting a second edition of its 'Musical Pictures,' Kodak came through with a program in the finished style characteristic of its own and WHAM's policy. The broadcast was from Kilbourn Hall of the Eastman School of Music, a gift of George Eastman in honor of his mother.

Guy Fraser arrison batoned the Civic Orchestra in Vincent Youman's 'Great Day,' well played. Then Hilda Burke, Met prima donna and guest artist for the opening show, sang 'My Name Is Mimi,' from 'La Boheme,' a highlight of the program and a class touch.

Henry Clune, Democrat & Chronicle columnist, was introduced as a 'chronicler of Rochester life.' On the opener he cited the 100,000 war workers in some 500 local factories.

The orchestra's special arrangement of 'People Will Say,' and Miss Burke's delivery of 'My Hero,' were other clicks in nicely balanced show. *Cord.*

Glass Co. Takes CBS Spot for 'Corliss Archer'

The Anchor-Hocking Glass Co., Lancaster, Ohio, will sponsor 'Corliss Archer' via CBS early in January. The stanza, to be heard Saturdays 5-5:30 p. m., is based on the character created by F. Hugh Herbert in his current Broadway play, 'Kiss and Tell.'

William Weintraub is the agency.

GEORGE REEDY
10 Mins.; Mon. thru Fri., 11:5
Sustaining
WJZ, New York

George Reedy, who is pinchhitting for Henry Taylor while the latter is making an overseas tour for the Blue network, will have to overcome a number of shortcomings before he can make the grade as a first-rate commentator. Even taking into consideration that when heard Thursday (11) Reedy had still to complete his first week of broadcasting, his muddled delivery and weakly constructed script were below par for key station analyst.

The fault perhaps lies with the Blue and WJZ execs rather than with Reedy. Having decided that his newspaper background rated him an air try, the news department officials should have seen to it that Reedy had adequate coaching in radio delivery and preparation of a script. If his material was tailored by a staff writer, as is often the custom, so much the worse, since it lacked the punch characteristic of a professionally prepared news show.

On the credit side Reedy does possess good voice and widened a wealth of significant background material.

'THIS LIVING WORLD'
Cast: Frank Ernest Hill, Michael Fitzmaurice, John Thomas, Arthur Eimer, Michael Everett, od Hendrickson, Blanche Gladstone, John Alan Wolf, Chester Kingsbury
Writer: Frank Ernest Hill
Director: Robert Louis Shayon
30 Mins.; Fri., 9:15 a.m.
Sustaining
WABC-CBS, New York

'This Living World' is the riday edition of Columbia's 'School of the Air' series, which is heard 9:15-9:45 Monday through Friday mornings. It's written and narrated by Frank Ernest Hill, directed by Robert Louis Shayon and has a large cast. The entire series, supervised by Leon Levine, of the network's educational department, is one of the most ambitious shows on the air, from a production standpoint, involving full-scale dramatic presentations, five days a week. Although the anza has a limited general audience, largely because of the hour it's heard, it has a deservedly huge following via classroom listening.

Last Friday's installment, subtitled ' hips at War,' dealt with the naval and martime phase of the present conflict. The major portion of the show consisted of a dramatization of America's naval participation in the war, from our tragic unpreparedness before and at Pearl Harbor and then the almost unbelievable progress since then in ship construction, sea warfare and transportation and prospects for the future. Hill then made a brief direct spiel, after which a student group at Oyster Bay (L. I.) nightschool carried on a short discussion on various aspects of the shipping problem. For a program of its kind, it was interesting, informative and provocative.

Hobe.

Washington. — Ed Studney, formerly with WFMJ, Youngstown, O., has been added to the announcer staff of WOL here.

MATÉRIEL
FROM A
PRODUCTION LINE
IN A
BOOM
TOWN
REACH THESE
MARKETS WITH
RADIO
WEED
AND COMPANY

PHILLY DEPT. STORES NOW 100% ON AIR

Philadelphia, Nov. 16.

Philly department stores are now 100% sold on radio as an advertising medium. Recently N. Snellenburg & Co. signed up for 52-week sponsorship of a daily transcribed serial, 'Forbidden Diary,' through the Seberhagen agency, making the last department store to hit the air.

Up to now the only stores which roadcasted were those which were either directly or indirectly connected with radio stations. Most of the department stores are large stockholders of stations.

Blue's Affiliates

Continued from page 31

strum to give personal testimony of network's record of past two years in the development of commercial usiness, creation of programs, accumulation of prestige and to paint glowing pictures of great things yet to come. Edgar Kobak, general manager, spoke about business; Phillips Carlin teed off on subject of programming, and Mark Woods, president, rounded out the record and introduced Noble for his maiden speech to the affiliates.

The affiliate delegation learned that one of their number would be elected to the Blue network board of directors. The event will be an innovation, not only for the Blue, but for any network organization operated other than on mutual basis. This spot on the board will be filled by the then incumbent chairman of the Blue affiliates' Advisory and Planning Committee.

One Off-Key Note

Only off-key note struck during the assembly of the affiliates had to do with the networks' acceptance of a sponsored religious program. Many of the affiliates expressed themselves as opposed to the idea. The Blue, it was disclosed, had opportunity to sell a Sunday matinee period to the Moody Bible Institute.

Acting on recommendation of the Advisory Committee, network officials agreed to increase span of period between programs from 20 to 30 seconds, so as to allow more time for affiliates to slip in chain break announcements. The network, it was also revealed, was accepting the committee recommendation not to sell any more five-minute programs and iscourage production of horror programs by Blue's sponsors. The committee had taken the position that the war itself was conducive enough to horror for listeners without adding to the burden on nerves via such dramatized fare. The report of the advisory committee was read by its chairman, Harold Hough, of KGKO, Ft. Worth.

Today's (Tuesday) general session of the affiliates was preceded day before by meeting of the advisory committee, in which it not only discussed with network officials foregoing policies and recommendations, but new plans which are to be worked out in detail before they are submitted to the network.

'BRAVE TOMORROW'
Cast: Raymond Edward Johnson, Jeannette Dowling, Nancy Douglas, Jone Allison, Ginger Jones, Frank Lovejoy, Carl Eastman, Paul Stewart, Myron McCormick, House Jameson, Ed Herlihy, Margaret MacDonald, William Meeder.
Writer: Ruth Adams Knight
Director: Chick Vincent
15 Mins.; Mon.-Fri., 11:30 a.m.
PROCTER & GAMBLE
WEAF-NBC, New York
(Compton)

Although Procter & Gamble, the major sponsor in the daytime radio field, has lately varied its program schedule in bankrolling 'Hollywood Star Playhouse' morning spot and 'Daytime Radio Newspaper' in the afternoon, its newest show, 'Brave Tomorrow,' is again in the company's familiar line of dramatic serial of fairly serious intent. The stanza is aimed for a mass audience, of course, but authoress Ruth Adams Knight is apparently also trying to say something of philosophic content. Whether or not she succeeds, that's a commendable attempt.

The serial's randiloquent introductory palaver declares that this is a 'story of love and courage,' that 'life is a lonely experience, that we enter it alone, go out of it alone, and alone must turn its sharp corners,' but that 'from today's defeat we build our brave tmorrow.' Actually, however, the show itself is better than that would indicate. The yarn is plainly intended for femme appeal, stressing emotional problems and being chiefly concerned with the reactions of the femme characters. The principal story thread currently deals with Jean Lambert's tragic breakup of her intended marriage to Phil, due to her mother's interference. There's a subordinate theme of ki sister Marty, a would-be adult who's also cut out of sympathy with her mother. The father is likeable, but, in serial tradition, innocuous.

As heard on three occasions last week, the program varied in the quality of its writing, performance and production. One weepy emotional scene, in particular, was unpleasant, but a luncheon rendezvous episode, involving the kid sister and a brotherly soldier friend, was skillfully written and nicely played. As with virtually all radio drama, the music is inadequate. Following current Compton agency practice, the commercial copy on the program is handled by announcer Ed Herlihy in a kittenish patter routine with Margaret MacDonald. Although calculated to arouse some listeners to violence, it's doubtlessly commercially effective for a time. *Hobe.*

Blocki Leaving Thompson To Set Up Own Office

Fritz Blocki leaves the writing staff of the J. Walter Thompson agency Dec. 1 to set up his own office for the production of programs, serving as both writer and producer-director.

Aside from his present agency connection, Blocki produces the 'Chick Carter' (Mutual) and 'Homefront Quartermaster' (recorded) series, and is consultant to 20th-Century Fox on radio exploitation.

Follow-Up Comment

Gertrude Lawrence, guesting Saturday (13) on 'Shipmates Ashore,' heard in New York via WNEW and in London by BBC shortwave, sang the premiere performance of a new song, 'We Meet in the Funniest Places,' written for her by Johnny Green as a result of a chance meeting between the two last year in Baltimore. It was of interest as a novelty. Capt. Burgess Meredith, heard on the program from London, exchanged greetings and messages with Miss Lawrence.

'**Now and Forever: A Love Story,**' sustaining serial on CBS, is obviously intended almost exclusively for the housewife listener. Slow, intense and repetitious (daytime radio traditionally says everything three times, so the casual dialer can't miss it, in contrast to the stage, which, except in exceptional circumstances, should not repeat anything the audience has already heard), the program is mainly concerned with the purely domestic phase of its hero's and heroine's lives. Apparently the current theme deals with the heroine's growing preoccupation with her own home life, to the exclusion of any threatening outside influences. Not much there for average listeners.

RCA pulled a couple of scoops on its 'What's New?' radio program Saturday by booking Sister Elizabeth Kenny, the infantile epidemic savant, whose miracle cures are now world-renowned, and Sonny Tufts, perhaps the hottest new thing from Hollywood, following his 'So Proudly We Hail' debut.

Don Ameche paced almost the entire show, save for Jim Ameche's chore on the eastern end in a pithy, pungent interview with Sister Kenny, plus that RCA official's exposition on 'what's new' in scientific research, in itself a well-written and informative exposition. Sister Kenny handled herself with mike ease and, even if she had lacked the necessary histrionic assets, there is no gainsaying the authority and dignity of her brief, but highly stimulating, exposition on the progress made via the Kenny concept of treating infantile paralysis.

From the Coast, Fats Waller sang-swung his modified jive at the ivories, featuring an 'Early to Bed' excerpt, he having composed that Broadway musicomedy hit. Susanna Foster, Universal starlet, was in fine voice with 'Ciribiribin' and another excerpt which gave her soprano full range. Bert. Lahr boffed with 'Wouldst I Were a Wolf' in characteristic manner. Jack S. Douglas—the 'S' became the subject of additional banter—is making constant progress with his comedy, ably foiled by Ameche, which undoubtedly makes him the highest-priced straight-man in show biz. As for Sonny Tufts, he did his stuff in an original playlet, again with Ameche as vis-a-vis, and that too came off adequately if, perhaps, not exactly an Academy Award histrionic performance. In between, the scripting was bright and hep, capably holding together all ingredients, along with the Lou Bring dansapation and emcee Ameche's bright confencerioring.

Cresta Blanca 'Carnival,' with Alec Templeton and Morton Gould's orchestra, originated from a 'live' studio Wednesday night (10) on CBS. Whatever the explanation, there was an unmistakable echo effect throughout the show, which was particularly annoying for the keen, satirical offerings of Templeton and the unique arrangements of Gould. However, Templeton's extraordinary piano personality came through, as it always does.

Bernardine Flynn has improved notably in her reading of the human interest items on 'Daytime Radio Newspaper' via CBS for Procter & Gamble. She now has a more intimate, conversational style than when she started the series some weeks ago, although she still isn't entirely shed some of her Sade characterization from the 'Vic and Sade' serial. It might improve her portion of 'Newspaper' still more if at least some of her material were scripted in a more personalized form.

Although it is an afternoon variety show, going on at 4 p. m., CBS' 'Home Front Matinee,' when caught Friday (12) exhibited smooth programming generally associated only with night shows in this category. Each number went off at clicko pace and even the featured morale speaker, Mrs. James (Jimmie) Doolittle, went through her chores without the ad-libbing customary in these day-time stanzas. Show is sponsored by Owens-Illinois Glass Co.

Alfred rake and Carol Bruce chated the entertainment honors. Drake delivered 'My Heart Stood Still' and 'New Sun In the Sky' in okay style, and duetted with Miss Bruce in 'A Twist of the Wrist.' Miss Bruce s a solid version of 'All or Nothing at All.' Chorus backed Drake in his two singles and took a turn itself with 'Rise and Shine,' but the choristry was in no way outstanding. Nor, for that matter, was the orchestral accompaniment of Allen Roth's orch.

Edward Hardwicke, son of Sir Cedric Hardwicke, appeared with his mother, Helena Pickard, and Roland Young in a comedy-dramatic sketch Nov. 6 on 'Shipmates Ashore,' the transatlantic shortwave show aired by BBC and in New York by station WNEW. It was a mildly suggestive, mildly amusing script by Frederick Lonsdale, revealing young Hardwicke as an urchin-voiced actor able to toss of flippancies with his mother and Young. Eric Portman guested on the show from London, but the most notable improvement in the series was the two-way confab between Paula Stone and Doris Hare, respective m.c.s in the U. S. and England. Unlike most service programs, 'Shipmates' seems particularly suited to the sailors-at-s a audience at which it's aimed.

Upton Close devoted his news comment broadcast Nov. 7 on WOR-Mutual for Lumberman's Mutual Casualty to a discussion of the Moscow pact between U. S. and England and Russia. He took a slightly different slant than the Nazi propaganda mill has been spreading, but was almost as severe in his condemnation. Coming immediately before Troman Harper's 'Truth About Rumors' program, which is specifically aimed at combatting the Hitler technique of sowing suspicion and hatred and fear among the United Nations, Close had nothing favorable to say about the Moscow pact, but implied that Russia's and England's word and good faith are not to be trusted. Some of his remarks were distortions of fact, but most seemed simply biased, disruptive reasoning. Incidentally, Close referred to himself as an 'idealist.'

Frank Kingdon in his news comment programs on WMCA and WQXR, New York, should drastically revise his oratorical style of talking. Doubtless from his extensive public speaking background, he now reads his script as if he were addressing a large meeting. That's unsuited to radio, in which the speaker is addressing not an assemblage but innumerable individuals in their own homes. The solution is for Kingdon to force himself to forget the microphone and to concentrate on the mental conception that he is talking intimately to one of his personal friends. Actually, it would help him to try and imagine a specific individual, rather than an anonymous person, is sitting opposite him in the studio. What Kingdon says is acceptable enough, but his way of saying it is anti-listening.

'Perry Mason,' the detective serial on CBS for Procter & Gamble, has accelerated the pace since its deliberate opening episodes, but it still wastes time and momentum in overstressing obvious plot wrinkles, instead of banging hard characterization and action, with minor attention to atmosphere. The courtroom hokum introduction, added since the premiere, is silly and distracting, and the production and playing are spotty. Pedlar & Ryan's Camay soap copy is still misleading.

Orson Welles provided most of the vitality to 'Shadow of a Doubt' when he played the homicidal maniac role in the adaptation of the film story Friday night (12) on Philip Morris 'Playhouse,' via CBS. The horror yarn, which had several serious flaws even in its original version, proved ill-suited to the air. In addition, its original weakness, which tipped off the maniac's guilt at the start, was retained. And the implausible garage-murder attempt (why didn't the girl simply back the car through the garage doors when she realized she couldn't turn off the motor?) had to be projected via an implausible running first-person narrative by the villain. Even the ending had to be butchered for the broadcast edition. One thing about the program now, however: it's no longer a director's exhibitionist showcase. But the Philip Morris commercial copy is still shudder-provoking.

Ted Husing put in a bad fourth quarter (the only part caught) i calling the play-by-play of the Army-Sampson Naval Training football game Saturday (13) over WABC-CBS. During that 15 minutes of play, he mentioned six times (by count) that it was snowing, then that the snow had stopped and that it was raining. But in that same length of time he remembered to announce the score only at rare intervals. Near t end, after describing how Principle (Sampson fullback) threw a 'beautiful' pass, he had to change tone abruptly when Woods, of Army, intercepted, for a touchdown. Then, while getting completely muddled as to whether Lombardo, of Army, was in the game or had been replaced, he stated that, with only about a minute left to play, Army would, 'of course, freeze the ball.' Whereupon, Army, in the next three plays, tried a lateral and two forward passes. Apparently the Army signal-caller wasn't listening to the broadcast.

'Ma Perkins' has lost much of the quality that had made it, in the last few years, one of the standard daytime serials. As heard twice last week on WABC-CBS (it also has a repeat on WEAF-NBC) for Procter & Gamble, the show was concerned with a typical soap opera yarn about domestic turmoil. After a lead-in synopsis too long to be intelligible to anyone not already familiar with the show, one broadcast consisted of little but a bitter, repetitious and attenuated three-way wrangle between a man and his wife and pretended mother-in-law. The second installment reiterated and developed the first. Even the Ma Perkins character seems slightly foolish now, and the others are flatly tiresome. The Oxydol commercial copy is on the whimsy side.

—LOUIS SOBOL, *New York Journal-American*—

"From the erudite Francis Trevelyan Miller, Litt.D., LL.D., a letter: 'What,' he asks, 'is the emotional appeal behind Frank Sinatra? The answer is simple. We are a nation of Frank Sinatras; there is one in every village, town and city. His greatness is not in any claim that he is a great singer or a great artist but in the fact that he is the Voice of America—the common Voice of the People—Walt Whitman's Song of Democracy—the heart of American singing.

'In another generation, it was Tommy Lyman who carried this same Voice of America to Paris, London and the capitals of Europe, nearly a quarter of a century ago. I have sat all night in Luigi's in Paris and seen the King of England, then Prince of Wales and now Duke of Windsor, held spellbound by the plaintive singing appeal of Lyman. I have seen King Alphonse of Spain applaud enthusiastically. How, then, about a contest between the young champ and the old champ—with competent judges to make the decision, round-for-round or note-for-note—on their emotional interpretations?'

"With that 'ex-champ' Bing Crosby presiding, no doubt!"

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WSAI

Nat. Rep. SPOT SALES, Inc. New York Chicago San Francisco

U.S. Agencies Won't Find Soft Snap In Cracking Latin-American Market

Montevideo, ov.

Plenty of opportunities—but nothing worth a gold rush.

That's the sum-up of the post-war U. S. advertising agencies in Latin America, according to best inform sources south of the io Grande, udden 'rediscovery' Latin Am rica both for current and post-war prospects by some U. S. agencies has already resulted in field surveys by companies hitherto not participating in the field, but those who've already given an o.o.' to the Latin situash are convinced that it isn't as en visaged from Madison avenue.

These reps have found the three creamiest markets, Brazil, Argentina and Mexico, already as crowded with local advertising, publicity and radio setups as Manhattan and Chicago. They've also discovered that being able to make profits in the crowded Latin and space market no soft snap. Besides which, many Latin-American agencies themselves, hep to post-war business, have expanded operations and made moves to grab U. S. accounts on the theory that they'll be able to do a better selling job, both on the air and in newspapers, magazines and other media, than any 'foreign' outfit.

There are 215 rms listed under 'agencias de publicidad' in the latest B.A. telephone directory, and Rio de Janeiro and Sao Paulo, Brazil, plus Mexico City, are not far behind. While there's no claim that all of these can be considered agencies according to Uncle Sam's model, there are enough well-established organizations on the job to provide plenty of competish for any newcomers.

Thompson, Sans the J.

Largest and oldest U. agency in Latin America Walter Thompson Argentina (they left off the J. because it sounds like a sneeze in Spanish), which will mark its 15th anniversary in A. in January. Argentine Thompson office is a 65-employee miniature of the New York organization, handling an impressive list of U. S., British and local clients, inclu ing Swift, General Motors, the Argentine T. & T., Kraft Cheese, Martini Vermouth, Gillette, Pond's, Kodak, Goodyear, etc. Thompson is doing considerable radio biz in South America, now producing over 150 shows a month out of B. A. alone. J. Walter Thompson de Brasil, with offices in Rio and Sao Paulo, occupies a similar position in that market. Walter Thompson Mejicana officially opens in Mexico City Nov. 1.

Second of the U. S. agencies already in the field is McCann-Erickson, with offices in Argentina and Brazil. McCann's top U. S. clients include Standard Oil, Coca-Cola, Panair, National Carbon, RCA Victor and Schenley Distillers.

Also considered among the U. S. agencies is Berg y Cia., established in '32 by Ernst Berg, one-time European manager of Erwin, Wasey. Berg's biggest clients are the British-American Tobacco Co., Shell Oil, International Harvester, Hind's Cream, Wilson, Listerine, and the big Western and Southern Railways in Argentina.

Newly established is the Grant agency, already strong in Mexico and now developing in B.A. Top clients to ate are Toddy and Chiclets.

N. W. yer, which s rted in Latin America in 1931, folded last year after losing a number of important Latin-American clients, including Ford. Also important in the agency picture is fact that Sydney Ross (Sterling products), which is probably the biggest individual user of air time anywhere in Latin America, does its own advertising business, and that Lever with Lux and other big accounts, operates through its own agency, Lintas.

Trouble with agency game in South America, according to those who've been in the field a long time, is that appropriations are so small when figured out in U.S. dollars that the 15% agency commish amounts to 'little more than peanuts.' Yet the agency has to go through substantially the same motions in turning out a radio show or ad as an outfit in New York. Most stations and publishers give the agencies little protection, paying the commission or its equivalent direct to almost any advertiser large enough to ask for it. Besides Ross and Lever, Colgate-Palmolive and Armour also do their own ad work, and many Latin agencies work for commissions ranging from 5% up, sometimes tossing in production and art work.

Can You Write?

The shortage of script writers now grown so severe that there is at least one known instance of a prospective commercial series being held up on that account. Show in question is 10 of 'My ileen.'

Herb Moss, director of ' ruth or Consequences,' who owns th rights to the Ruth McKenny material, has stars lined up and three agencies ready to submit an audition recording to clients, but he cannot proceed further until he gets a satisfactory script. He's already nixed several attempts.

CBC's Reorg Under Study

Nov.

The board of governors, Canadian Broadcasting Corp., currently studyin y the whole CBC will be reorganized from top to bottom and the posts of chairman of the and general manager merged. The board has been meeting behind closed doors during the week and, contrary to expectations, has not nominated a successor to Dr. James S. Thomson, chancellor of the University of Saskatchewan, who has decided to resume that position after a year's leave of absence to be CBC's g.m.

What has made the job onerous to the succession of CBC g.m. resignees is the lack of liaison between the board and the policy-forming department headed by the g.m. By the nature of his office, the g.m. has been called to make spot decisions when it is unable to summon the board of governors—who are scattered across Canada—this compulsion of authority kicking back on the subsequent claim that the assumption of responsibility was beyond the g.m.'s authority. The solution is to merge the post of board chairman and g.m.

It is rumored repeatedly that John Grierson is being given strong consideration for the post by an influential section of the Federal Government, including members close to the Prime Minister. Grierson is now chief commissioner of the National Film Board and g.m. of the Wartime Information Board. Dissidents maintain that he cannot take on the CBC work in addition; the same complaint was offered when he accepted the WIB job.

MEX. STATIONS LEAN ON AMERICAN RECORDS

Mexico City, 9.

merican music can be heard in large chunks on radio, records and jukeboxes all over Mexico, and the 50,000 Americans in the republic are happy. wing, blues and pops are favorites, with some long-haired stuff.

Radio stations play American records from four to eight periods a day, and orchestra leaders play more and more American music daily.

'Paper Doll' is the hit tune right now, and Bing Crosby is still the No. 1 crooner.

Aussie Planning Two New Regional Stations

Washington, Nov. 16.

Australian Government may construct two new regional broadcast stations, one in Queensland and the other in Western New South Wales, U. S. Department of Commerce reports.

At the beginning of this year, there were 1,342,512 licenses issued in Australia for homes with single radio receivers, and 30,840 licenses for persons with more than one set.

Hurleigh Joins WBBM As a News Analyst

Chicago, Nov. 16.

Robert F. Hurleigh, former central division manager of Press Association, Inc., will join the news analyst and commentators staff of WBBM-CBS 22. First assignment will be the six-times-a-week 8-8:15 a.m. news spot for the station.

As central division manager of Press Association, Inc., Hurleigh was responsible for the establishment of the Midwest Radio Bureau. Bureau was the first office of the Association established outside New York.

Giveaways Still Rule in Aussie

Oct.

ussie radio is still in the coin giveaway stage. Radio-ites here figure that any program gifted with giveaways cops the most listeners. Coin a-plenty is thus being handed out every hour of the day from coast-to-coast, with sponsors gladly footing the bill in the belief that their product being 'eared' by the right people.

Almost every pro devised, and being devised, carries a coin lure. Quiz sessions pay from $1 to $4. Jackpots, too, keep swinging in favor with fans, and in some instances go as high as $100.

How long giveaways will continue here is a moot point. There's a whisper or two that the government, seeking money for the war effort, may clamp down on the coin biz, viewing the present setup as 'needless spending.' Should the whisper turn into actual fact, then, and only then, would the commercial airlanes be cleared of coin giveaways.

Some sponsors, taking the long view on possible governmental decree covering coin, are now giving war-saving stamps and certificates instead of cold cash.

19 SPORTS PROGRAMS SHORTWAVED TO AEF

Washington, Nov. 16.

Nineteen special sports programs are beamed to U. S. soldiers in every part of the world each week by the Army Special Services Division. Lt. Col. Thomas H. A. Lewis heads the radio section which prepares the shortwave programs.

The big football games are sent out play-by-play on Saturdays. On Fridays, 'Touchdown Tips,' 15 minutes of football prognostications, is put out. There is a weekly football roundup, featuring 40 minutes of play-by-play highlights from the top games of each week. 'Sports Interview' is a transcription show whose guest stars have included Leo Durocher, Alice Marble, Mel Ott, Connie Mack, Frank Buck, Jack Dempsey, Carl Hubbell, Bobby Jones.

Another program, 'Sports Page 1,' gives summaries of football, basketball, hockey, baseball, track, boxing and horse racing. 'Sports Page 2,' a transcribed show, is aired nightly with complete scores and results. During the baseball season a 40-minute play-by-play of an outstanding game was shortwaved overseas.

Argentine Activities

Buenos Aires, Nov. 2.

Gillette now sponsoring 'Recuerdos de un Argentino' Tuesdays and Fridays at 12:45 on Radio El Mundo, LRI. Program itten by Salvador Cordone, features Gustavo Cavro.

Radio La Voz del Aire, LS9, making a strong drive to win Government support. Station, which previously has not been overly active, has re-angled programs to stress ideas in which Radiocomunicaciones is interested, has taken considerable newspaper and magazine space to play up laudatory letter sent to it by Major Carlos Humberto Farias, director of Radiocomunicaciones.

Radio Libertad, LS10, now directed by Pablo Osvaldo Valle, announces new plan of 1,000 pesos monthly in prizes for best ideas from public for improvement of programs.

Mundo signed Elsa O'Connor and Santiago Arrieta for leads in new radio-theatre shows for Atkinson perfumes. Program, based on a novel by Clara Giold Bressan, is carried nightly Mondays through Fridays at 10 p.m.

Inside Stuff—Radio

Stanley E. Hubbard, head of KSTP, told Under Secretary of War Robert Patterson, at the recent war conference at Ft. Knox, Louisville, that he couldn't understand why radio, exclusive of the networks, is accorded such little opportunity to get the war picture first hand.' Hubbard pointed out that only five broadcasters were invited to the conference, which was attended by hundreds of industrialists and 79 newspapermen. Hubbard said that newspapermen and magazine writers are constantly given opportunities to make trips to the various allied nations and theatres of war and to sit in on important conferences such as this, but 'independent broadcasters, without whom there would not be American radio as we know to be almost forgotten.'

ristol-Myers has published and distributed a 47-page booklet filled with gag material on the subjects of Ed (Archie) Gardner, his life and times and the 'Tavern' program. The booklet sprinkled with gag sketches and photos, most of the latter showing Gardner in various guises, including an oldtime Indian fighter and a hillbilly. The chapter on 'etiket' points out that considered bad form, no matter the occasion, to open a bottle with one's teeth.

Recent lifting of government censorship has revealed that a 5 kw. transmitter formerly owned by WHOM, Jersey City, played a major part in propaganda efforts during the North Africa landings a year ago. The government obtained the transmitter after being unable to purchase one in the open market and installed the equipment on a battleship, from which mess to the civilian populations asking their cooperation were sent ahead in advance of the Commandos on the wavelength of Radio Morocco. Transcribed messages from FDR and Gen. Giraud also were broadcast over the former WHOM equipment.

As a result of his one-man radio campaign to extend the franking privilege to discharged but hospitalized war veterans, Dick Gilbert, WHN, N. Y., disc jockey, has been asked by Rep. Sol Bloom of New York to help him write an amendment to the present law which gives this lege to members of the armed forces.

Gilbert's drive on behalf of the veterans resulted from visits to government hospitals where he learned that former members of the armed forces now confined for medical treatment had to furnish their own postage out of meager pensions or, if igent, be doled one or two stamps week by the institutions.

Cornelia Otis Skinner has elected to put on a pre-broadcast performance for the audience that gathers at CBS Playhouse No. 1, N. Y., to listen to the sketch which she and Roland Young contribute Thursday nights to the Dinah Shore-Birdseye Foods show. The pre-broadcast business will be one of her monologues, running about 15 minutes. The device is both a come-on and a warmup for the audience in the network's playhous. The Skinner-Young sketch on the commercial runs but seven minutes and it was decided that this period of live entertainment would be too skimpy as a visiting inducement to broadcast attendees. The rest of the program emanates from Hollywood.

Fred Dodge, manager of WKRC (Cincinnati) features, thinks that 'The Johnson Family' (Mutual) was unwarrantly overlooked when 'Variety,' in a recent squib, stated that when 'Easy Aces' and 'Mr. Keen' go half-hour 'Lum 'n' Abner' will remain the lone nighttime personality 15-minute serial on the networks. 'Johnson,' points out Dodge, is sponsored cooperatively in 10 localities and is carried on upwards of 70 Mutual stations daily. 'Lum 'n' Abner' is strictly a network commercial and is underwritten by the same account (Alka Seltzer) on 85 Blue stations.

The social crisis that arose Friday (12) when both Westinghouse an Goodyear chose the 6-7 p.m. period to host the N. Y. press, was amicably settled when both outfits supplied rented limousines to taxi guests from one affair to the other. The Goodyear shindig for its new show, 'Hook 'n' Ladder Follies,' took place at the 21 Club, and Westinghouse's party for John Charles Thomas and John Nesbitt was held at the Ambassador.

Prayers submitted by Catholic priests, Protestant ministers, Jewish rabbis and Christian Scientists, and used on the Mutual network's religious program, 'A Minute of Prayer,' have been gathered in book form and will be published under the same title by Garden City. Royalties will be donated to the USO.

Mutual Network's sales department is making much capital in Schenley organization over the fact that the 'Sherlock Holmes' program's first rating in its Monday night spot on MBS was a Hooper 10.2. 'Holmes' plugs Petria wine and the brand's account was acquired several weeks ago by the Young & Rubicam agency.

ANTI-FASCIST ITALIANS AIR VIEWS IN SO. AMER.

Montevideo, Nov. 9.

Free Italians attempting to rally support behind new Italian Government, now that it has been granted co-belligerency status by the Allies, are using broadcasting outlets here in an intensive campaign covering not only Uruguay, but Argentina, Chile, Paraguay and southern Brazil.

'Italia Libre' group, which operates via the Comita Italo-Americano de Educacion Democratica, is employing CX14, Radio El Espectador and its short-wave outlet, CXA19; CW1, Radio Popular, Colonia; plus eight stations of the Cadena Uruguaya da Radiodifusion, to carry its message especially into still neutral Argentina, which hasn't quite made up its mind what to do about the new Italian setup.

Broadcasts are done in Italian and Spanish and call for immediate firing from office of all politicians and military leaders who have been Mussolini supporters. Recalled here that Count Sforza urged use of radio in Latin America when he attended the Italia Libre Congress here last year.

New BBC Rep. in Can.

Montreal, Nov. 16.

S. D. da Lotbiniara has been appointed Canadian representative of the British Broadcasting Corp.

Among his claims to fame are his handling of the wedding of the Dutch Princess Juliana when the bride was 45 minutes late and he ad libbed for that time.

Can. Spielers Ask Better Conditions

Montreal, Nov. 16.

Problem of war-depleted station staffs, which has thrown increasing burdens upon announcers, has led to recommendations seeking improvement of working conditions of CBC employees and these recommendations have been outlined by the American Federation of Radio Artists affiliate in Montreal and by unaffiliated employee group representatives Toronto and Vancouver. They are currently under study at CBC headquarters.

Neither AFRA nor CBC officials have given out details so far, but it is understood that one of the principal recommendations is for a 40-hour week for all announcers, with one full day off a week. Another request is that CBC announcers be paid 85% of special fees charged commercial sponsors for their services and that they be permitted to take on 'outside' work in their free hours. CBC rulings prohibiting outside work and 'extra' announcers' fees for commercially sponsored programs have been a sore point among local announcers.

The AFRA affiliate in Montreal is registered as L'Union des Artistes Lyriques et Dramatiques Inc. (Dramatic and Lyric Artists Union), with a membership of about 375 radio actors, singers and announcers.

Bandleaders in Drivers' Seat

One of the results of the war-born shortage of bands is the concessions agencies are being forced to make to leaders they seek to place under management contracts and others whose agreements are expiring. One concession growing in popularity with maestros is a clause in contracts demanding the agency guarantee them a certain stipulated annual gross. If it's not attained, the leader is free to move his band elsewhere. As a rule no money is involved, that is, if the agency doesn't provide the band with enough work to reach the stipulated gross it isn't required to make it up in cash. The contract simply is voided.

This clause has been showing up in management contracts more frequently of late, though it is by no means new.

Inside Stuff—Orchestras

irtually every recording by a nationally known artist in the country's coin machines is a vocal; a situation based on the boom in baritones plus the ban against orchestra recording by the American Federation of Musicians. While the disc ban has been on for 15 months or so, it has only been during the past week or two that vocal discs shut out orchestra releases completely, but this condition is not likely to last very long because of the resumption of recording by Decca, Classic, Capitol and other firms that have signed with the AFM.

Glance at the current machine best-seller list shows that every record, with the exception of Dick Kuhn's version of 'Put Your Arms Around Me Honey,' is by either ing Crosby, rank Sinatra, Dick Haymes, Mills Bros., or Al Dexter. While the latter is a band disc in name, it's essentially a vocal release.

Harry James did hold a 4-F draft classification for a time. It was given im by a local N. Y. draft board to which he had the usual preliminary examination transferred from his Texas board. This was changed later to a 1-A rating after the hometown group reviewed the · · He is to take an induction physical in Hollywood Dec. 12.

James, now in Hollywood finishing film work for Metro prior to possible service, is said to be against returning east. However, he is definitely committed to open at Astor hotel, N. Y., next May 29, owes the Paramount, N. ., at least one date (which probably won't run more than two weeks because of the leader's aversion to theatre work) and probably will do a stretch at Frank Dailey's, Newark, to whom he is said to be under option.

Gene Krupa hasn't yet made up his mind whether he will remain with Benny Goodman's orchestra after the band finishes at the New Yorker hotel, N. Y., Dec. 11. However, since he has to go to the Coast anyway for the appeal of his conviction on a felony charge, it is quite likely that he will go to Hollywood with the band and work with it as long as he can. Goodman goes to 20th-Fox early in January to begin filming the story of his life.

If Krupa's appeal from his conviction is upheld and he is released from the prison sentence hanging over him, it is probable that he will go into the Army immediately. He took a physical months ago in N. Y., and was given a 'deferred 1-A' classification, meaning he will be accepted for service immediately if the charge hanging over him is dispelled.

When and if Frank Dailey reopens his Meadowbrook, Cedar Grove, N. J., next spring, · he intends doing, he will maintain his current Terrace Room, Newark. Dailey figures he can operate at both spots by using lower grade bands at the Newark operation and the best available at the larger Meadowbrook.

Dailey shuttered Meadowbrook last February, when the pleasure-driving ban was instituted, and wasn't figuring on reopening it at all. That attitude was revised recently when the driving ban was lifted. If current circumstances prevail next spring, it will resume.

American Federation of Musicians' annual convention, scheduled for Chicago next year, has been shifted to the Stevens hotel from the Palmer House, the original site. Palmer House rejected reservations and the Stevens last week signed a contract for accommodations with union officials. Confab, beginning May 29, will run six days.

USO Hunts Dance Units for AEF

USO-Camp Shows, Inc., is seeking small jazz combinations of six or seven pieces for overseas tours. While male combinations are being approached, the USO prefers and is on special lookout for groups staffed by female tooters.

Usual USO scale will apply. It amounts to $84 a man, $115 for l ader, plus maintenance while abroad. Army takes care of the latter, of course.

OSBORNE TAKING LONG LAYOFF FOR HEALTH

Will Osborne temporarily disbands his orchestra Dec. 2 to take a four to six month rest on doctor's orders. Leader will go to Californi cover from a generally run-down , when he resumes, will have available to him the key men of his current organization. This decision to disband came during the final days of a recent stay at the Roosevelt hotel, New Orleans.

Osborne will play the Palace, Cleveland, beginning this Friday (19) and the Circle theatre, Indianapolis, opening Nov. 26. At the close of that week the band scatters. Leader has been forced to cancel bookings at the Frolics, Miami (four weeks); State, Hartford; Capitol, Washington; Adams, Newark; Buffalo, Buffalo; Chicago, Chicago, and Riverside, Milwaukee, latter three set for February.

Louis Sturchio, Once 1-A, Father of 7th Child

ittsburgh, Nov.

No. 7 arrived here last week for the Louis Sturchios, which will result in a pretty heavy allotment check from Uncle Sam should old man whiskers ever decide to call up the local sax player. Sturchio is the musician who, under the name of Pee Wee Lewis, hit the front pages from coast to coast last summer when a Chicago draft board placed him in 1-A while he was with Blue Barron's band despite the fact that he had six kids and a seventh on the way.

Later selective officials said that was just a to get Sturchio into a defense plant. So he came home a few months ago, joined Piccolo Pete's small outfit at the Trelon in East Liberty and doubled into a war job. However, several weeks ago he quit both Piccolo Pete and the factory to go with Russ Morgan's orch following latter's engagement here at Stanley theatre. Morgan was laying off the week the seventh Sturchio made his debut, which enabled the saxman to be home for the blessed event.

Ina Hutton Now Says It's Time She's a Bride

Memphis, Nov. 16.

It's official now. Ina Ray Hutton has finally admitted that she married Louis P. Parisotto, her sax-playing first assistant in the Hutton orch, while appearing here at the Malco theatre recently.

Admission was made last week in New Orleans after heated denials here. Wedding took place in Marion, Ark., Oct. 26.

Dunham to Stretch 12 Weeks at New Yorker

Sonny Dunham's forthcoming run at the New Yorker hotel with his band is for 12 weeks, at the insistence of the hotel. Dunham, who is under option to return there, wanted only an eight-week stay; but the hotel, probably wishing to case its band problem, stood pat on a 12-week stand.

Dunham goes into the New Yorker Dec. 13, replacing Benny Goodman, who is pulling out several weeks earlier than anticipated. Dunham was originally booked to play the Capitol, N. Y., in early December, but Goodman's earlier withdrawal forced him out of the booking and into the New Yorker. Raymond Scott replaces Dunham at the Cap, opening Dec. 2 or 9.

L'ville Ct. Rules Maestros Must Pay S.S. Taxes

Louisville, Nov. 16.

Case which came up in Federal Court last week may have wide interest, as it concerns social security and unemployment taxes pai on members of orchestras. Judge Miller handed own a decision refunding $1,289 to Johnny Longo, New Orleans night club operator, who formerly operated the Biffi Club here. Longo had paid the social security and unemployment taxes under protest, having contracted with the orchestra leader, and Judge Miller upheld his contention that Longo was not an employer of the tooters themselves, and therefore not liable for the tax.

For the last three years, since the Griff Williams ruling in Chicago to the effect that the operator of the spot was liable for the taxes, night club operators have had to deduct for social security and unemployment taxes on musicians over whom they had no responsibility for hiring or firing. The local case may have national repercussions, and the interesting angle to the case is that the Biffi Night Club, which first instituted proceedings in court to obtain relief, no longer exists under that name.

Lena Horne a Switch On Old Formula; Clix From Films to Discs

Lena Horne is reversing the formula by which Hollywood has been reaping the benefit from reputations made by the recording industry. During the past few years popular discs have been responsible for many of the best b.o. singers and bands that film companies have used to advantage. Record buildups given such people as Dinah Shore, Frank inatra, Harry James, the Dorseys, et al., made them national names and ready-made marquee material.

With Miss Horne the shoe is on the other foot. She clicked big in 'Stormy Weather,' 'Cabin In the Sky' and several other films, and as a result is a hot b.o. property. RCA-Victor now cashing in on this popularity via a group of recordings she made for that company in Hollywood. These discs, originally made to be released in album form, are now circulating in coin machines and on retail counters, and the circumstance probably represents the first time in modern recording that the disc field has been able to cash in on a reputation built elsewhere. Since Victor still hasn't settled with the AFM and is in need of pop stuff, Miss Horne's ises are doubly valu

Unknown Negro Bands Also Get N.Y. Break

Practice of bringing almost unknown midwestern bands into eastern territory bookings apparently is being duplicated in the colored band field. Nat Towles' orchestra, unheard of in N. Y., has been booked for the week of Dec. 3 at the Apollo, N. Y. Short time ago the Apollo played Buddy Johnson's orchestra, another virtually unknown in the east.

Shortage of colored bands is more acute than in ofay field.

Gus Arnheim's Stardusters checked in at Republic for 'Trocadero.'

No Disc Peace on Immediate Horizon; Hearings Resume Fri. (19)

Settlement of the American Federation of Musicians-RCA-Victor, NBC Recording and Columbia Rec or Corp. dispute is still up in th air, as no date has been set for a resumption of confabs between Jame C. Petrillo, AFM prexy, David Sarnoff, head of RCA, and William Paley, CBS chief. With Paley on an overseas assi nment for the Office of War Information, and Petrillo out of town for at least a week, tention once more reverts to the War Labor Board panel hearings, which will reopen Friday (19).

It is reported that Petrillo phoned Sarnoff Friday (12) and voiced disapproval over the terms discussed Nov. 5 by the three men at AFM headquarters. At that time, Sarnoff, speaking for his confreres, stated that 'progress was being made.'

Both he and Paley are in favor of Federal legislation extending copyright law benefits to performers, but are opposed to direct payment of royalties to the union.

IATSE Backs Down On Woody Herman Claim

American Federation of Musicians is investigating an attempt by a member of the N. Y. International Alliance of Theatrical Stage Employees to collect $100 from Woody Herman for an IATSE man to carry the band's music stands into the Paramount, N. Y., last week. Since Herman didn't find it necessary to use his own racks, because the Par has its own, he refused to pony up the $100. This occurred Wednesday (10). Dispute over the demand continued until Monday (15), when Jim Brennan, national president of the IATSE, informed Herman payment wasn't necessary and that he shouldn't have paid a similar levy at the Capitol, Washington, recently.

Herman had paid a Capitol IATSE man $100 when confronted there with a local ruling prohibiting any but IATSE men to handle such items. Other bands playing that house had not been disturbed. From reports the leader and his handlers received later, the demand made on Herman was based on the publicity his particular racks had been getting prior to the band's arrival. They are covered with War Stamps and Bonds bought by musicians in the outfit. Apparently his Washington payment cued the N. Y. demand.

SINATRA'S DRAFT BOARD NEVER READ ARTICLE

The Voice—Frank Sinatra to you—appeals to the nascent mothering instinct in adolescent girls, and that's why he's been endowed with a vociferous and attentive swoonery. At least that's the theory of Dr. Donald A. Laird, psychologist, as indicated in a piece in The American Weekly.

Sinatra's voice in itself would not merit or cause the exhibitions attending his appearance anywhere but on the desert, Dr. Laird contends. But, he says, the swooner's 'underfed' appearance communicates itself to his pipes in such a way that his vocalizing has a 'yearning, beseeching' quality, almost like the plaintive cry of a hungry child.' It is, says Laird, 'an authentic auditory echo of his peculiarly famished appearance.'

As to why young girls should have a desire to mother Sinatra—or any other lean-looking guy—Dr. Laird goes into a technical adagio having to do with glandular developments during adolescence and the hyper-sensitivity and longings resulting therefrom. The psychologist cheerful about it all, however, saying that Sinatra's 'appeal is not to crude sex,' but to the tenderest mothering instinct—the highest type of unselfish emotion.'

Sinatra may lose this 'unselfish' devotion, warns the doc. He mustn't put on 20 pounds.

UA Film Pulls Herman Out of Dailey Date

Woody Herman's orchestra reports Jan. 13 at United Artists for three-weeks' work on 'Sensations of 1941,' with Eleanor Powell, W. C. Fields, Ray Bolger, Contract forced the band out of a booking at Frank Dailey's Terrace Room, Newark, N. J., making the second time in a couple of months Dailey has lost a major name to United Artists. Sammy Kaye was forced to cancel all but a week of a month's stay there by a UA film deal.

Herman was set to open Dailey's Jan. , but this date has been set back until late March and will be played at Dailey's Meadowbrook, Cedar Grove, N. J., which will be reopened by then. Shep Fields, whom Dailey has been trying to bring back into Newark, will replace Herman. Fields was there late the past summer, and was to have returned next month (December), but a Dec. 9 booking at the Park Central hotel, N. Y., intervened.

Cab Calloway's orch has also been signed to appear 'Sensations,' which will be produced and directed by Andrew Stone, who directed Weather' for 20th-Fox.

Maurice Spitalny band renewed at William Penn Hotel's Terrace room, Pittsburgh, until Jan. 1.

No Agcy. Worry On Maestro Draft

There is no alarm among the various band agencies over the number of name and semi-name leaders who have been given 1-A draft classifications during the past few weeks. Although the band shortage is already acute, the agencies are seemingly unworried. They take the attitude that somebody will always come along to replace those who go.

It is felt among agency men that the law of averages will leave a substantial portion of current maestros in civvies. Unexpected 4-F classifications, such as Vaughn Monroe drew last week, over-age limits (for example, both the Dorseys will be over 38 by the first of the year) and the advice from local draft boards that only one out of every 12 fathers will be inducted, figure in the sizeup of the situation.

Coca-Cola Holding On Salary Overseas Unit; Hopes USO Will Relax

The Carol Bruce-Red Norvo unit, which Coca-Cola had prepped for an overseas tour of Army and Navy bases until the deal was stymied by USO's refusal to okay the deal, is being kept together by the soft drink concern, which, apparently, is still hoping restrictions will be relaxed to permit the junket. The singer as well as Norvo and his musicians are being kept on salary, even though they are not working steadily.

Last week Norvo and an augmented band of 20 men, together with Miss Bruce, put together a couple of two-reelers in color at the Fox studios in N. Y. on 16 mm. film for distribution among the armed forces. The unit likewise has turned out several transcriptions for Army rebroadcast and is on tap for more.

Band which Norvo planned to take abroad is an eight-piece unit.

L. A. DANCEHALL OP KILLED IN HOLDUP

Hollywood, Nov. 16.

William Lederer, 63, operator the Roseland Roof dance hall downtown Los Angeles, was shot to death by gunmen Sunday (14) as he was making a deposit at bank's all-night vault.

On his body was found $2.7 cash and a check for $5,000, said to be payment on purchase of the dancery.

Carley Taking Eberly's Spot with J. Dorsey

Paul Carley, former extra on the 20th-Fox lot in Hollywood, replaces Bob Eberly as vocalist with Jimmy Dorsey's orchestra. Eberly already in the Army, having passed his induction physical last week and is due to go into uniform in two weeks.

Carley will start work with the band at the Orpheum, Omaha, Nov. 25. Band opens at the Roxy, N. Y., Dec. 15.

Herman-Vaude Sock $85,000, N.Y.; Gray Hot 30G, Cincy, Morgan Big 28G, Cleve.

(Estimates for This Week)

Charlie Barnet, Chicago (Oriental; 3,200; 31-69)—With 'Chance of Lifetime' (Col). Staunch $25,000, mainly on band's appeal.

Milt Britton, New York (State; 3,450; 35-$1.10)—With Tommy Riggs, others, on stage, and 'True to Life' (Par.), (2d run). Fact that picture just came off four-week run at nearby Paramount would indicate current stageshow here means considerable. Big $37,000 or better being sighted.

Cab Calloway, Pittsburgh (Stanley; 3,800; 30-75)—With 'Dr. Gillespie's Criminal Case' (M-G). Biz not up to what Cab usually does here. Screen side thin. Will get around $21,000, not bad considering.

Shep Fields, New York (Strand; 2,756; 35-$1.10)—With 'Merry Macs' and 'Mr. Muggs O'Rourke' (WB). In second week and very good at $43,000 or over; holding further.

Glen Gray, Cincinnati (Albee; 3,300; 44-65)—Plus 'Iron Major' (RKO), and vaude on stage. Terrific $30,000, best in Cincy for years.

Woody Herman, New York (Paramount; 3,664; 35-$1.10)—With Marion Hutton, et al., on stage, and 'I Dood It' (M-G). Exceptionally strong b.o. combination of stageshow and picture, with much support credited to former; brought terrific $85,000 on first week ended last night (Tuesday).

Herb Miller, Newark (Adams; 1,950; 5-99)—Plus 'Stand By Network' (Col) and Ann Corio, others, on stage. Hefty $19,000, chiefly on Miss Corio's draw.

Russ Morgan, Cleveland (Palace; 3,700; 35-85) — With 'Wintertime' (20th), and Ella Mae Morse, in person. Nice all-round combo, with Morgan the principal draw. Strong $28,000, best here in some time.

Tony Pastor, Providence (Metropolitan; 3,200; 31-59)—With 'Coastal Command' (RKO). Hefty $10,500 on four-day Armistice Day weekend run.

Louis Prima, San Francisco (Golden Gate; 2,850; 55-75)—Plus 'Lady Takes Chance' (RKO) (2d wk). Hot $28,000 with big assist from picture.

Tommy Tucker, New York (Roxy; 5,836; 55-$1.10)—With Danny Kaye, others, on stage, and 'Rosie O'Grady' (20th). Finished four smash weeks last night (Tuesday), finale being $82,000, and would have been held longer but for a booking jam.

Johnny Warrington, Philadelphia (Earle; 2,768; 35-85)—Aided by appearance of Willie Howard and Berry Bros., the WCAU musicrew is chalking up nice $17,500. 'Dangerous Blondes' (Col) not being much help.

Lawrence Welk, New York (Capitol; 4,820; 35-$1.10)—With Ralph Edwards and his 'Truth or Consequences' air show, and 'Sahara' (Col). Should hit socko $78,000 or in that vicinity on first week; holding Welk, a Chicago area name, doesn't mean too much in N. Y. yet.

GARBER GOING BACK ON OBERSTEIN DISCS

Jan Garber's orchestra has been signed by Eli Oberstein for his Classic Record Co. (Hit label). Garber does his first recording date in N. Y. today (Wednesday) at Muzak studios.

Garber's is the first band Oberstein has secured since receiving a license to record from the AFM two weeks ago. He has deals started with several others, he says, but none are as yet closed.

Garber worked for Oberstein before the ban but has since changed his band's style from sweet to swing.

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

If It's in
TUNE-DEX
It's an Important Tune!

Disc Ban Casualty

Philadelphia, Nov. 16.

The Philly Record last week announced it was dropping its weekly record column until the Musicians union-recording company squabble has been settled.

Because of the paucity of releases, the paper announced, it felt that a platter critic was waste of manpower.

Vaughn Monroe Draws 4-F Classification After Disbanding Orchestra

After breaking up his band in anticipation of donning a uniform, Vaughn Monroe was given a 4-F at the N. Y. induction center Wednesday (10). Now on vacation for a few weeks, Monroe has not yet made up his mind on the immediate future, but it's certain that he will eventually return to maestroing. His indecision is over whether to reorganize right away, or do a film in Hollywood, backed by a studio band.

Monroe had given his musicians two weeks' notice gauged to expire the day he went for induction (10). Since the majority of them had secured new jobs, it was impossible to hold the outfit together after the 4-F tag was issued the leader.

SINATRA PAYING SAVITT 5G FOR THEATRE TOUR

Jan Savitt's orchestra has been bought by Frank Sinatra to accompany him on his forthcoming theatre tour. Singer is said to be paying the leader $5,000 weekly from his 50-50 split of the gross at each house. Ban will be composed of 21 musicians and Savitt, which is larger than the band's normal complement. Extra men will be string instrumentalists; there will be eight in the combo.

Sinatra starts the theatre tour Dec. 2 at the RKO Boston, going to Stanley, Pittsburgh, week of Dec. 10 and finishing at the Earle, Philadelphia, week of Dec. 17. In addition to Savitt, package will have two vaude acts, neither of which has been bought as yet.

Herb Fields in Civvies; Will Organize New Band

Herbie Fields, who maestroed the Army band from Fort Dix, N. J., each Sunday afternoon on 'This Is Fort Dix' on Mutual, is out of the Army on a medical discharge and is preparing to organize a civilian outfit. He is a clarinetist and singer and is said to have secured financial backing for the new venture.

Fields was a Sergeant while in service. Sgt. Jack Leonard, vocalist, is also with the Fort Dix band.

Frederick Bros. to Ease MCA Title Confusion

Frederick Bros. Music Corporation, band and talent agency, will legally change its name around the first of the year. What it will be revised to isn't certain. Move is based on frequent confusion between the Music Corp. part of the title and the tag of Music Corp. of America, plus fact that FB is often mistaken for a music publishing firm because of the 'Music' part of the name.

Agency is enlarging the scope of its activities and the new title is all a part of the scheme. It is going into film representation (last week it signed Guy Kibbee for film, radio, and p.a.'s) and is spreading out in other ways. A. Frederick, agency's top man, has shifted to the Hollywood office with Ed Fishman, who recently moved over from William Morris agency's Coast branch.

Steel Pier A.C. Winds Up

Atlantic City, N. J., Nov. 16.

Steel Pier ended its 46th season Sunday (14) to reopen next Easter on a weekend policy that will give way to daily programs in June. Pier has played only weekends since Sept. 15.

Policy in 1944 will be unchanged, operator Frank P. Gravatt says.

STANLEY, PITT, BOOKS HIMBER OUT OF NITERY

Pittsburgh.

Stanley theatre is booking in a band almost directly from a local nitery. Outfit is Richard Himber's, which starts two-week engagement at Vogue Terrace here Friday night (12) and comes back to WB deluxer Nov. 26. Lawrence Welk had tentatively been pencilled in for this date, but passed it up to go to Capitol, N. Y.

Usually Stanley contracts specify its bands can work nowhere in the territory for several weeks before and after, and spotting of Himber so soon after his nitery date is a sharp departure for house, but an emergency, management has pointed out. Co-starred with Himber on same bill will be Perry Como, a Pittsburgher, who started singing around here with Frankie Carlone's band and then shifted to Ted Weems.

Clip Clip-Joints

Continued from page 1

on strange... on how to avoid the pitfalls... city will likewise be made available for the askin... of the other nations.

Behind the program... alization that no amount of pamphleteering... lecturing in the training class... can achieve the same results as... the pix medium to get across the message. The War Dept. as found that... to other related... as combatting the social disease... etc., and feels that a visual demonstration of how easy it is to get rolled, and what to do about it, will go a lot further than any amount of chinning on the subject.

The Navy Dept. last week completed a short on the clip-joint menace, which will go into all the training schools. Told in story form, it's a composite study based on factual case histories of what can happen when a sailor's off guard and falls into the hands of the clippers. Film was produced in N. Y. by Herbert Kerkow, who's under contract to the Navy Dept. for the filming of such pix, with Lee Strasberg associated with him in the production.

Similarly, the Signal Corps is readying an 'indoctrination' film cautioning the men in the service against the card sharks who have been preying on the boys in uniform and detailing the various tricks up the gyppers' sleeves. It's an elaborate explanation of how crooked dealing is accomplished and, as such, sets forth specific underhanded methods. Idea stems from exhaustive research which the Signal Corps has already distributed to the men in book form. Film will be an adaptation of the research contained between covers.

On the Upbeat

George Paxton, former trombonist with Ina Ray Hutton's orchestra, has joined the Frederick Bros. agency in N. Y. in a sales capacity.

RCA-Victor releases a Glenn Miller disc Dec. 10, 'Rainbow Rhapsody,' by Benny Carter, backed by 'It Must Be Jelly.'

Woolworth's ... sale today (Wednesday) of ... series of long biographies of various name bandleaders. To be issued one at a time, the yarns are written by various tradespeople familiar with their subjects.

DeRito band replaces Sammy Kaye's at Frank Dailey's Terrace Room, Newark, N. J., Nov. 24, while Kaye is doing his Old Gold broadcast and repeat.

Herman Middleman, doubling from Stanley theatre orch., Pittsburgh, now heading small combo, featuring Paula Buson on the accordion, at Bachelors Club.

Gale Landis is new vocalist with the Bobby Sherwood orchestra.

Murray Schlamm takes over road manager job with Woody Herman's orchestra, replacing Milt Deutsel headed for ... Schlamm is an attorney.

Schiffman replaces Henry Durst as road manager for Charlie Barnet. Durst was inducted into the Army in N. Y. last week and Schiffman, who had been held in readiness, joined Barnet immediately.

Ben Webster, Negro tenor with Duke Ellington for years, played with Woody Herman's orchestra on its recording date at Decca a week ago Monday (8). Webster temporarily replaced Vido Musso, who went into war work.

Duke Ellington has composed another new piece of music especially for his forthcoming Carnegie Hall, N. Y., concert Dec. 11. ... World A-Cumin', inspired ... Ottley's best-selling book by that title. Ellington created comment at his first Carnegie concert earlier this year with a new writing titled 'Black, Brown and Beige.'

Bob Strong booked into Vogue Terrace, Pittsburgh, for two weeks beginning Nov. 27, following the Jan Savitt outfit.

Joe Schafer doubling from defense plant into Al Marsico's Nixon Cafe band, Pittsburgh, sharing piano chores with Jimmy Borelli, also working at a war job.

Whitey Scharbo, with Etzi Covato orch for 15 years, now has his own dance outfit at Club Casino, Pitt.

..., with Etzi Covato ... 15 years, has organized his own outfit and is now at Club Casino, Pittsburgh.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	22	1,175	31,425
Lani McIntire*	Lexington (300; 75c-$1.50)	92	2,025	165,425
Benny Goodman	New Yorker (400; $1-$1.50)		2,475	14,175
Tommy Dorsey	Pennsylvania (500; $1-$1.50)		3,225	19,875
Leo Reisman	Waldorf (550; $1-$2)		2,375	19,15
Count Basie	Lincoln (275; $1-$1.50)		1,425	2,625
Guy Lombardo	Roosevelt (400; $1-$1.50)		2,050	775
Enric Madriguera	Commodore (400; $1-$1.50)		825	

* *Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Frank Sinatra and Volkoff and Milada, 4 days.*

Chicago

Cliff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Conventioneers helped Williams hit a new all-time record with sensational 12,180.

Art Kassel (New Walnut Room, Bismarck hotel; ...; $1.50-$2.50 min.). Kassel continues to keep room well filled with very good 6,000 on week. Winds up here Nov. 25 to be followed by Jimmy Joy's orchestra.

Charlie Spivak (Panther Room, Sherman hotel; 950; $1.50-$2.50). Spivak is doing biggest business here in long time. Great 8,000.

Nell Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.), and Morton Downey responsible for draw of excellent 3,600.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge plus $1.25 min.). Combination of Oliver's popularity and gold rush patronage gave room record-breaking 9,500.

Los Angeles

Freddy Martin (Ambassador; ...; $1-$1.50). Topping 4,000 an as much of an institution as Cocoanut Grove itself.

Frankie Masters (Biltmore; 900; $1-$1.50). Finishing with another fine 4,100; replaced Thursday (18) by Joe Reichman. Masters moving back to the Trianon shortly.

Location Jobs, Not in Hotels

(Los Angeles)

Les Brown (Palladium B, Hollywood, fourth week). Weekends continue terrif. Week's total on either side of 25,000.

Bob Chester (Trianon B, Southgate, seventh week). ...n road to another 7,000 and solid with this clientele.

Alvino Rey (Casa Manana B, Culver City, 11th week). Picked up on weekend and moved count to 4,200.

Phil Harris (Slapsy Maxie's N, Los Angeles, second). ... caught on fast and Harris can share credit with ... capacity 5,000.

(Chicago)

... Breese (Chez Paree; 650; $3-$3.50 min.). Breese and Gertrude Niesen turning 'em away. All the place can hold with 5,800.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Ravazza did swell job here. Last week around 5,500 tabs. Del Courtney's orchestra opens tonight (17).

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Pistol Packin' Mama (15) (Morris)	Al Dexter / Crosby-Andrews	
2. Sunday, Mon..., Always (13) (Mayfair)	Bing Crosby / Frank Sinatra	
3. People Will ...	Bing Crosby / Frank Sinatra	
4. Put Arms Around Me (13) (...way)	Dick Kuhn / Dick Haymes	
5. Paper Doll (23) (Mills)	Mills Bros	Decca
6. If You ...	Frank Sinatra / Bing Crosby	Columbia / Decca
...	Bing Crosby / Frank Sinatra	Decca / Columbia
8. Victory Polka (1) (Chappell)	Andrews-Crosby	Decca
9. Blue ...ning (18) (Shapiro)	Sinatra-T. Dorsey	Victor
10. ... Never Know (22) (BVC)	Dick Haymes / Frank Sinatra	Decca / Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity)

Goodbye Sue (16) (Jewel)	Como	
Blue Rain (Melrose)	Miller	
For First Time (Shapiro)	Dick Haymes	
My Shining Hour (Morris)	Glen Gray	
Heard You Cried ... (CP)	Harry James	Columbia

APRS Makes 1st Application for Coin From Can. Radio; Asks 1c Per Set

Montreal, Nov. 16.

First application for fees, in the experience of the Canadian Department of State, by the American Performing Rights Society, Inc., New York, has been received by officials of the department and seeks one cent for every radio set legally in operation in the Dominion. This would amount to $17,288 for the past ar. Fees for the performance of works in Canadian theatres is also being proposed. APRS represents the interests of Southern Music, owned by Ralph Peer. BMI affiliate.

Canadian Performing ights Society's claim to license fees from industrial establishments, where music is carried over a loudspeaker system, is also in the hands of the State Department. When the programs are actuated through power lines, telephones or other services from a central point, CPRS proposes a fee equal to 10% of the amount paid by the licensee for the service. When the program is actuated locally the Society asks a half-yearly fee of $25 when the average number employed does not exceed 250 and an additional half-yearly fee of $5 for each additional 100 employees. Such rates will cover the performance of all works controlled by the Society.

Objection to the proposed fees and the proposals themselves will be dealt with by the copyright appeal board after hearings to be held in December. CPRS proposes that it be permitted to collect $138,310 during the coming year for broadcasting of its works over Canadian radio stations. This year the society is collecting $129,879, based on a rate of 8c for each licensed radio receiving set. The Society also proposes a half-yearly fee for the performance of its works, other than by a performer in person over a loudspeaker system in dancehalls, restaurants, stores, skating rinks, sport grounds and small hotels.

BMI Canada, Ltd., seeks $17,288 for the performance of its works by radio stations on the basis of one cent for each radio receiving set. This compares with $16,234 for the past year.

San Carlo Loses Cleve. Date to Met Sponsors

Cleveland, Nov. 16.

Controversy between Met opera sponsors, Fortune Gallo and Mayor Frank J. Lausche over rental of Civic Auditorium for series of San Carlo operas for Police Pension Fund ended in a decision favoring the Northern Ohio Opera Association.

Latter had fought Gallo's proposal to stage his shows in January, on grounds that it would jeopardize success of Met's week of productions in Cleveland set for April. Backers contended that the San Carlo troupe would milk the town, musically speaking, by cutting into their subscription campaign.

Mayor's ruling cut the squabble short and still left everybody satisfied. He said Gallo could have Public Hall for benefit performances, but not until the fall of 1944.

Mose Gumble, head of the standard song department at Warner ros. music firms in N. Y. (Harms, Remick, Witmark) returns to N. Y. today (Wednesday) after a two-week stay in Hollywood.

British Best Sheet Sellers

(Week Endin

Wing and Prayer	D-H
Silver Wings	Dash
Never Know	Chappell
Blue of Evening	C. C.
If You Please	Victoria
Put Your Arms	F-D-H
My Blue Eyes	Southern
Some Day Meet Again	Chappell
Blue Lips	B. Wood
If I Had My Way	C. C.
Johnny Zero	C. C.
Fool With	K-P

New SPA Membership Rating Plan Is Due To Eliminate Confusion

Committee comprising Fred Ahlert, George W. Meyer and Milton Drake, appointed by Songwriters Protective Assn. to consider revision of the present membership dues schedule, is set to bring in its recommendation for a new setup this week. Possibility that change will involve doing away with the present A to E classification, and substituting instead a numerical system. Reason is to do away with present confusion that exists between similar classifications in ASCAP and SPA, for writers in SPA, who belong to a higher classification in ASCAP, think they should belong in the same letter bracket in SPA, when the two have nothing to do with each other.

Also, committee will bring in suggestions for a possible change in the weighted vote system now in effect. SPA council will hear the proposals this week.

DASH, CONNELLY SELLS OUT ITS U. S. CATALOG

Catalog of Dash, Connelly Music Co., firm that dissolved recently when Reg Connelly left for England some time back, to be joined shortly by his partner, Irwin Dash, has been bought up by number of publishers. Leeds took 'Angels Never Leave Heaven,' while 'We'll Meet Again' has been bought by World Music. The Gracie Fields' Folio has been taken over by Robbins Music, with Miller purchasing 'Silver Wings in the Moonlight.' 'Moonlight' is currently No. 1 best sheet seller in England.

Leo Robin's MWC Spot

Music War Committee of the American Theatre Wing delegated Leo Robin, in from the Coast, to head the West Coast branch of the WMC. Robin, in his trip back to California, will contact Don Marcott, NBC exec in Chicago, who will fill the duties of liaison man for the committee in that area.

Luncheons, at which radio biggies will be invited, are now being planned in order to fully acquaint program directors, continuity writers and producers with the work of MWC, and at the same time set up a feasible exploitation setup through radio.

Adamson writing a patriotic son, 'Vengeance,' to be sung Dec. 7 at memorial services at Hickham Field, Honolulu.

Santly Going West

Lester Santly, of Santly-Joy, Inc., leaves within the next week or 10 days for Hollywood, where he will settle down for a minimum of six weeks.

It's Santly's plan to make such stays on the Coast at least four times a year.

So. Africa Disc Plant in Work

New factory has been set up in South Africa for the production of phonograph records, with output scheduled to hit 50,000 discs monthly. All raw material is obtained locally and the quality of the finished product is reported by the Department of Commerce to be excellent.

Development of the phonograph record biz in various parts of the world appears on the upgrade, with Mexico now doin ig job in that line.

GOLDSEN, SHELLEY HEAD NEW PUBLISHING FIRM

New music publishing firm to be headed in the east by Mickey Goldsen and in the west by Dave Shelley, will be titled Transcontinental Music, Inc. Outfit is financed by Capitol Records, which is co-owned by Johnny Mercer, songwriter; Buddy DeSylva, executive producer at Paramount studios, and Glenn Wallichs.

Goldsen returned from Hollywood Monday (15) after setting up the new firm's outlines. He will run the eastern office and Shelley likewise on the Hollywood end, both to be equally important. Goldsen withdrew from Leeds Music to begin the new venture.

Sub Maestro, 25, Wins Raves With N.Y. Symph

Leonard Bernstein, 25-year-old assistant conductor of the N. Y. Philharmonic, received the accolade of an accomplished and promising conductor after his last-minute substitution for Bruno Walter at Carnegie Hall Sunday night (14). Walter, a guest conductor, had been skedded to conduct, but a stomach disorder prevented his appearance, and Bernstein went on in his place with only a few hours' notice.

The youthful batoneer led the orchestra through a varied program, and in no way evidenced the fact that he had only studied the scores the night before for the first time. His performance drew raves from the concert reviewers.

Franz Steininger writing the music and Forman Brown the lyrics for 'Sing Out,' to be sung by Nelson Eddy in the PCA production, 'Knickerbocker Holiday.' Eddy, himself, has cleffed 'O, Woe' for the same picture.

Jule Styne-Sammy Cahn song, 'The Victory Polka,' ori inally written for 'The Heat's On,' will be used by Gregory Ratoff Productions in 'Jam Session.'

Can. Industrialists Fight CPRS' Claim For Payment on War Plant Music

15 Best Song Sellers

(Week Ending Nov.

aper Doll	Marks
Pistol Packin' Mama	Mayfair
Either Too Young	Witmark
Sun., Mon. or Always	Mayfair
White Christmas	Berlin
Victory Polka	Chappell
People Will Say	Crawford
Beautiful Mornin	Crawford
Be Home for Xmas	Melrose
Heart Tells Me	BVC
Put Your Arms	'way
Say a Prayer	Southern
Heard You	CP
In My Arms	aunders
If You Please	amous

Hot Contact Men's Union Election Due Mon. (15); 43 Nominees for 15 Jobs

Election of officers of the Contact Men's Union in N. Y. next Monday (15) will be a hotly contested affair for positions on the Council. There are 43 nominations for the 15 openings on the board and these, along with the vice-presidency post, are the only jobs to be contested in secret balloting by members in and out of N. Y.

John O'Connor, incumbent prez, will go back into office unopposed, ditto Irving Tanz, secretary-treasurer, and Bob Miller, executive secretary, latter a paid post.

Rocco Vocco and Sammy Smith are nominees for v.p., formerly held by Johnny White, who was absent from four council meetings, hence dropped from the Council.

O'Connor is now out of Roosevelt hospital, N. Y., where he had been for 10 days with a strep throat.

MILLS BROS.' 'DOLL' SELLS 1,000,000 DISCS

Decca Records pressed the 1,000,000th copy of the Mills Brothers recording of 'Paper Doll' last week. Since that group was hottest before the modern boom in recording sales, pinched now, of course, by the war, the sale represents the best the group has ever achieved.

Quartet, which has had an enforced layoff for weeks due to the induction of Harry Mills and the difficulty of replacing him, resumed work Friday (12) at the State theatre, Hartford. They open at the Shubert theatre, Cincinnati, Friday (19).

Reserve Decision On King Vs. Marks Suit

N. Y. supreme court reserved decision on the Charles E. King vs. Edward Marks Music Co. suit last week. Case, in which King seeks to recover $25,000 damages for public performances of his songs, 'King's Serenade' and 'Song of the Islands' during 1933, '34 and '35, licensed by Marks, is being contested by latter on grounds that the complaint is barred because of the statute of limitations.

King has also brought suit in the New York Federal Court to restrain Marks by injunction from licensing others to use the songs, or from Marks using, publishing or reproducing the songs. King charges infringement of copyright.

Toronto, Nov.

Move of the Canadian Performing Rights Society, Canadian collection agency for ASCAP, to collect fees on copyright music played in war plants for workers' recreation, has been branded as 'another hold-up' by industrialists, who have lodged protests with Secretary of State McLarty. Latter promises a decision on November 30. Apart from the rest of Canada, levy on Toronto's 40 war plants would range from the hundreds to the thousands of dollars individually.

H. T. Jamieson, head of CPRS, claims that copyright music is being played in war plants, most of which are operated for profit, and that the working listeners are being paid for their labors. He maintains that 'producers of music are entitled to their due and legal rewards.'

M. Maxwell, head of Associat Broadcasting Co. and Music Engineering Co., which supplies musical programs to war plants via telephone wire, said that a session of the Copyright Appeal Board, Federal body which hears such disputes, will be held immediately in Ottawa. The tax wanted by CPRS is 10% of the amount charged each war plant by Associated Broadcasting Co. Legal department of latter is working on the issue now.

Among the questions to be decided is whether the collection of copyright fees will be collected from the plants or the makers of records. In addition to music for war workers directed over loudspeakers, a question is tied up with the fees for jukeboxes played during lunch hours. If the decision is in favor of CPRS, th next decision will be as to who pays the increased tariff—plants or program suppliers.

While some Canadian war plants are operated privately—on a cost of production basis plus a nominal profit governed by Federal ceiling—larger plants are operated by th Federal Government directly. In the case of the latter, executives take the stand that the Government will have to pay the fee, or it will be written off as an operating expense on the plants' books. Whatever may be the procedure, in event of CPRS success, industrialists are protesting the levy most vigorously.

Whether or not the tariff is levied on the plants or Associated Broadcasting Co., it means higher costs for the war workers' music. The 10% increase is to be paid by the plants where the programs come through power lines or telephones from a central station. In the case of programs produced in the plants, CPRS wants a semi-annual charge of $25 where the total of war workers in the plant is under 250, an additional $5 half-yearly for every additional 100 employees. Payrolls on the bigger plants, of course, total thousands of workers.

MPPA Slate Reelected

All officers and the entire slate of the board of directors of the Music Publishers Protective Association were returned to office yesterday (Tuesday) during the MPPA's annual meeting at the Astor hotel, N. Y.

Lester Santly, president, holds over as does the nine directors, who comprise John O'Connor, Santly, Louis Bernstein, Jack Mills, Saul Bornstein, Jack Bregman, Max Dreyfus, Buddy Morris and Dick Murray.

DUKE ELLINGTON SAYS...

I honestly believe this is my best song.
With special thanks to Bob Russell's lyric.

Do Nothin' Till You Hear From Me

ROBBINS MUSIC CORPORATION NEW YORK MURRAY BAKER, Gen. Prof. Mgr.

Music Notes

Lester Lee and Jerry Seelen turned in four songs for the Pine-Thomas filmusical, 'Take It Big.'

Sidney Miller and Inez James cleffed 'Something Tells Me,' 'Be a Good, Good Girl,' 'They Got Me in the Middle,' 'Pickin' the Beets,' 'Dobbin and a Wagon of Hay' and 'After the Beat' for 'Moonlight in Vermont' at Universal.

Bronislau Kaper assigned by Metro to compose the score for 'Marriage Is a Private Affair.'

Robert Stolz checked in from New York to compose the score for the Arnold Pressburger picture, 'It Happened Tomorrow.'

Irving Mills acquired the score of the Columbia film, 'Hey, Rookie.'

Walter Kent and Kim Gannon cleffed 'Rollin' Down the Road' as the theme ditty for Charles R. Rogers' 'Song of the Open Road.'

Ernest Toch scoring 'Address Unknown,' William Cameron Menzies production at Columbia.

Dave Fleischer and Eddie Kilfeather cleffed 'Oh, There's Something On the End of the Hook' for a Fleischer cartoon at Columbia.

David Chudnow signed to score 'Johnny Doesn't Live Here Any More' King Bros. production at Monogram.

Billy Repald, news commentator over the Mutual web, has okayed unlimited Treasury use of his song, 'One Less Name on a Cross Over There,' to plug war bonds. Treasury asked for use of the number.

Charlie Goldberg, who just closed Chappell's Boston office, now with same company in New York in the professional department.

Jimmy McHugh and **Harold** Adamson checked in at Paramount to write eight ditties for 'Bring On the Girls.'

Milton Rosen and Everett Carter cleffed 'I Like to Be Loved,' 'I Am, Are You,' 'She's a Girl a Man Can Dream Of,' 'We Build 'Em, You Sail 'Em' and 'Faithful Flo' for 'Weekend Pass' at Universal.

Tot Seymour and Vee Lawnhurst cleffed 'Abou Ben Boogie' for a Walter Lantz 'Cartune' at Universal.

Lou Mooney, professional manager of Feist, and George Dalin, professional manager of Miller, did a switch, Dalin now handling Feist and Mooney taking over Miller.

Leo Robin and Nacio Herb Brown turned in 10 songs for 'Greenwich Village' at 20th-Fox.

Mort Green and Lew Pollock are writing songs for 'Seven Days Ashore' at RKO.

Jerry Seelen and Lester Lee doing ditties for 'Lucky Cowboy,' two-reel musical at Paramount.

Constantin Bakaleinikoff composing the score for 'Around the World' at RKO.

Sam M. Lewis and Peter de Rose cleffed 'The Song of the Seabees' for 'The Fighting Seabees' at Republic, which has made a deal with Robbins Music Corp. for free distribution of 1,000,000 copies to service men at home and abroad.

Frank Loesser sold his new ditty, 'Spring,' to Universal for 'Christmas Holiday.'

Eddie Seiler's song, 'When the Lights Go On Again All Over the World,' sold to PRC.

David Buttolph assigned as musical director on 'Buffalo Bill.'

Walter Kent and Kim Gannon are cleffing numbers for the Charles R. Rogers picture, 'Song of the Open Road.'

Franz Waxman draws a double job on the scores for 'In Our Times' and 'Destination Tokyo' at Warners.

Pons Cancels Concert Dates, Rests on Desert

Los Angeles, Nov. 16.

Lily Pons, who recently appeared here and in San Diego, has cancelled the remainder of her tour and will take a rest cure at Palm Springs for at least 10 days under physician's orders.

Two cancelled dates were in Pueblo and Denver, Col., which will be filled next April when the singer swings westward again after finishing her Met season.

Dislike Sequels

Continued from page 3

terms with the creators of the original material on each successive yarn that's concocted.

Sequels hava long been a bone of contention between author - playwrights and picture companies, with an assortment of cases in and out of the courts from time to time and dating back to the days when Booth Tarkington made an issue of the sale of his original 'Penrod' yarn to the films only to find himself out in the cold so far as royalties were concerned because no provision had been made on the follow-up 'Penrod' pix.

It's reported that the insistence of the 'no sequel' clause has been the chief cause behind holding up negotiations on several of the more recent Broadway productions. In such cases as 'Claudia,' it's pointed out, special clauses have been inserted which, in the case of sequels, calls for certain percentages, usually ranging from 10 to 20% of the original buying price. But the novelists, in particular, express themselves as no longer interested in such deals, feeling that all such clauses automatically cancel their chances of selling their own sequels.

Cited as but one case is that of 20th-Fox's purchase of Mary O'Hara's novel, 'My Friend Flicka.' Because of the film's top grosses, 20th has decided to make its own sequel, since there is no contract provision forbidding it. Thus Miss O'Hara's own novel sequel is strictly out of the picture, it's contended, so far as negotiating a new contract.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Nov. 8-14 from 5 p.m. to 1 a.m., is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical order** *(in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
Besame Mucho	Melodylana
Candlelight and Wine—†'Around the World'	Miller
Don't Believe Everything Dream—†'Around World'	Robbins
For First Time	Shapiro
Home	Am. Academy
How Sweet You Are—†' [illegible] tars'	Remick
If You Please—†'Dixie'	Famous
Little Did I Know	Lincoln
My Heart Tells Ma—†' [illegible] '	BVC
My Ideal	Paramount
My Shining Hour—†'Sky's the Limit'	Morris
No Love No Nothin'—†'Gang's All Here'	Triangle
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Shoo Shoo Baby	Leeds
Speak Low—*'One Touch of Venus'	Chappell
Star Eyes—†'I Dood It'	Feist
Stormy Weather—†'Stormy Weather'	Mills
The Dreamer—†'Thank Lucky Stars'	Harms
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
When They Ask About You	Berlin

MOST PLAYED AFTER FIRST 23

I Dug a Ditch—†'Thousands Cheer'	Feist
I've Had This Feeling Before—†'Show usiness'	Santly
My First Love	Dorsey
Say a Prayer for Boys Over Thera—†'Hers to Hold'	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
Do Nothing Till You Hear From Me	Robbins
In a Friendly Little Herbor	Campbell
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
I Still Care	Allied
Paducah—†'Gang's All Here'	Triangle
Surrey With Fringa on Top—*'Oklahoma'	Crawford
Close to You	Barton
Someone to Lova	Block
Blue Rain	Melrose
I'm Ridin For a Fall—†'Thank Lucky Stars'	Remick
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
On the Sands of Time	Paull
Things That Mean So Much	Bell
This Side of Heaven	Yankee
Victory Polka	Chappell
Do You Know	[illegible]
Old Acquaintance—†'Old Acquaintance'	Witmark
What Do You Do In the Infantry	Saunders
I Heard You Cried Last Night	Campbell
Later Tonight—†'Wintertime'	Robbins
Take It Easy—†'2 Sisters and a Sailor'	Santly

† *Filmusical.* * *Legit musical.*

Cincy Opera Chorus Gets Additional Coin

Members of the chorus of the Cincinnati Summer Opera have been granted $7 a week subsistance money by the War Labor Board for last summer's season. The coin, obtained by the American Guild of Musical Artists with WLB approval amounts to $42 each for the 23 choristers, or a total of $966 for the six-week season.

It is in addition to the regular salary of $48 a week, and, of course, is retroactive.

Kim Gannon and Walter Kent cleffed 'I've Got the Flyingest Feeling,' 'The Upsy-Downsy' and 'Where There's Love' for 'Rhythm Revelry' at Republic.

Kurt Weill and Ira Gershwin writing songs for 'Where Do We Go From Here' at 20th-Fox.

"P" still leads the song Procession

PAPER DOLL

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and now we PROUDLY PRESENT

POINCIANA — JUST PLATTERED BY BING

HOLKA POLKA — A PIP OF A POLKA

I'M LIVING FROM KISS-TO-KISS

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LOUIS JORDAN
FRANKIE MASTERS
OZZIE NELSON
PIED PIPERS
ALVINO REY
(Artists listed alphabetically)

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We said it about—
HE'S MY GUY

We said it about—
MR. FIVE BY FIVE

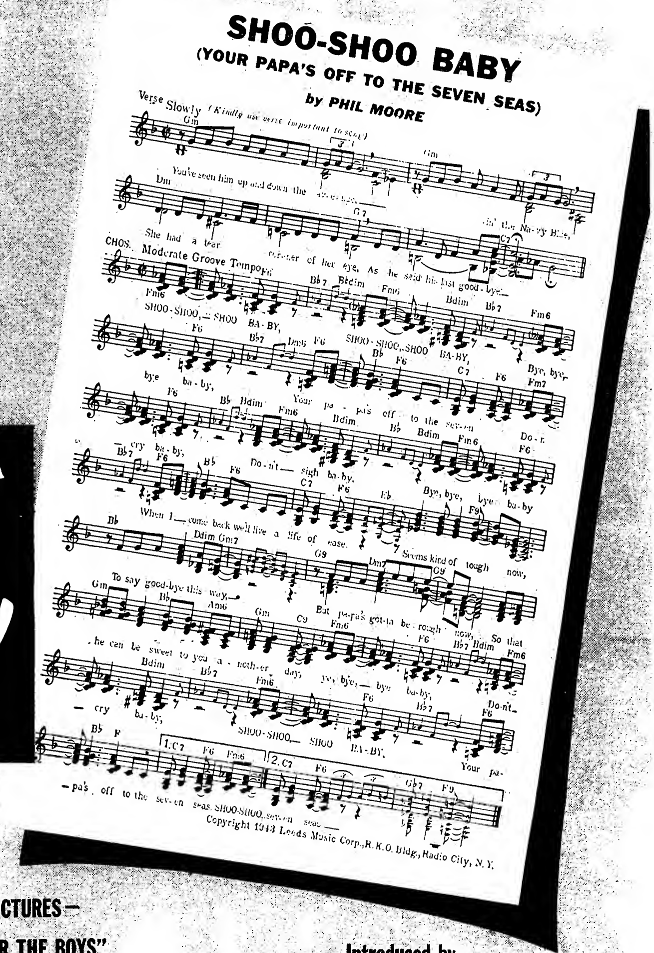
We said it about—
COW-COW BOOGIE

We said it about—
ALL OR NOTHING AT ALL

and now
WE SAY IT ABOUT—

SHOO-SHOO BABY

THE RHYTHM SONG SENSATION THAT'S SWEEPING THE NATION



Featured in 4 PICTURES—

"THREE CHEERS FOR THE BOYS"
(UNIVERSAL)

"NEW MEET THE PEOPLE"
(MGM)

"BEAUTIFUL BUT BROKE"
(COLUMBIA)

"TROCADERO"
(REPUBLIC)

Introduced by
GEORGIA GIBBS

Recorded by—
THE ANDREWS SISTERS
(DECCA)

ELLA MAE MORSE
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Holtz Heads, Produces M-G Unit Of Names for N.Y. Capitol Stage

Marking a new trend in bookings for presentation houses, a complete stage show is being whipped together on the Metro lot on the Coast and will be sent east next month for an engagement at M-G's Broadway showcase, the Capitol theatre.

It marks the first time a stu io has put together a package show for vaudfilm house presentation in which not only Metro stars and featured performers will appear, but will have original music and lyrics by writers under contract to the studio. Show is being produced by Lou Holtz, who will also star. Others appearing will be Kathryn rayson, Nancy Walker, June Allyson, Rags Ragland and Carlos Ramirez. Ralph Blane and Hugh Martin, who did the score for Metro's 'Best Foot Forward,' which they also did for the Broadway musical from which the film was adapted, are writing the music and lyrics.

Package show will be the Capitol's Xmas-New Year's resentation, along with the Spencer racy-Irene Dunne starrer, 'A Guy Named Joe' (M-G), and bows in on Dec. 23. It'll play a minimum of four weeks.

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Move Al Dexter From Loew's State to Cap, N. Y.

Al Dexter's crew, booked originally for Loew's State, N. Y., has been switched to the Capitol, N. Y., Loew's flagship. Dexter, writer of 'Pistol Packin' Mama,' plays the Cap with Raymond Scott's CBS orchestra opening Dec. 2 or 9 for at least two weeks, with options for two more.

Dexter's shift to the Cap is due to no particular reason. He has a six-piece hillbilly combination which will work as an act. His salary in N.Y. isn't certain, but on the road he is now drawing $3,500 weekly.

Sinatra Foregoes Sunday Provincial Vaude Dates

rank Sinatra is not playiog Camden and Steubenville, O., during his two theatre weeks for Warner Brothers next month. These two houses are generally played on Sundays by talent working at the Earle theatre, Philadelphia, and Stanley, Pittsburgh, respectively, due to the Pennsylvania blue laws. On Dec. 12, the Sunday off at the Earle, Sinatra will play a date for Government employees at Uline's Arena, Washington.

Sinatra is still in 1-A, despite reports to the contrary. He has, however, received a deferment until January due to the impending birth of a second child to his wife. It had been arranged for the singer to take a pre-induction physical.

Aldrich Joins Levine

Mickey Aldrich, assistant to Lawrence Golde of the Edward Sherman office in New York, leaves that spot to become Harry Levine's assistant in the Paramount booking office, N. Y.

He succeeds Milton Berger who leaves Nov. 29 to join General Amus. Corp. as associate of Harry Romm in theatre booking. Berger replaces Leonard Romm.

Sal La Perch has left Hal McIntyre's band after more than a year to go with Tommy Dorsey.

Tears From Mpls.

Minneapolis, Nov. 16.

Because of growing liquor shortage and help, Minneapolis nightclub owners are considering an 11 o'clock closing, although the law permits them to serve hard beverages until 1 a.m. on week days and 2 a.m. Sundays. A proposal to this effect already has been made.

A number of the smaller clubs will eliminate their dance orchestras and floor shows.

Causes Unknown Is Final Report On Hub Cafe Disaster

Boston, Nov. 16.

Sixteen days short of a year after the holocaust in Boston's Cocoanut Grove nitery which cost the lives of 492 people, among them Buck Jones and other film and theatrical notables, Stephen Garrity, fire marshal of Massachusetts, completed the long investigation. The entry in the state archives reads: 'Causes unknown.'

The fire broke out shortly after 10 o'clock on the night of Nov. 28, 1942, apparently in the basement of Melody Lounge. The final toll of dead was not determined for more than a fortnight, and many of the 300 badly injured remained in hospitals for months.

Even before the investigation began, sweeping changes were made in building laws of the city and state, and every public place, from film theatres to bars, were forced to undergo structural changes. In many instances such changes are still going on, some places having been granted extended time to make alterations because of shortages of critical materials.

In the trials to fix the responsibility for the catastrophe, Barnet Welansky, owner of the establishment, was found guilty on 19 counts of manslaughter and was sentenced to 12-15 years at hard labor in state prison. Welansky was not on the premises on the night of the fire.

A final report from the city of Boston is expected this week from William A. Reilly, fire commissioner of this city. So far as further criminal action is concerned, however, the case is now believed closed.

Hub niteries, restaurants, cafes and hotels will have to have their premises inspected by the State Department of Public Safety before licenses will be granted for 1944, the Boston Licensing Board has ruled.

Sweeping changes have been made in most of them as well as in all theatr s and film houses since the Cocoanut Grove disaster a year ago this month brought out an entirely new building and safety code. Due to war conditions and the scarcity of building materials, many concessions have been made, but the inspection will be necessary to check compliance in the chief requirements of the code.

31G Canton Nitery Fire Including Booze, Beer

Canton, O., Nov. 16.

Fire of undetermined origin last Friday (12) destroyed the Victory nightclub here, with an estimated loss of more than $31,000, including liquor and beer stocks valued at $6,000.

The rambling one-story uilding, adjacent to Meyers Lake Park, was operated by Ralph Ross and Fred Francis. Alex Roth of Canton owned the building.

Village Barn, N. Y., Fire

Fire broke out in the kitchen of the Village Barn, Greenwich Village, N. Y., nitery last Saturday night (13) at 8:30 p. m., when place was crowded with diners.

Owner Meyer Horowitz interrupted the floor show by stepping to microphone and announcing that city authorities had ordered an immediate fire drill in all New York night clubs. He asked everyone to leave immediately. Place was emptied as engines drew up. Nitery resumed operation two hours later.

Fort Worth Nitery Fire

Fort Worth, Nov.

Fire Friday (12) badly damaged the Clover Grill in the heart of the business district and destroyed the upstairs Clover Club, largest dine-and-dance spot downtown.

Estimated that loss reached $30,000.

TERRACE ROOM, PITT, TO GET FIRST ICER

Pittsburgh, Nov. 16.

William Penn Hotel's Terrace Room, town's No. 1 class dine-and-dance/spot, will hit the ice for the first time next month when seven-person ice show now playing Statler circuit, and currently in Cleveland, comes here for an indefinite engagement. Opening's set for Dec. 22, and Maurice Spitalny orch, which has been at Terrace Room since it reopened for the season on Labor Day, will be the band.

Booking will necessitate considerable work on the Terrace Room floor since it's level with the tables, and rink will have to be built up and table space elevated as well. Only once before has an ice show played a local cafe, and that was at old Yacht Club, which sunk last July and has since been dismantled.

Billy Vine Booked For Chi, N. Y. Latin Quarters

Comedian-emcee Billy Vine opens a two-week engagement at the Latin Quarter, Chicago, on Friday (19).

After the Chi date he goes into the Latin Quarter, N. Y.

Sleight-of-Hand Boys Show the Judge How

St. Louis, Nov. 16.

Before he would grant incorporation papers to the International Brotherhood of Magicians, Ring No. 1 (St. Louis), Circuit Judge Ernest Oakley last week required the petitioners (four) to open up their bag of tricks in a courtroom show that lasted two hours. To satisfy himself that the members were bonafide sleight-of-hand artists who were incorporating for benevolent, charitable and educational purposes, Judge Oakley asked them to mystify him.

President Maurice N. Ray; v.-p. Frank Wehmeyer; sec.-treas. Frank E. Elliott, Jr., and John Lippincott, a non-office holding member, all of whom have had pro experience, went through routines that left the judge flabbergasted, but still unconvinced. William C. Barnett, representing the magicians, obtained a brief recess for his clients, who then rer [illegible] their tricks. Judge Oakley th [illegible] 'd the order.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 16.

Florence Bordley also back for checkup, given that official okay.

Don Fairchild improving after recent operation.

Dorothy Dougherty is a newcomer at the Will Rogers.

Myron Tannenbaum got final okay and left for New York.

Len Grotte has been upped for meals and looks set for a nice comeback.

Joseph H. Klein hopped in from New York for rest routine and complete checkup.

Jimmy Whelan, who suffered a setback some time ago, is now well on the road to recovery.

Among others doing nicely are Hazel Smith, Oscar Price, Vic Gamba, Ann Comerford and Max Smallens.

Harry Hershfield contributed a guest column to the Roger's We the Patients monthly, packing plenty of laughs.

Send birthday greetings to Rufus Weathers, Myron Tannenbaum, Mathew Pagano, Ben Schaffer and Yeavon Cockron.

Halloween party at the Rogers was a gala night for both up-and-arounders and shut-ins. Plenty of fun that cheered 'em up plenty.

Write to those who are ill.

Burt Named Theatre Aide

Chicago, Nov. 16.

Glen Burt, manager of the Variety Club quarters in the Blackstone hotel, has resigned to become assistant manager of McVickers theatre, operated by Johnny Jones, chief barker of the club.

Burt is a former agent and performer.

Cool's Chi Dates

Chicago, Nov. 16.

Harry Cool, now playing his fourth week at the Chicago theatre, has been signed to open at the Latin Quarter here on Dec. 17 for six weeks and will return to the Chicago in February for another three weeks. Cool, rejected by the Army last week, was formerly featured with the Dick Jurgens orchestra and went on his own when the outfit disbanded.

In addition, Cool is slated for picture try with Warners.

PHIL
"TIMBER"
FORREST
"CLOWN PRINCE of NAUGHTY NONSENSE"
KESNER'S SKYRIDE
Chicago
Personal Management
C.R.A. CHICAGO

CAPPELLA & PATRICIA
"The dance team at the Trocadero impressed us more than any pair since the first time we saw Renee and Tony de Marco go floating through the air. Kept thinking they must have a lot besides ballroom dancing behind such grace and precision."— EDITH GWYNN, Hollywood Reporter. Currently MUSIC BOX Theatre in "Yours for Fun," Hollywood, and HELD OVER.

JERRY LEWIS
"Panto-Mimicry"
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HIPPODROME, Baltimore
(Week Nov. 11th)
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Club Charles, Baltimore
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STRAND, NEW YORK—2ND WEEK
Direction—ROGER E. MURREL

N. Y. Cafe Owners Protest NBC's Advertised Cracks at 52d St. Spots

The Cafe Owners Guild, via its attorney, Noah L. Braunstein, is considerably upset over the NBC-WEAF ad in the N. Y. dailies last week captioned '660 won't get you very far on 52nd St., it'll just about pay your hatchecks and cabs,' etc., with the emphasis being that '660 on your dial (the WEAF calibration) gives you all the pleasure desired if you're pleasure-bent,' and phraseology along those lines. There was also mention about couvert charges which, of course, are almost mythical in N. Y. now, where the minimums are the rule. There are a few exceptions, but none of them on 52d street, which has been called 'Montmartre of America.'

The Cafe Owners Guild figures that in this era of free-spending, war-workers' coin, these uninitiates might start wondering. Attorney Braunstein has protested formally to WEAF, to Foote, Cone & Belding, ad agency for NBC, and to the sundry daily newspapers which published the ad. The N. Y. Sunday Mirror was among the last to use the ad, but the nitery props. somehow feel that this Hearst tabloid, which has made its nitery advertising an important business-getting feature, was particularly unconcerned about the whole situation. It may be a coincidence, therefore, that this past Sunday's Mirror carried small ad space from certain of the niteries, instead of the usual large display ads, although the Cafe Owners Guild disclaims any cognizance thereof.

The nitery owners take exception to the radio station's phraseology in the ad, which emphasized such thoughts as better than a nite club; no smoke; don't risk being hit on the head with champagne bottle; WCTU references, etc. The liquor industry, incidentally, is concerned about this phase, excepting that it's having its own troubles right now with black markets, etc.

The N. Y. Herald Tribune modified some of the language; the N. Y. Post's chief of legal dept., Marvin Breuer, assured 'no offense was intended and won't be repeated' to the nitery props; and other papers responded to attorney Braunstein's wires, following the initial appearances of the ad last Wednesday (10), when he called them 'misleading, adverse and scurrilous,' so far as his client was concerned.

Cafe Owners Guild attitude is that maybe NBC-WEAF uses the dailies once a month; the N. Y. cafes are daily advertisers and that their interests should have been kept in mind when accepting copy as 'strong' as this.

'ICECAPADES' $76,000; 97% CAPACITY, IN PITT

Pittsburgh, Nov.

'Icecapades' did a sensational $76,000 here in first week of three-week engagement at Gardens. That represents 97% of absolute capacity for nine performances at $3 top and around 13 grand more than rink revue did in similar period last season.

More than $60,000 in the till already for present stanza and tickets for final week of engagement haven't even gone on sale yet. Management looks for over $200,000 on the run, a phenomenal take for the enterprise.

'Icecapades' got raves here and has been getting continuous publicity ever since it opened in N. Y. at Madison Square Garden, show having taken flock of local crix to Manhattan for an advance peek at it then.

Casablanca, New Havana Nitery, Opens Nov. 19

Havana, Nov. 16.

New class night spot, the Casablanca, opens here Nov. 19 under the guiding hand of Julio, former boniface at the Casino Nacional, now shuttered because of trade cutoff.

Casablanca is getting a Moorish decor with a behind bar blowup of historic meeting at Casablanca of FDR and Prime Minister Churchill. New nitery is located on downtown site of former French Casino in the Teatro Nacional. Spot under Julio, who is credited with success of Club Zombie, will cater to society crowds which, in absence of tourists, consists of leading Cuban families.

Fischer's 'Folies' Opens Tour in Frisco Nov. 30

'Folies Bergere,' Clifford C. Fischer's 100-girl unit production, slated for a tour of the country's arenas, opens at the Winterland, San Francisco, Nov. Fischer is currently on the Coast whipping the production into shape.

Fischer plans keeping 'Folies' in Frisco several months before sending it on tour.

Customers Petitioned In Fight By Cafe Ops Against Upped Tax

Cafe Owners Guild's tussle against the proposed 30% nitery admissions tax now before the House in Washington now includes decision by cafe owners throughout the country to take the fight to their customers. According to Noah L. Braunstein, counsel for the Guild, reps of niteries in Florida, Pittsburgh, Chicago, Boston, Philadelphia and Baltimore, along with New York owners, are petitioning patrons, hoping to get 100,000 signees.

Petitions will be shown to the Senate Finance Committee within the next few weeks, along with petitions from various unions.

CHI NITERIES GET OPA PRICE FREEZE

Chicago,

Clamp was put on cafe and restaurant prices in this area last week when the OPA froze their rates at the level prevailing from last April 4 to April 10. Edict went into effect yesterday (15) and applies to hotels, night clubs, bars, soda fountains and any other place food or drink is consumed on the premises. Prices and menus of the April period must be posted and available for inspection.

Action makes compulsory the price controls adopted voluntarily last April by restaurant operators in agreement with the OPA, but a recent survey showed that many restaurant men violated the price agreement. One provision of the order is that price curbs must not be evaded by discontinuing table de hote meals, and there is also a regulation of substitution on menus.

Helen Forrest Gets 1st Solo Date at N.Y. Roxy

Helen Forrest, vocalist now with Harry James, will come into the Roxy, N. Y., around the middle of January on the bill headed by Phil Baker. This will be Miss Forrest's initial solo date in N. Y.

She leaves James' band around Dec. 1 and will be replaced by Helen Ward.

'Harlem's Poppin' Unit

'Harlem's Poppin',' all-sepia version of the zany antics staged by Olsen & Johnson's 'Hellzapoppin', set to tour theatres around the first of the year. Troupe will be headed by Patterson & Jackson and a company of 25, including band and other acts.

Setup is being booked by William Morris agency.

Peter Donald Set For Vaude Break-In

Peter Donald, raconteur of radio's 'Can You Top This' and emcee of Mutual's 'Guess Who,' makes a one-shot vaude break-in at the Adams, Newark, on Nov. 22.

Donald does a comedy dialect turn. Idea is based on his 'Can You Top This' stanza.

Ziggy Talent Solo

Ziggy Talent, formerly comedy vocalist with the Vaughn Monroe orch, opens as a single at Worcester on Nov. 15-17.

Talent continues with a six-day stand at the Carmen, illy, starting Nov. 19.

Rainbow Room, Grill May Resume Soon With Bands

Union News Co., which operates all the restaurants now in Rockefeller Center, including the private luncheon club atop the 65th floor formerly known as the Rainbow Room and Rainbow Grill, will probably reestablish these spots in two months with dance music but with no floor shows. Heretofore the Rockefeller people operated the RR and RG, leaving the many other eateries within the project to Union News, but when labor trouble forced stoppage of operations in February, 1942, the latter also took over the skytop spots.

The Rainbow Lounge was reopened Monday (18) for cocktails, no dancing, but with William Adler's string ensemble, leading the Union News people to envisage the ultimate reopening of the two rooms for dinner and possibly also supper dansants. Where, heretofore, elaborate floor shows, under managing director John Roy, were in order, it is now figured that the skyscraper location of the rooms is enough of a lure for the large tourist crowds.

Whiskey Rationing Won't Affect Pa. Nitery Owners, Liquor Board Reveals

Harrisburg, Pa., Nov. 16.

Pennsylvania hotel and nitery owners, already held to 60% of their 1942 liquor purchases, breathed easier last week when the State Liquor Control Board announced their purchases would not be affected by the rationing of whiskey on Monday, Nov. 15. Frederick Gelder, chairman of the board, warned, however, that anything can happen next year; pointing out that distillers are rationing whiskey at the source of supply and might cut state purchases even further.

The rationing to individual purchasers will continue on a trial basis until Dec. 31, with each purchaser being permitted one four-fifths quart and one pint bottle of whiskey during the period. Whether the system is continued after Jan. 1, 1944, depends on how well the plan works out.

Hotel and nitery owners, meanwhile, are drawing on reserve stocks to keep open. Many have limited operating hours, hoping to conserve as much liquor as possible for the Christmas and New Year holidays.

The Liquor Control Board pointed out that the rationing plan will stop the practice of some unscrupulous nitery owners of sending 'runners' out to buy extra liquor rations, whiskey earmarked for the public.

Whiskey will be the only merchandise rationed. Rums, all United States table or dry wines, Italian type wines and all foreign wines, except sparkling wines, may be purchased in any desired quantity.

Larger Philly Spots on Spot

Philadelphia, Nov. 16.

Even the larger spots are now in tough straits with the giggle-water. The Bellevue-Stratford hotel announced last week that hereafter Scotch will only be sold in the Hunt Room and Stratford Room between the hours of 5 p.m. and 9 p.m. The Adelphia and Ritz-Carlton hotel bars have been out of Scotch for the past two weeks.

Most niteries are closing their bars at 1 a.m. instead of the regular 2 a.m. curfews to conserve their liquor supplies.

One spot, the Hotel Philadelphian, which opens next week, has placed a cover charge of $1 nightly, and $1.50 Saturday nights, in order to keep out the college kids—it's near the Penn campus—and to save its booze stock.

Liquor rationin started here yesterday (Mon.) ith individuals restricted to a fifth and a pint between now and Jan. 1 at the State Liquor stores. This means that more people will be drinking out than formerly, adding to the nitery istro props' woes.

Hazel Scott's Night

'Hazel Scott Night' shindig will be tossed at midnight show tonight (Wednesday) at Cafe Society Uptown, Y., marking the boogie-woogie pianist's fifth anniversary with boniface Barney Josephson.

When Miss Scott teamed up with Josephson for his Cafe Society Downtown spot, she went to work for $40 a week. She's now in the $4,000-a-week bracket, the amount she inked in for on the Warner lot, where she recently completed a role in the Gershwin biog, 'Rhapsody in Blue.'

'One Big Talent Union' Idea Seen Balked By Formation of Skaters Guild

Question as to whether setting up a separate bargaining unit for ice show performers would tend to serve as a disruptive force at a time when the 'one big talent union' idea is gaining momentum may be one of the principal factors in determining the status of the newly-organized Professional Ice Skaters Guild of America.

This was indicated last week, when hearings got under way in New York before an examiner for the State Dept. of Labor to determine whether or not AGVA or PISGA shall have the right to represent the chorus boys and girls appearing in 'Stars On Ice' at the Center, Y. Those associated with PISGA contend that the organization has the necessary 50% chorus membership required for a charter. On the other hand, AGVA maintains that since union concluded its recent pact with Arthur M. Wirtz, who with Sonja Henie is producer of the icer, three-fourths of the chorus has applied to the vaude and nitery union for membershi

Nullify Amalgamation

The claim that giving PISGA recognition as a bargaining a would nullify the intent of the talent unions to amalgamate their memberships in the interest of harmony was injected into the hearings by Matt Shelvey, AGVA's national administrator, in presenting AGVA's side of the case on Saturday (13) and again on Monday (15). Also representing AGVA at the hearings were Mortimer S. Rosenthal, acting national counsel, and Dave Fox, N. Y. local director, while those presenting evidence for the new ice show guild included Daphne Poole and Carole Lane, 'Stars' chorines who are also two of the guiding forces behind the new setup.

Wirtz flew in from Chicago to testify at the Wednesday (10) and Thursday (11) sessions, expressing himself in favor of AFL representation on bargaining matters, in view of the fact he is sponsoring all AFL union enterprises.

AGVA maintains that in negotiating terms with Wirtz for both 'Stars' and the new Sonja Henie traveling show, which opens this week in Indianapolis, the union had won unprecedented concessions for the performers, including a 'continuous employment' clause guaranteeing salaries from opening to closing dates regardless of whether they're laying off, traveling, etc. Furthermore, AGVA contends that with its current contracts for all other ice shows, the granting of recognition to PISGA as a bargaining agent would only create confusion and disorder.

PISGA representatives on the other hand aver that the problems involving ice-show choruses differ from those of other performer members of AGVA. Behind the move for the new setup is also dissatisfaction among some of the 'Stars' chorus on the terms of the contract negotiated by AGVA, which calls for $50 chorus minimums. Understood that PISGA, in reopening negotiations would demand a hike to $60 weekly.

Murtah Sis Extended To 14 Wks. in Philly

Murtah Sisters' engagement at the Jack Lynch's Walton Roof, Philly, has been extended until Jan. 1. This runs their string at the hotel room to 14 weeks. They had originally been set for four weeks.

Sisters were at the Folies Bergere, N. Y., for six months before going to the Walton Roof.

Cleve. Statler Blameless, Acrobat Loses 50G Suit For Injuries in Fall

Cleveland, Nov.

A $50,000 personal injury suit filed by Naida Perez, 44, against the Hotel Statler was thrown out of court by Common Pleas Judge Frank J. Merrick on grounds the performer knew her act was hazardous and assumed the risk, and hotel was not negligent.

Mrs. Perez in her petition charged that the hotel failed to clear away sawdust from the floor in accordance with instructions. Her act consisted of climbing a steel pole, held by her husband, Ernest, and performing several balancing acts. The act had been billed as the Perez Perch Act.

In January, 1941, while performing in the hotel, her husband slipped and fell, causing her also to fall. She received severe internal injuries and a fractured skull.

The National League of Wholesale Fruit and Vegetable Distributors was also named a defendant. Mrs. Perez was doing her act at a NLWFVD dinner when injured.

STEP OWES MILLIONS OR SO SAYS THE COMIC

Chicago, Nov. 16.

Stepin Fetchit, legally known as Lincoln Perry, filed a voluntary petition in bankruptcy in the U. S. District Court here last week, listing liabilities of $3,903,387, against assets of $140. Federal and state income taxes, loans and attorney fees comprise most of his debts.

He listed $1,000,000 fee to Joseph Esquirol, of N. Y. City, for settling a paternity suit, and said he owed $900,000 for a contract settlement between him and Joe Glaser and MCA. Case has been assigned to calendar of Federal Judge John P. Barnes.

An order was issued here, yesterday (Monday) by Federal Judge John P. Barnes restraining Joe Glaser, MCA, and Esquirol from prosecuting any claim or suit against Fetchit, who is now working at Colosi o's cafe. Order further restrains them from keeping him from wor ing or obtaining work or compensation until there is an adjudication or dis issal of the petition in bankruptcy.

No Pennies From Heaven For Arcades Around N.Y.

The current shortage of pennies in the New York area which has been the cause of complaints by banks, small retailers and other merchandising exchanges has not, strangely enough, clamps on operations of penny arcades and amusement booths along the Main Stem. Principal reason shortage is not being felt in these places was report that business is n.s.g. of late.

several occasions last summer penny arcade customers were spen ing their coppers with reckless abandon the establishments ran out of backlog coins and were forced to empty their machines almost hourly to make change. But lately the trade has fallen off.

Joe Lewis' Extension

Joe E. Lewis has been held over at the Copacabana, N.Y., for two weeks. He has a commitment for the Chez Paree, Chi, which calls for an opening Dec. 17, thus precluding a longer Copa extension.

Lewis signed for 10 weeks at the Chi bistro some time before his opening at the Copacabana.

Lionel Kaye's Suit On 'Auctioneer' Title Dismissed in N. Y.

After two days of trial in New York supreme court, Justice Kenneth O'Brien yesterday (Tuesday) dismissed the action brought by Lionel Kaye, the 'Daffy Auctioneer' appearing in 'Sons O' Fun,' against Jack Shea, who bills himself as 'The Mad Auctioneer.'

Kaye, who flew to N. Y. to testify Monday (15) from Pittsburgh, where 'Sons' is currently playing, aimed piracy in Shea's use of the title. In unusual procedure involving junction cases, however, Justice O'Brien handed down a decision without leaving the bench, contending that he could see no reason to prevent Shea from retaining the 'Mad Auctioneer' tag. Latter was represented by counsel Louis Randell.

DANTE'S BUFF $6,500

Buffalo, 16.

ante, magician resuming full-length performances after tour of vaudfilm houses, tallied mild $6,500 in seven days at the Erlanger last week at $2.20 top.

Will return to Erlanger for another week Nov. 28.

Capitol, N. Y.

Lawrence Welk Orch (25) with Holly Swanson, Jane Walton, Jack Nolan; Yvette, Ralph Edwards, 3 Swifts. 'Sahara' (Col), reviewed in 'Variety' Sept. 29, '43.

Producer Harry A. Gourfain has put together a neat entertainment package that, combined with the Humphrey Bogart starrer, 'Sahara,' should add up to hefty b.o. grosses for this Metro showcase. Emphasis is the comedy side, with Ralph Edwards and his 'Truth and Consequences' program easily the standout in a sock 20-minute audience participation turn.

It's the initial Broadway appearance for the Lawrence Welk 25-piece orchestra and he clicks with his novelties and some crack arrangements, particularly in its 'Clarinet Polka' opener. Welk himself only batons when the orchestra or its soloists are holding the spotlight and comes in on a brief 'Little Did I Know' solo with his accordion and displays an engaging mannerism while fronting for the ensemble.

Orchestra includes six femmes, comprising two pianos which are also spotted for the 'Little Did I Know' number; two violins, drums and reed. Remainder of the show is backgrounded by Welk's 17-key personnel. Length of show cuts down the orchestra's ensemble performance, which is something short of perfection, but the maestro allows full play for his two vocalists, Jane Walton and Jack Nolan, both of whom register, and the bass fiddler, Holly Swanson, a seven-footer who doubles into two comedy numbers, including a 'Pistol Packin' Mama' hayseed routine that garners plenty of laughs. Miss Walton in her own right clicks with a Latin tune and as the short end of a dance turn with Swanson.

Comedy end of show is also heightened by the Three Swifts, with their unusual juggling routine.

Yvette, playing her first Broadway date since her return from England where, with her GI gang she entertained Yank soldiers for several months following her narrow escape in the Lisbon Clipper crash, scores a neat click with three numbers, 'Wing and a Prayer,' 'Temptation' and the British tune, 'I'm Gonna Get Lit Up When the Lights Go On Again.' Latter number, put over as a novelty, is her standout and she sells it with maximum results. The blonde, trim singer, who cuts a neat figure in her bright and flouncy gown, makes no attempt to capitalize on her recent overseas jaunt, working it in only as an intro to her closing number, and getting by on her ability to put across her songs.

It's Edwards, however, who wraps up this show with his natural showmanship, his swift and surefire running gags keeping the audience participants going at a hilarious pace. It's his second N. Y. stage appearance this year—having played at the Roxy last February—and the quiz show, with its novel lineup of consequences, is as clicko now as then.

House was capacity last show Thursday (11). Rose.

National, L'ville

Louisville, Nov. 13.

Glenn Miller Singers (Paula Kelly & Modernaires), Jean Carroll, Ray English, Ballabanow Duo, Randy Brown, Earle Keller's House Orch (12); 'Submarine Base' (PRC).

After a spell of name bands on the stage, current week brings forth five acts of straight vaude, headed by Glen Miller Singers. Earle Keller's orchestra, pit crew, emerges from the pit where they were usually allotted a brief four-minute overture, and are discovered on the stage platform in a fresh and well-lighted setting. The local maestro is a vet of many years at playing vaudeville, and has his men well in hand. Under his direction the band gives the acts solid musical support.

Jean Carroll, petite and dark-haired miss, comes on cold, introduces herself as mistress-of-ceremonies. First on is Balabanow Duo, male accordion player, and his cute femme partner. Pair swing into a lively pop on the squeeze boxes, follow with a novelty number by both, playing on small set of accordions. After another solo by man act closes with fast stepping by both.

Randy Brown offers exhibition of ball bouncing on paddles. Lad has a few mild tricks, accompanied by rather pointless chatter.

House didn't warm up until Ray English came on with his clowning and gags. Uses the usual crushed hat for comedy effects, essays a few dance steps, and does some comedy falls, flat on his pan. His general endeavors to knock himself out had the house in stitches, and he bowed off to a swell hand.

Jean Carroll, while busy with her conferencier duties, had to tell 'em 'now this is my regular act.' She tells some stories, a couple in Yiddish dialect, and gives out with a brace of vocals which go over okay. Also does good impression of various radio announcers delivering trite commercials.

Glenn Miller Singers, comprising Paula Kelley and the Modernaires, male quartet, are the redeeming feature of this bill. Present a neat appearance, and swing into some zippy harmonizing, which won the audience from the teeoff. The five do several standard tunes, then wham home a solid hit with 'Juke Box Saturday Night,' vocal impressions of the Mills Brothers, Ink Spots, and other radio standards, and close with a novelty swing shift milkman number. House went for them in a big way, and the act bowed off to a big hand.

Lower floor was comfortably filled at first show Saturday (13).

Capitol, Wash.

Washington, Nov. 11.

Jean Parker & Ralph Sanford, Lee Sims & Ilomay Bailey, Shaw & Lee, Gaynor & Ross; Art Brown, Sam Jack Kaufman's House Orch; 'Adventures of Tartu' (M-G).

Gene Ford has moved the Kaufman band up on stage this week, where in brilliant red coats with setting to match they pour out rhythm. Jean Parker revised her routine, to put the accent on comedy and it worked out well the first show. Star shows how she would do love scenes, working with Ralph Sanford as partner, and in the burlesque mood this sequence was a clicker. Then a bit of dance, followed by quick transition for Miss Parker's lyrical tribute to women in war work. Act could still stand polishing, dropping from straight comedy to serious stuff being too abrupt.

Lee Sims, one of the best ivory ticklers in vaude, shows off his proficiency at the keyboard in special arrangements of 'Sunday, Monday and Always' and 'Tea for Two,' with Miss Bailey showing off her fine coloratura voice. Their encore is Ravel's 'Bolero,' not adapted for pianoforte, giving Miss Bailey little chance to sparkle. 'Bolero' is worked up for production effects but it's not worth the effort. Shaw and Lee register solidly with their low comedy antics.

Gaynor and Ross open the show with a fast roller skating routine on a miniature platform. Before the show on stage begins Art Brown gets the audience in joyous mood with an organalogue, winding up with a stirring tribute to the U. S. Marines. Arke.

Hipp, Balto

Baltimore, Nov. 13.

Buck Walter's Marimba Queens (5), Arthur & Morton Havel, Neal Stanley & Marti, Jerry Lonis, Claire Sisters (3), Felice Iula House Orch (12); 'Sahara' (Col) (2nd wk.).

Change of flesh layout to accompany second round of film portion is in the entertainment groove and plays swiftly and well. Novelty opening is provided by Buck Walter's Marimba Queens, male and four femmes who whack out pleasing arrangements on marimbas and chimes and supply pleasant getaway. Make way for Arthur and Morton Havel with comic clowning and some extra funny business in simulation of the song writing 'and-then-I-wrote' acts wherein the lads claim credit for snatches of w.k. tunes dating back to Stephen Foster. Get excellent results.

Neal Stanley and Marti are mixed duo in strong impressions of film and radio standbys, giving out some solid mimicry which includes versions of Vera Vague, Jerry Colona, Barbara Stanwyck, Clark Gable, Billie Burke and for good clinchers, double workings of Charlie McCarthy and Dorothy Lamour, Bonnie Baker and Donald Duck.

Pace holds with Jerry Louis mouthing and pantomiming recordings of the 'Sow Song,' 'Figaro' and Sinatra giving out with 'All or Nothing at All.' Latter bit is quite funny as handled and good for a beltringing finish and a beg-off. Claire Sisters, trio of hoofers follow in two smartly sold tap routines which provides a swell closing act.

Biz okay.

St. Charles, N. O.

New Orleans, Nov. 11.

Tommy Reynolds Orch (12), Rossi Sisters, Bus & Glenn, Herbie Lynn; 'Melody Parade' (Mono).

Tommy Reynolds musical crew heads a straight vaude bill that registered well with the customers. The show offers a pleasing variety of dancing, comedy and melody.

Reynolds crew is strictly a jump outfit. They stay in the groove throughout the 40 minutes they are on stage, playing in one tone and one tempo and much too loud for the small house. The voice of the featured singer, June Reins, is drowned out most of the time by the brasses.

Bus and Glenn, wearing colorful cowboy garb, are a personable duo who do an old act in fresh and enthusiastic style. They are adept on violin and guitar and doing imitations. Glenn warbles, gags and strums the guitar for laughs, while Bus does a more serious contribution on the fiddle. Particularly ear-soothing was his 'Dark Eyes.' Highlight was Glenn's imitation of a Swedish hillbilly which nets a big hand.

Rossi Sisters, two honeys, go over big with their acroterping. Herbie Lynn's jokes are corny and off-color for a house catering to family trade. He redeems himself, however, by warbling an oldie, 'That Old Gang of Mine,' for top results.

Capacity at opening. Linz.

Paramount, N. Y.

Woody Herman Orch (17) with Francis Wain, Chubby Jackson; Marion Daniels, Paul Winchell, Marion Hutton; 'I Dood It' (Metro), reviewed in 'Variety,' July 28, '45.

Woody Herman's first appearance on Broadway in more than a year, backed by a good combination of acts, forms an excellent stage show in company with the Eleanor Powell-Red Skelton-Jimmy Dorsey film 'I Dood It,' and the grouping should account for strong business during its run. Herman, like most other top leaders, has almost a complete new band since his last showing in N. Y., but the circumstance hasn't injured its impact. It's a crack outfit.

Herman's lone fault at this catching was that he didn't play enough clarinet up front, but since he has been ill it is probably deliberate. He is leading five trumpets, three trombones, five sax and four rhythm and the working of the group is solid, with fine, clean brass and reed delivery riding on unusually fluid, yet strong beat. and's choice of material in the show is also good; it offers a medley of tunes the band has 'helped to hitdom,' a good crowd-warmer following the usual jive opener and from there on clicks solidly with every other attempt.

Francis Wain, who Herman picked up in Boston while doing a single (she was with Charlie Barnet), was still a bit nervous when caught, but she exhibited outstanding ability on 'Stormy Weather,' with n.s.g. background, and 'Don't Cry Baby.' Chubby Jackson is bass player, also formerly with Barnet. His interlude up front, which covers five vocaling, terps and a bass solo bit gets a big hand. Bass solos are as a rule a waste of time in theatres, but Jackson's accompanying gestures and other bits of business make it valuable. His bass work is greatly responsible for the ban fine tempo, too.

Herman has been working with Marion Daniels and Paul Winchell on the road. Miss Daniels, tall blonde, contributes clever acrobatic dancing that includes some good tricks and she gets off to a solid hand. Winchell, ventriloquist, goes over big. Crossfire with his dummy includes a lot of material that he has used for some time, but virtually all is of the sock variety, drawing constant belly-laughs and earning Winchell boisterous audience reaction. It makes Marion Hutton's spot, immediately following a tough one. It might be better to insert a band number between them.

Miss Hutton, playing her first solo date in N. Y. since leaving the Modernaires, with whom she worked since Glenn Miller joined the Army, is a definite click here. For a soloist her voice is not exceptionally strong—but her delivery, plus unusually wise choice of material makes her a cinch with the payees. She opens with 'They're Either Too Young,' shifts to 'Rockin' Horse' and closes with 'Pistol Packin' Mama.' First and last are done with either special lyrics or ones the average radio listener and theatregoer are not familiar with and they take on new sparkle under her treatment. 'Rockin Horse,' a new pop, is a natural for a performer of Miss Hutton's type and it is greatly responsible for the sock success she encounters. There is only one argument with her act and that's that she could do more of the screwball stuff for which she has become known.

Biz big. Wood.

Oriental, Chi

Chicago, Nov. 13.

Charlie Barnet Orch (18) with Mary Ann McCall, 'Peanuts' Holland; Dolly Bell, The Gibsons (2), Little Tough Guys (2); 'Chance of a Lifetime' (Col).

The younger element are having the time of their lives this week with Charlie Barnet's Orch on the stage dishing out sizzling tunes. To them Barnet is solid and they are literally dancing in the aisles to his hot numbers.

Barnet's gang open with a melodic potpourri, embellished by clever lighting, and then swing into a loud rendition of 'Cottontail,' followed by the featured trumpeting of Al Killian in 'Caravan.' Buddy de Franco proves a clarinetist of promise in 'Body and Soul' and Dodo Marmarosa, band's pianist, rattles a jazz concerto to heavy plaudits. 'Peanuts' Holland, trumpet player, sings and plays 'Things Ain't What They Used to Be' to fine results and Mary Ann McCall thrushes her way through 'It Had To Be You' and 'Salt Lake City Blues' effectively. Band closes with 'Cherokee Redskin Rhumba.'

Dolly Bell, doubling from the Panther Room, contribs nifty routine of acrobatic dancing, high kicks and cartwheels that register big.

The Gibsons thrill with a knife throwing act that had them on the edges of their seats. Standing against a large disc, the woman acts as a pattern for the man's knife and axe throwing. A hit.

Little Tough Guys (Hally Chester and Joey Allen), on a vacation from screen activities, could improve their act immensely if they'd cut out a lot of the fooling and get a solid routine. Comedy stuff for the most part is weak although the kids in the front rows at the show caught laughed their heads off. Chester sings a pretty good song and closing number, during which Chester sings 'Frenesi' as Allen does a Carmen Miranda burlesque, is the most entertaining part of the act. Over for big returns. Morg.

Orpheum, L. A.

Los Angeles, Nov. 10.

Al Lyons' Orpheum Orch (12), Seliko Pettiford, Ray & Pedro, Burns Twins & Evelyn, Parker & Porthole, 4 Copelands; 'The Leopard Man' (RKO) and 'I Walked with a Zombie' (RKO) (2d run).

The concentration this week is on dual horror bill and as consequence stage show at the Orpheum has been thrown together with five acts and Al Lyons' house band merely to keep the stage policy going. Show runs some 40 minutes and consists of standard vaude turns. Drawing best hand at opening matinee was Parker and his dummy Porthole, with an audience participation mindreading stunt. Clever gag of having dummy do its own lip-moving and eyebrow twitching while Parker is working first few rows of seats lends different touch to standard act.

Show opens with Lyons' band doing introductory music, followed by Selika Pettiford, Negro swing stylist on Hammond organ and piano, jiving 'Tea for Two,' 'Knock Me a Kiss' and 'Baby Boogie.' Ray and Pedro fill second spot with clever bit of acrobatic tumbles and balancing, followed by the Burns Twins (males) and Evelyn with flashy tapping. After Parker and Porthole show closes with the Four Copelands, three gals and a male, who run through some tricks on skates.

There is nothing particularly impressive about stage setup in this house, which usually works name bands and other top acts, but talent scarcity makes for occasional fill-in presentation. Brog.

Gayety, Montreal

Montreal, Nov. 10.

Lois de Fee, Jack Holst & Milady, Frank Brooks, Paul Rossini, Wyman & White, Howell & Bowser, Linda Martin, Tyler & Renauld, Al Gilbert's Gayety Girls (20), Len Howard orch (8).

Current presentation here is slated for cleanup b.o. on capacity houses with most of the acts sure-fire.

Show tees off with hoofing by man and midget team of Tyler and Renauld to fair returns with crowd warming up for Wyman and White in the deuce who combine baritone and soprano acceptably. Wyman also emcees smoothly and at a good pace. Holst and Milady in the trey feature Holst in tails who puts on a trick acro-tumbling act on 15-foot high bars that looks plenty dangerous and has smash entertainment value. Only out for the act was via the beg-off route with the emcee lending a hand. Howell and Bowser, colored act, follow with clever comedy patter, singing, imitations and instrumentalizing that wins merited applause.

Lois de Fee has top billing and this six-foot, four-inch package of luscious shapeliness goes through the usual stripteuse motions to close the first half of the show to a big hand. Opening second half Frank Brooks varies his tap routines with very fast spin and windmill effects to garner ample palm-whacking dividends. Linda Martin puts over mediocre stage horse act by dint of personality and Paul Rossini has a neat line of patter to carry a standard magician act to the liking of the customers. Miss de Fee closes the show with another striptease that also clicks.

Al Gilbert's Gayety Girls, rating high for looks, costumes and dexterity, register solidly and the Len Howard orch handles the show deftly. Capacity biz at this catching. Lane.

Earle, Wash.

Washington, Nov. 11.

Pat & Sylvia, Helene, Paul Remos & Midgets, the Roxyettes, Jo Lombardi's House Band; 'Princess O'Rourke' (WB).

This is a whiz-bang of a show, economizing on acts, but tricking them up with production value, superior lighting, fresh costumes and a lively pace to give it glitter and glamour. Revue is built around a medley of Gershwin tunes, with special drops to honor the composer and his melodies.

Trailers open with Eileen Ritter singing 'I Got Rhythm.' Pat and Sylvia offer 'Same Old Shillaleh' and 'People Will Say.' Harry Anger provides a fancy set for Helene and her classic violin. A medallion drop is backed up by eight Centaurs, making a ritzy decor for the instrumentalist. Three selections are all classical, and this audience would have welcomed a pop tune. Paul Remos and his two clever midgets in sports costume go through a potpourri which includes dancing, some acrobatics and music from a high pole balancing act.

The Roxyettes provide a Gershwin ballet and close the show with their 'Walking Ball' number, which has Eileen Ritter thumping out rhythm on a drum. Effect is socko all the way. Arke.

State, N. Y.

Milt Britton Orch, Tommy Riggs, Adrienne, Ross & Reis Bros., Winter Sisters (3); Buddy Ramon, Charlie Gregory, Joe Britton, Natalie Kaye; 'True to Life' (Par) (2d run).

Comedy and novelty in large doses combine to make the new stagebill here one that not only entertains in a very satisfactory manner but, at a running time of only 47 minutes, possesses nice pace. Even so, the Milt Britton band could be doing less since its stint is 27 minutes, better than half the length of the show.

The zany Britton bunch which mixes up comedy, novelty, some legit performing and slapstick, is saved for the second half of the show and clicks strongly. It's plenty on the escapist side. The band numbers 13 men, including Buddy Ramon, Charlie Gregory and Joe Britton who figure in much of the monkeyshines. Carried by the band as a vocalist but not doing much is Natalie Kaye. Together with three boys she sings 'Injun Gal, Keep Hep,' a tune from Paramount's 'Riding High,' yet to be released, in which the Britton gang appears. It listens well. A swell novelty number by the band is one in which the boys are in character of various old music masters and play arrangements of classics associated with them.

The surefire comedy singing turn of Ross and the Reis Bros. (New Acts), is on ahead of Britton and from them the audience could have stood more, even though they are doing 16 minutes. Act was formerly Sid Tomack and the Reis Bros.

Tommy Riggs, with his imaginary little Betty Lou, is spotted third and, when caught, scored nicely with his novelty voice impression of a little girl, including a song double. This may be a very different way of making a living but for Riggs it works extremely well.

Three Winter Sisters, doing a fast tumbling and acrobatic-endurance act, open the bill, while Adrienne, ballad singer, appears No. 2. Wearing a daring gown but never getting torchy, Adrienne scores stoutly on a brace of songs, including an old one, 'May I Never Love Again,' while for an encore she sells in a modern manner 'We're on the Side of the Lord,' written by the composer of 'Coming in on a Wing of a Prayer.' Char.

Keith's, Indpls.

Indianapolis, Nov. 13.

lackstone Magic Show; 'Little iss Molly' (PRC).

Blackstone's reliable brand of showmanship is getting a big play from the locals as he presents his magic revue combined with feminine appeal. Show this season is fairly heavy, considering the transportation difficulties, and sports attractive costuming and bright, efficient staging, with emphasis on pulchritudinous girl assistants.

Leading productions include 'The Enchanted Garden,' in which Blackstone peppers the stage with flower pots and winds up with a fountain that spouts water; 'Girls from Nowhere,' in which his aides appear and vanish all over the place, and the finale, in which Blackstone himself disappears behind a curtain and somehow changes places with an assistant who apparently has been in full view of the audience all the time. For another good one, he fastens a femme in a form-fitting cabinet with elongated light bulbs that seem to pass clear through her body and come out through holes in the door. When he opens the door, her legs and head are there but the torso's missing. His 'Lady With a Lamp' number, in which a lighted bulb without any connections seems to float through the air, still gets 'em.

Blackstone alternates productions with light magic in which sleight-of-hand predominates. He still has his way with the cards and his trick of making the bird and cage disappear out of his hands is a winner. He varies the missing watch taken from a customer by finding it this time in the bottom of a bottle from which he has previously poured the volunteer a drink. His handkerchief ghost is a little thing that gets as big a response as his heavy stuff. It's a good show with plenty of special appeal to the kid and family trade. Biz was fine when caught. Corb.

Adams, Newark

Newark, Nov. 11.

Herb Miller Orch (13), Eddie Foy, Jr., Bob Williams & Red Dust, Lipham 4, Frances Wills, Ann Anderson, Ann Corio; 'Stand By All Networks' (Col).

Plenty of vents in this setup, with only Bob Williams and Red Dust, his recalcitrant pooch, standing out and showing the way to competish that's predominantly lean. Bill features Ann Corio, whose epidermic routine is fetching the burley dichards and lifting biz into the upper strata.

In the background, Herb Miller's band purveys orchestrations that engender only mild audience reaction. Routine of the band also indicates lack of experience. Repertoire is studded with arrangements of little-known numbers that fail to go over with the auditors. Orch has one male vocalist, who's n.g., and no femme chirper. An interpolation of some of the better pops plus the ad-

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Night Club Reviews

Century Room, N.Y.
(COMMODORE HOTEL)

Enric Madriguera's Orch (17) with Nita Rosa, Cachita, Bob Lido, Fernando Alva, The Graysons (2), Dorothy Keller, Ray Arnett, Mischel Gorner Trio, Commodorables (6); no minimum, cover $1 weekdays, $1.50 weekends.

New show here is made up partly of personalities and routines held-over from the previous layout with Vaughn Monroe's orchestra and partly of new acts brought in with Enric Madriguera's crew, which replaced Monroe last Thursday (11). Monroe was forced out by imminent induction, but was rejected for service same day his band closed (see Orchestra section).

New turns in the layout are those of the Graysons and Dorothy Keller, both doing their vaude routines. Others are with Madriguera's band. Graysons, acrobatic act which was reviewed recently at the Apollo theatre, N. Y., is a turn of doubtful value in such intimate surroundings. Theirs is a good act, but they're on too long here and slow up proceedings. Too, the femme half's costume is much too brief for such close-to-the-customer work. They have several outstanding tricks, however, and the control bit by the male half is a standout.

Dorothy Keller's a tapstress. Also working in her theatre costume, which is heavily overshadowed by the dress of the line, she gets away to fair reaction. Miss Keller is a good dancer, but as has been said of her in theatres, she doesn't vary the tempo of her routines sufficiently to make them count.

Madriguera's combination, composed of four evenly split brass, five sax, three rhythm and four fiddles, is a good band. Sparked by an able rhythm section, accompanying nicely blended and clean saxes and a well-manned brass section, it keeps the floor full every set. Its forte, of course, is Latin tempi, which it plays with a lift and sparkle. But it can and does shift to American style and delivers just as strongly.

Madriguera has with him a quartet of entertainers who work in the floor show. Nita Rosa, a cute dish, is on first with a Spanish tune and comes back later to work with Fernando Alva on 'Song of Love.' Duo bit is entertainingly delivered, but much of its impact is lost on those who have to guess at its import since it's done in Spanish. Alva's one solo attempt, 'Hello Hello' is meaningless. Bob Lido doubles from fiddle to vocals, doing the show tunes Monroe did previously. He's okay. Cachita is a bongo player who caught the attention of tradesmen at the opening with her ability.

Remainder of the floor show consists of three routines by the Commodorables all of which were a part of the previous production. Ray Arnett, tapster, works in two of them with the line. *Wood.*

Mayfair Room, Chi
(BLACKSTONE HOTEL)

Chicago, Nov. 10.

Morton Downey, Neil Bondshu Orch (10); minimum $2.50.

Mixing the old with the new; musical-comedy numbers with sentimental ballads and not forgetting a batch of Irish ditties, Morton Downey held the floor for 40 minutes, when caught, and gave out with 21 songs before the customers would let him go. The room was packed with society, politicians and high church dignitaries who welcomed him back with unleashed enthusiasm, joining in concerted handclapping everytime his Irish theme song was played.

Downey seemed in better voice than ever. Opening with 'In My Arms' he segued into 'My Heart Tells Me' and a couple of ballads; then a trio of oldtimers and some Irish tunes, including 'When the Mountain of Morn,' 'Molly Malone' and 'Same Old Shillalah'; a medley of 'Oklahoma' numbers and many others, closing with the Irish classic, 'Why Did He Die.' Songs are interspersed with comedy ad libs and the combo elicits thunderous applause.

Neil Bondshu orch has developed into favorite here. Now playing a return date, Bondshu has a musical style that is perfectly fitted for this small and swanky room. Always soft and modulated, with emphasis on his ivory fingering and the three-violin section, the result is ideal for dancing or conversation. Bondshu also plays an excellent show. *Marg.*

Leon & Eddie's, N. Y.

Eddie Davis, Katherine Lee Chang, Roberto & Alicia, Allen & Revel, Marvin Sisters, Emilee Adreon, Sherry Britton, Jack Mann, Ruth Lane Line (10), Lou Martin Orch; $3.50 minimum.

Eddie Davis, after 14 years in the same spot, impresses as something more than the hinterlander's delight. Despite repeated reviewings he retains a perpetual freshness in delivery, regardless of the sameness of some of his material. Davis, in short, has become a nitery institution, parleying the cafe, which he operates in partnership with Leon Enken, into one of the most consistently profitable clubs in the Broadway sector. He keeps 'em crowding in regardless of war, weather or taxes.

By the cognoscenti the Davis routine may perhaps be characterized as commercial corn. Obviously, however, its smart, effervescent, appealing showmanship. He's still promoting the community sing, the boops-a-daisy routine with audience participation, and still ribbing Leon. Only now he's got men in uniform coming up on the stage and the never-failing emotional impact of patriotic melodies to heighten the effectiveness of his routines. His medley of oldies, such as 'K-K-K-Katie,' 'Strike Up the Band,' 'Smiles,' etc., always pack a wallop. After 14 years Davis remains one of the highlights on the N. Y. nitery belt. With picture companies combined the field for novelties he's one who could be sliced into a filmusical for excellent results.

For the rest, lineup consists mainly of new acts. Emilee Adreon, indifferent acro terper, who opens, is on for only around two minutes. Sherry Britton, stripper, and Jack Mann, singing emcee, hold over. Katherine Lee Chang, Chinese singer (New Acts), Roberto and Alicia, flamenco dancers (New Acts), Allen and Revel, comedy dance duo (New Acts) and the Marvin Sisters (New Acts) complete the bill. *Mori.*

Blue Room, N. Y.
(LINCOLN HOTEL)

Count Basie Orch (18) with Thelma Carpenter, Jimmy Rushing, Earl Warren. No minimum cover, $1 week days, $1.50 weekends.

This is Count Basie's first location date in a major N. Y. spot and his first since a stay at Cafe Society Uptown several years ago. He brought into the Lincoln a band that is superior in every way to the outfit with which he first earned a reputation in the big league more than five years ago at the Famous Door, N. Y. This outfit, composed of eight brass (four trumpets, four trombones), five sax and four rhythm, is polished to a high degree and about as brilliant a combination as anyone can find. And it jumps like mad.

Most colored bands of note achieve a maximum of excitement in their playing, too often gained at the expense of good ensemble work and most of the eardrums that sit too close. The opposite of those complaints is an outstanding characteristic of the current Basie crew. The first thing that strikes a listener is the almost complete absence of blasting brass; yet the band generates a spark with its new subtle-swing style that lights appreciation like a hot seat. And it is done with exceptionally fine section work in all departments. No one group can be single out for citation, they're all equally strong. When caught, opening night, with the spot jammed tight with virtually every important personage in the band field, it was impossible to hear the band in the middle of this long, narrow room, so softly did it play. Basie's piano soloing is as solid as ever.

Another aspect of this Basie combo, similar to several other top Negro bands, is the attention given ballads. Basie has Thelma Carpenter for both this type of tune and light rhythm things and she does a fine job. Earl Warren, doubling from saxes, handles other ballads and also is highly satisfactory. Rotund Jimmy Rushing, with Basie for years, does blues and swing items and does them well.

Basie's fine orchestra is likely to give the Lincoln's Blue Room the kind of business during its three-month run that the spot has not enjoyed in some time. *Wood.*

Louise's Monte Carlo
NEW YORK

Mlle. Bollette, Lucille Wray, Pierre Beaucaire, Muriel Moore, Shannon Scott, Monte Carlettes (6), Jack Rossello's Orch (4), Irving Conn, piano and novachord; $1.50 and $2 minimums.

Louise Rei, boniface at this pop-priced nitery, features Mlle. Bollette (New Acts) in this new edition of 'Parisian Follies.' Pierre Beaucaire, Belgian tenor, Shannon Scott and the line of six lookers are held over. Lucille Wray, stripteuse, is back for repeat date but Muriel Moore, shapely tapster is new as is Irving Conn, the 'Yes, We Have No Bananas' writer, who spaces shows with novachord selections and pianologs. Revue is staged by Joe Crosby.

Line opens show with lively acrobatic dance number followed by Miss Moore in a nifty tap routine. Beaucaire, seemingly a fixture here, comes on in a grey business suit for vocal of 'Danse Macabre,' under a green spot, and follows with a 'Merry Widow' excerpt in French to good returns. The tenor comes back in a red French porter's coat and cap for 'Mardi Gras in Paris,' backed by the line gals. Number is worked up for top returns.

Lucille Wray in an under-wraps strip paves way for Mlle. Bollette. The personable French-Canadian wraps show up with her naughty song routine topped by can-can and ta-ra-ra dance finale which brings Miss Wray back for a feather dance 'peel.' When caught Wednesday (10) the revue was well paced, niftily costumed and shapes up as entertaining fare.

Shannon Scott does okay in the emcee assignment and in own specialty spot.

Rossello's small band is adequate for playing show and dance music.

Jack Lynch's, Philly
(HOTEL WALTON)

Philadelphia, Nov. 11.

Murtah Sisters (3), Roy Rogers, Norma Kreiger, Professor Backward, Sin Wongs (2), Barbara Blaine, Neil Fontaine, Glamour Girls (12), Bubbles Shelby, Rose Gallo, Eddie DeLuca Orch (6), Caney Rhumba Band (5); no cover; $1.50 min. weekends.

A potent lineup of talent with the accent on novelty is the current floor show offering at Jack Lynch's.

Standout of bill, and one of the most entertaining acts ever to show at any Philly boite in recent years, are the mad Murtah sisters. The gals played here in a vaude bill at the Earle a year or so ago. They were amusing then, but now their act is really toplight entertainment merchandise.

Here for an indefinite stay (they're headed for Hollywood and the Metro lot when they wind up here), the goofy sisters are making the rafters ring with their zany routine. They start off with a two-fisted wallop warbling a trick ditty introducing themselves, then ring the bell in swift succession with 'Minnie the Moocher,' a gag opera kidding rationing; swing version of 'Rockabye Baby,' then wrap things up with a most novel arrangement of 'Pistol Packin' Mama,' done in Swiss, Chinese and operatic style. They have trouble begging off.

Roy Rogers is also in the goofy metier with his routine which is a combo of Leon Errol, Bert Lahr with overtones of Chaz Chase.

After knocking himself out in his guffaw-garnering drunk act, he winds up out-Chasing Chaz, swallowing assorted items like flowers, matches, old newspapers, washed down with a bowl of goldfish.

Carrying out the goldfish theme is blonde Norma Krieger, femme magi, whose bag of tricks are entertainment in the top degree. She catches goldfish out of thin air; finds silver half dollars in the most surprising places and is generally mystifying. Her line of patter, which she keeps going through her stint, is a bit off the cob. It's not on the par with her feats of prestidigitation.

Professor Backwards, the guy with the mirror mind, gets plenty of kudos from the elbow-benders with his novelty act of spelling and pronouncing the most difficult words in reverse. He embellishes this stunt with a rapid-fire succession of gags, many of them new and laugh-provoking.

The terps department is ably handled by Barbara Blaine and the Sin Wongs. Miss Blaine is an adroit tap-terper. The Wongs, an attractive Chinese couple, are hep to the Yankee style of jive as well as the standard brand of ballroomology.

Neil Fontaine does his usual able chore of emceeing as well as contributing several baritone ballads for top returns.

Eddie DeLuca's band and Caney rhumba crew divide the musical chores. The Misses Shelby and Gallo as usual hold forth at the miniature Steinway in the cocktail lounge, where they entertain the standees and sittees with the current hit tunes. *Shal.*

Zimmerman's, N. Y

Burton Twins, Mary Jane Brown, Dr. Lajos Borsony, Muriel King, Zsiga Bela, Gene Kardos Orch (7), Charles Benri Orch (6); no cover or min. except Saturday after 10, min. $2.

In celebration of its fifth anniversary in its present location on West 46th street, Zimmerman's Hungaria has put together a small but solid entertainment which goes on three times nightly.

For this show Dr. Lajos Barsony is being featured. The reason is that he has been here since the place opened, so it's a fifth anniversary for him too. He's got a fine voice which retains its quality despite a three-shows-a-night beating. What's more, he's a toplight showman. Giving out primarily with Hungarian numbers, he doesn't hesitate to shift over to pops, and when he does he invariably is a show-topper.

Headlining the bill are the Burton Twins, brother and sister dance act. Appearance is unusually attractive and costuming is on the lavish side. They make, with a variety of routines; all fast, tricky and pleasing. They were compelled to do a begoff at show caught.

Mary Jane Brown does two clever tap routines. Technically her work is above par, her taps being clean as well as difficult. Gal has a nice personality. Unfortunately her costume styling isn't in line with her architecture or personality. Furbished with costumes which might tend either to the exotic or the sophisticated she'd give herself a better break and could go places in the nitery field.

At Zimmerman's ... nests

(Continued o...

House Reviews

Continued from page 46

Adams, Newark

dition of an experienced femme chirper would help a lot. As it stands now, combo isn't going to get very far.

Francis Wills, acro-terpster, ushers in the bill and wins a fair hand. Lynham Four go through the conventional lifts and handstands, quartet's youth being a factor in their click. Pretty blonde, the oldest of the kids, is the power behind the turn, gal foiling neatly for the others.

Ann Anderson, who is given a buildup as a USO attraction, doesn't rise above a weak routine that adheres to the Cass Daley-Martha Raye pattern. Turn doesn't stand up.

Eddie Foy, Jr., foils for Miss Corio via an old burley routine and then falls back on his trick legology for good returns.

Bob Williams and Red Dust keep the audience in a freshet of giggles, guy's effervescent chatter foiling perfectly for dog's deadpan 'straight' role. Over big.

Ann Corio's act is the usual peeling routine with offstage comment pointing up her dishabille graces. By way of contrast, spotlight shifts between Miss Corio and a blowsy dame, well in her cups, who's also taking off. Plenty hot stuff for the wolverines, this being a lot more than they're permitted to glimpse at the local burley house, to which Miss Corio makes occasional nostalgic references. *Jon.*

Albee, Cincy

Cincinnati, Nov. 13.

Glen Gray Orch (15), Rufe Davis, Lowe, Hite & Stanley, The Claytons, Eugenia Baird, Tommy Morgan; 'Iron Major' (RKO).

...sweet variety layout is put before the burgers for their first sight of flesh in more than a year. And they're going for it heartily.

Glen Gray's w.k. Casa Loma crew, nattily set up in three with its well-arranged stand and inviting silk back hanger, attends to its own chores in showmanly fashion and gives swell support for the three acts that caper in the apron. Running time of 55 minutes moves smoothly and swiftly.

A collar-ad type with exec polish, Gray wisely spinkles most of the spotlight on his 15-man combo. Only once does he come up for a solo on the trumpet, and it's brief. Hutch, on clarinet, is the lone tooter to receive an announcement for single passages.

Band tees off with a medley of Youman's ditties and 'Blues Rhapsody.' Its warblers, Eugenia Baird, a young brunet looker, and blond Tommy Morgan, who is not too stagey, do all right for themselves. Miss Baird, on the torchy side, sold 'Too Young or Too Old' and 'My Heart Tells Me.' Morgan baritoned 'If You Please' and 'I Heard You Cried' to merit an encore on 'How Sweet You Are.'

The Claytons, Bob and Maxiene, charming youngsters, nimbly execute a delightful routine of toetapology. Neatly clad in black, Maxiene's light hair contrasting Bob's dark top. Well received.

Lowe, Hite and Stanley, the males whose heights range from three feet to seven feet, nine inches, spray chuckles with their horseplay and score with lip movements to two recordings by the Andrews Sisters, this burlesque wowing on 'Sonny Boy.'

Rufe Davis, in the closing spot, had 'em in stitches with his familiar vocal takeoffs of barnyard denizens, train and boat whistles, airplanes and what have you, and socks with an imitation of a distorted radio receiver emitting the broadcast of a prize fight in which both boxers are named Jack. *Koll.*

Embassy, N. Y.
(NEWSREELS)

Some of the most graphic camera reporting of the past few months highlights the current newsreel issue. Coverage of the battle for New Guinea (Pathe), with pictures of dead Japs, wounded and tired Australians, is grim, gruesome and of terrific interest. So is the (Paramount) closeup on the historic U. S. Air Force flight over Schweinfurt, when 600 flying men and 60 planes were lost, but only to deliver a telling blow at German plane output.

Other clips dealt with the Italian occupation forces and the Naples post office explosion (Pathe), the United Nations leaders—Gen. Stillwell, Lord Louis Mountbatten, etc.—in India (Pathe), and the Notre Dame-Army, Navy-Penn football games (Fox).

Clip dealing with the de Marigny case in Nassau, including the fingerprint buildup (Par), is among the more interesting subjects.

Arthur Hale's 'Confidentially Yours' commentary is okay, though by no means as hep as some of the material he has used in the past on the air. He talks of a possible breakdown in German Army morale ahead of a break on the German home front, using the recent civilian attack on American flyers caught on German territory as a basis for his theory. *Mori.*

Chicago, Chi

Chicago, Nov. 12.

Johnny Burke, Allen & Kent with Emma Francis, Harry Cool, Lane Bros. (2), Chicago Theatre Ballet (14), Chicago Theatre Orch (14); 'Above Suspicion' (M-G).

Headed by Johnny Burke and Harry Cool who is being held over for a fourth week current bill is short but neat and entertaining. Done in the stage band manner with all acts playing in front of house orch batoned by Louis Adrian the bill gets off to a nice start with the Ballet directed by Dorothy Hild doing a colorful Russian gypsy routine.

Allen and Kent get started with clever taps and then bring on oldtimer Emma Francis who socks over a clog to 'When Irish Eyes Are Smiling' with plenty of pep despite her white hair. Allen and Kent come back to demonstrate with Miss Francis that present day steps were done long ago under different name, and the trio close doing a jitterbug to heavy palmwhacking.

Lane Brothers register big in the next spot with their novelty acrobatics, head whirls and out-of-the-ordinary ropeskipping tricks.

Harry Cool baritones his way through 'Put Your Arms Around Me Honey,' 'I Heard You Cried Last Night,' 'Oh What a Beautiful Morning,' 'People Will Say' and 'Pistol Packin' Mamma' for top results.

Johnny Burke wows 'em with the surefire soldier monolog he has been doing these many years. Burke has touched it up with a few references to the present conflict and brought it right up to date. A hit.

Show closes with Ballet doing a routine in red, white and blue costumes as Cool warbles 'This Is My Country.' *Morg.*

RKO, Boston

Boston, Nov. 11.

Lou Walters' 'Latin Quarter Revue' with Billy Wells & Four Fays (5), Bobby May, Dave Apollon and His Filipino Boys (14), Wally Wanger Pin-Up Girls (12), Ben Yost Singers (4), others; 'Fired Wife' (U).

With 'Artists and Models' just out of town, the comparison between that $150,000 extravaganza and this 'Latin Quarter Revue' at a fraction the price is startling. Precisely the same routine, same general idea of vaude acts and production numbers—and equal entertainment.

Fact is, the vaude specialties with this outfit are surer-fire than the A & M crew, and all of them click staunchly. Thus hour-long show lacks only the libretto (no great loss, at that) of its wealthy prototype and, of course, the fabulous setup.

Opening production on a Mardi Gras note featuring the Wally Wanger gals and the Ben Yost singers. Billy Wells and the Four Fays follow in a gingery acro-tumbling session which has speed, precision and liveliness. Bobby May next in standard juggling act culminating in breath-taking trick (the juggler balancing on his head on a bottle and playing a tune) which wows.

Second production on a Bolero theme, utilizing the Novello dance team in addition to the others, and finale is, inevitably, patriotic. In the meantime Dave Apollon and his Filipinos, always click here, whip up plenty of enthusiasm and beg off. Show is okay and well liked. Larry Flint's boys in the pit supply the music.

Biz terrif when caught Thursday a.m., holiday. *Elie.*

Earle, Philly

Philadelphia, Nov.

Johnny Warrington Orch (15) with Marion Mason and Bon-Bon; Willie Howard, Berry Bros. (2), Betty Jane Smith; 'Dangerous Blondes' (Col).

This is the first stage shot for affable, able Johnny Warrington and his WCAU band and it looks like an auspicious start. The orchestra, backed by Warrington's own arrangements, compares very favorably with other swing aggregations which appear weekly at the Earle.

Augmented by three extra bandsmen (the regular WCAU crew numbers 13), the Warrington crew gets off to a fast start with 'Carioca,' introducing pretty Marion Mason, who warbles 'No, No, No,' 'I Heard You Cried Last Night,' and 'Put Your Arms Around Me' with feeling.

Other vocalist is Bon-Bon, sepia scat artist who one time handled a similar chore with Jan Savitt's band. Davy Stevens, pianist, clicks nicely in a couple of boogie-woogie solos.

Willie Howard and an unbilled stooge evoke lots of laughs with Willie's standard, but still funny, 'Professor Pierre Ginsburg,' the soapbox Union Square orator and a 'Dr. Anthony' bit in which the stooge tells his troubles in double talk.

Howard also does a neat takeoff on his friends Georgie Jessel and Al Jolson as well as Frank Sinatra.

Berry Brothers register heavily with their different brand of hoofology, while Betty Jane Smith also contributes notably to the terp department.

House well filled when caught (Friday afternoon).

Variety Bills

WEEK OF NOVEMBER 19

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (18)
Lawrence Welk Orc
Yvette
3 Swifts
Truth-Consequence
State (18)
Latin Quarter Rev
PITTSBURGH
Stanley (18)
Ina Ray Hutton
Minevitch Rascals
Charlie Dupree
WASHINGTON
Capitol (18)
Juggling Jewels
Fred Roner
Frank Gaby
Milt Britton Orc

Paramount

NEW YORK CITY
Paramount (17)
Woody Herman Orc
Marion Hutton
Paul Winchell
Marion Daniels
CHICAGO
Chicago (15)
Phil Spitalny Orc
DETROIT
Michigan (17)
Russ Morgan Orc
L'Ilite & Stanley
June Preisser
Ruhanoff
MIAMI
Olympia (17)
Bill & Nancy Long
Hector & Pals
Cyndu Glenn
Senor Carlos
OMAHA
Orpheum (17)
Chas Barnett Orc
Harry Savoy
Danny Riggs

RKO

BOSTON
RKO (18)
Maysy & Brach
Fredericks Co
Louis Navarre
Al Dexter & Gang
Jane Withers
(11)
Latin Quarter Rev
CINCINNATI
Albee (18)
Richard Himber Orc
Ethel Waters
Pat Henning
Eunice Healy
(11)
Glen Gray Orc
Rufe Davis
L Ilite & Stanley
The Claytons
CLEVELAND
Palace (18)
Will Osborne Orc
6 Willys
Arthur Blake
Hi Lo Jack & Dome
(11)
Russ Morgan Orc
Richie Barnes
Ladd Lyon
Ella Mae Morse
Pat Henning
COLUMBUS
Palace (23-25)
Jerry Wald Orc
Jane Slater
Ladd Lyon
Ella Mae Morse
(16-18)
Gracie Barrie Orc
Jim Wong Tr
Alice Dudley Co
Paul Ash Orc
Academy (15-17)
Sharkey the Seal
Ted & Flo Vallett
Betty Fields
Ming, Ling & Shee
Peg Leg Bates
Crotona (15-17)
Lynne Burt
Kelly & Hayes
The Jolliffeers
Ben Ross
Jimmy Byrnes
LONG ISLAND
Jamaica (15-17)
Jules & Tita
Georgette Daniels
Roy & Irene Howell
Beck & Scott
Senna & Dean
Gertrude Brock
Van Kirk
3 Stanleys
3 Whippets
(18-21)
Eddie Schaeffer
3 Drakes
3 Marshalls
Henry Scott
(1 to fill)
Lynbrook
Jean Sahl
(1 to fill)
BALTIMORE
Hippodrome (18)
Mr. Anthony
W Dare Wahl Co
3 Grays
Bert Walton Co
Steve Evans
Royal (18)
Eddie Durham Orc
Ella Fitzgerald
Kay & Karol
Clark Bros
Canfield & Lewis
State (18-20)
Tanner & Thomas
Jerrie Lee
Levan & Boles
Grantham Perkins
HARTFORD
State (19-21)
Ted Flo Rito Orc
Original Guy 90s
Danny Drayson
HOLYOKE
Holyoke (19-21)
Marianne
Morris & Ryan
Tanit Ikao Co
INDIANAPOLIS
Circle (18)
Johnny Long Orc
Cookie Bowers
Barr & Estes
Sally Joy & Mascot
NEWARK
Adams (18)
Tommy Tucker Orc
Walter Nilsson
Geo & Gene Bernard
NEW BRITAIN
Roxy (21)
Gangler's Circus
Harton & Noel
Ronnie Carver
NORTH ADAMS
Westfield (17-20)
Gangler's Circus
Hattie Noel
Ronnie Carver
PATERSON
Majestic (18-21)
Bento Bros & Rita
Harriet Cross
Charlie Page
Selig & Lewis
B & I Howard
(22-24)
Beck & Scott
Bobby Long
Lynn Parri
Arthur Boran
8 Lucky Girls
PHILADELPHIA
Carman (18)
Renald & Rudy
Zippy Talent
Barton & Janet
Cults Bros & Marlyn
Fay's (18)

Southern

Alabama
BIRMINGHAM
Pantage (25-28)
The Hit Parade
MOBILE
Lyric (25-28)
Naughty But Nice
MONTGOMERY
Paramount (24)
The Hit Parade
Georgia
AUGUSTA
Modjeska (25-27)
Keep 'Em Laughing
North Carolina
ASHEVILLE
Plaza (28)
B Minevitch Rascals
CHARLOTTE
Broadway (25)
B Minevitch Rascals
CONCORD
Paramount (26-27)
B Minevitch Rascals
HIGH POINT
Paramount (22)
B Minevitch Rascals
GREENSBORO
National (24)
Minevitch Rascals
RALEIGH
State (25)
Bernl Viel Rev
SALISBURY
State (23)
B Minevitch Rascals
WILMINGTON
Carolina (26-27)
Bernl Viel Rev
WINSTON-SALEM
State (25)
Wine, Women, Song
South Carolina
ANDERSON
Criterion (24)
Keep 'Em Laughing
CHARLESTON
Victory (22-23)
Bernl Viel Rev
COLUMBIA
Carolina (24)
Bernl Viel Rev
GREENVILLE
Center (22)
Keep 'Em Laughing
SPARTANBURG
State (22)
Keep 'Em Laughing
Tennessee
CHATTANOOGA
Bijou (23)
The Hit Parade
KNOXVILLE
Bijou (22)
The Hit Parade
Virginia
Roanoke (24)
Wine, Women, Song

Warner

NEW YORK CITY
Strand (19)
Shep Fields Orc
The Merry Macs
Sibyl Bowan
P Sydell & Spotty
(12)
Shep Fields Orc
The Merry Macs
Sibyl Bowan
P Sydell & Spotty
PASSAIC
Central (19)
6 Marvelettes
Carol Bruce
Henny Youngman
N Stanley & Martl
Buddy Page
(12)
Chester Dolphin
3 Samuels
Wally Ward Co
Connee Boswell
Buddy Page
PHILADELPHIA
Allegheny (18-20)
Sully & Thomas
The Kiloenllers
Beth Calvert
Peg Leg Bates
(25-27)
Ted Leary
Earle (19)
J Warrington Orc
Willie Howard
Berry Bros
Betty Anne Smith
PITTSBURGH
Stanley (19)
Ina Ray Hutton Orc
Kim Loo Sis
Minevitch Rascals
Dupree & Charlo
(12)
Cab Calloway Orc
UTICA
Stanley (17-18)
Ted Flo Rito Orc
Lew Hoffman
Bertay Sis
WASHINGTON
Earle (19)
Roxyettes
Paul Remos
Pat & Sylvi
Helene Faye
(12)
Roxyettes
Paul Remos
Helene Faye
Pat & Sylvia

Independent

NEW YORK CITY
Music Hall (18)
Wallenires
Lurlanne & Ashour
Roxy (17)
Ritz Bros
Golden Gate 4
Bill Bailey

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Barr & Estes
Hi Lo Jack & Dame
Arthur Blake
ROCHESTER
Temple (19-21)
Mal Hallett Orc
Ladd Lyon
Jane Slater
Ella Mae Morse
3 Dowling Girls
(21-24)
Watts & Newman
Campbell & Lloyd
Ross & Hamilton
Ella Shields
BOSTON
Bradford Hotel (18)
Emil Boreo
Nicko Dancers
Jerri Kruger
Arnaut Bros
BRIDGEPORT
Lyric (19-21)
Josie Thorpe
Ann Corio Unit
CAMDEN
Towers (19-21)
Jimmy & Jerry
Wyman & White
Kelly & Hayes
4 Fantinos
ELIZABETH
Liberty (18-21)
Lynne Parri
Carter Sis
Bobby Lang
Reed & Ryan
Sid Rice
FALL RIVER
Empire (16-18)
A B Marcus Rev
Pappy Barra Boys
E Hawkins Orc
Joe Arena
PROVIDENCE
Metropolitan (19-21)
A B Marcus Rev
Pappy Barra Boys
Jackie Greene
SPRINGFIELD
Court Sq. (18-21)
Rigoletto Bros
WASHINGTON
Howard (18)
L Millinda Orc
The Briants
Billy Eckstein
WATERBURY
Poli's (17-18)
Tony Pastor Orc
Henny Youngman
Josie Thorpe
WOONSOCKET
New Park (19-21)
Cliff Edwards
Smith & Hart
The Alphams 4
(2 to fill)
WORCESTER
Plymouth (15-17)
Morris & Ryan
Phil Brito
3 Drakes
Rigoletto Bros
Tanit Ikao Co
Ziggy Talent

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Claudia Kaye
Mollie Towne
Juno Owen
Roger Bowen
Arthur Benson
Aquarium Rest.
M Powell Maniacs
Jerry Montanna Bd
Angie Bond 3
Armando's
Ana Francine
Bal Tabarin
Roy Douglas
Olga Suarez
S Montmartre Gls
Acorn & Simmons
Bill Kelsey
Gay 90's Quartette
Blue Angel
Mme. C Alphand
The Bernards
Fit Walters
Evelyn Knight
Helen Howe
Stuart Ross
Ellis Larkins Trio
Cafe Society (Midtown)
Hazel Scott
Mildred Bailey
John Sebastian
Johnny Williams Tr
Teddy Wilson Orc
Cafe Society

PAT and SYLVIA
EARLE, WASHINGTON
3d REPEAT IN 6 MONTHS
Personal Mgmt.: EDDIE . .
Paramount Building, N. .

Jack Barrie
Lou Harold Orc
Frank Warren Orc
Hill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Tierre
Sally Goodwin
Meyr Giftord
Lorette Lane
Victor Dietz
George Morris Orc
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Bancroft
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
(Village)
Pearl Primus
Mary Lou Williams
Phyllis Stewart
Josh White
Eddie Heywood Orc
Casablanca
Mary Howard
Linda Lopez
Ernie Holst Orc
Ralph Font Bd
Casbah
Odette Athns
Lee Kuhn 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khalarik
N Veralle Ballet
Vladimir Lazarev
C Codolban Orc
Caruttl's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Walter Lynch
Mary Tailey
Club 18
Roy Sedley
Vince Curran
Jon Frisco
Hal Hickson
Gaye Dixon
Althea
Lillian Fitzgerald
Hazel McNulty
Gordon Andrews O
Club 51
Franklin Hyers
Pat Harrington
Marjorie Hall
Mureo
Peggy O'Neill
Maria McCall
Marcia Kent
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Joe E. Lewis
H Williams Trio
Varela Sis
Larry Brooks
Don Liberto
Winn Seeley
Samba Sirens
Sonny Kendis Orc
Frank Marti Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Nans
Ross Sis
Keith Hall
Sylvia Storry
Harry Meehan
James B. Allison
Four Noso Bulls
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
El Chico
Edith Green
Carol Hall
Julia Gerity
Singing Waiters
El Chico
Consuela Moreno
Carlos & Chavela
Pilar Gomez
Roberto & Alicia
Juan Jose Saro
Toro Fernandez
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
L Hampton Orc
John Kirby Orc
Dinoh Washington
Rubel Blakely
Folies Bergere
Sally Rand
Diamond Bros
Ben Dover
Wally Bong
Frances Henderson
Naval Cadets
Chavez Orc
Marty Gold Orc
Greenwich Village Inn
Barry Wood
Floria Vestoff
Commillia & Lee
Lou Taylor
Mildred Ray Gls
Ned Harvey Orc
El Nhambineros
Havana-Madrid
Diosa Costello
Pupi Dancers
Jimi Sullan
Rolando
Hilda Salazar
Maya Orc
Carlos Varelas
Hotel Astor
(Astor Roof)
(Columbian Room)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont-Plaza
(Glass Hat)
Carey Twins
Glnya Lynn
Gaylo Robbine
Terry Lawlor
Jack Edwards Orch
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore
(Century Room)
Enric Madriguera O
Fernando Alva
Nita Rosa
Bob Lido
Cachita
Stanley & Martl
Dorothy Keller
Mischel Gurner Orch
Hotel Dixie
(Plantation Room)
Al Trace
Hotel Edison
Ryan-Barron Orc
Hotel Essex House
(Casino on Park)
Abe Lyman Orc
Rose Blane
Frankie Connors
Stanley Worth
Hotel Lexington
(Hawaiian Rm)
Lani McIntire Orc
Leilani
Mohilama
Al McIntire
Harold Aloma
Momi Kai
Kuulei Young
Hotel Lincoln
(Blue Room)
Georgie Auld Orch
Hotel McAlpin
(Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
B Goodman Orch
Mary Lou Howard
Geno Williams
Mary Jane Yeo
Bob Russell
Bob Ballard
Jerry Mapes
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central
(Cocoanut Grove)
Bobby Sherwood Or
Gail Landis
(Royal Palm)
Rogtime Smitty
Flo Hart
Frank Rosall
Linda Carroll
Hotel Pennsylvania
(Cafe Rouge)
T Dorsey Orch
Hotel Pierre
(Cotillion Room)
Betty Jane Watson
E T Tabot-Martin
Fred & E Barry
Margaret Sentt
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza
(Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza
(Cafe Lounge)
Clemente Orc
Marlia
Joseph Marvin Orc
Hotel Sherman
(Satire Room)
Bergman
Tim Valenti
Pat Cameron
Jerry Vanni
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Don Perry Orc
Hotel St. Regis
Ann Robinson
B & Peggy Wright
Paul Pastle
Margaret Berry
Marcia M Hull
Shirley Munster
Helen Thompson
Freddy Miller Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria
Frank Sinatra
Volkoff & Milada
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine Du Bois
Paul White
Teddy Hole
Bebe Fox
Charles Whittier
June Edwards
Iceland Restaurant
Joey Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Dners (6)
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
John Rockwood
Burke 2
Terry Spike
Renee
Mildred Trace
Romero & Rosita
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
'Fun for Money'
Bobby Parma
Joey Fay
Marion Colby
Mack Pearson
Ray Janis
June Lloyd
Faith Foster
Ann Pritchard
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
Florin Vestoff
Martiniquens
Maxi Bergere Ore
Sosarses Orc
Latin Quarter
Georgie Price
Shea & Raymond
Harrison & Fisher
Cristiani Family
Hollywood Blondes
Adele Parrish
Gautschmit Bros
Barbara Belmore
3 Merry Mails
Four Rollerettes
Six Delusions
Georgia Francis
Jesse & James
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Eddie Davis
Katherine L. Chang
Roberto & Alicia
Allen & Revel
Jack Mann
Sherry Britton
Marvin Sis
Emilee Adreon
Lou Martin Orc
Monte Carlo Beach
Dick Gasparre Orc
Margo
Smalcn & Russell
Ralph Rodgers Bd
Old Roumanian
Henny Nodell
Fonchon
Len Fybl
Sadie Banks
Joe LaPorte Orc
Paris qui Chante
Pierre de Callinux
Myrette Pousello
Sylvie St. Clair
Richard Manning
Jeanne Morain
Leonard Elliot
Irene Jurist
Queen Mary
Naya Grecio
Vera Niva
Castaino & Barry
Guy Martin Girls
Tol Clayton
Irving Conn Orc
Peter Rotunda Bd
Riobamba
Frances Faye
Dean Martin
Mickey Alpert
Apily Andrews
Alberto Torres Dcrs
Charles Baum Orc
Fernando Alvarez
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Papaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schorb Orc
Ruban Bleu
Maxine Sullivan
Hope Emerson
Irwin Corey
Day, Dawn & Dusk
Herndon Chittison 3
Julius Monk
Spivy's Roof
Consuelo Flowerton
Walter Liberace
Rodger Vaughan
Stork Club
Russ Smith Orch
Tony's Trouville
Rita Molina
Manuel San Miquol
Harry Le Roy
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Sorassas Orc
Versailles
Dwight Fiske
Val Olman Orc
Panchito Orc
Lu-Cellia
Cries Cross
Corday & Triano
David Brooks
Irene Hawthorne
Arline Thompson
Marion Niles
Village Barn
Dick Thomas
Estelle Loring
Al Robinson
Tiny Clark
Terri Gales
Eddie Ashman Orc
Village Vanguard
Albinoy Jones
R Dyer-Bennett
Gwen Tyne
Joe Thomas 3
Wivel
Bob Leo
Carmen Montoya
Tommy Hayden
Mlle. Rihleen
Gertrude Hild
The Paulens
Harry Horton Orc
Zanzibar
Buck and Bubbles
Maurice Rocco
Bill Bailey
Ada Brown
Patterson & Jacks'n
Tapa & Wilda
Don Redman Orc
Canay's Bd

Unit Review

Hobby Lobby

(TOWER, K. C.)

Kansas City, Nov. 12.

Dave Elman's 'Hobby Lobby' Revue, with Floretta & Boyette, Glen Camp & His Dogs, Betty Lou Holt, Gold & Jones, Fred Ketch, Renee Melva, Marie Lopez, Happy Wilcox; Tower Orch (9) with Jack Parks; 'Paris After Dark' (20th).

The first revue to go out on the road under the banner of Dave Elman and his 'Hobby Lobby' air stanza, on stage this week in front of the house orch, includes eight acts which opening day and night crowds seemed to like. Show runs 50 minutes, and moves swiftly from opening fanfare to final close-in.

Marion Boyette, on later with his partner in a mystic act, doubles as m.c. Opening spot goes to Renee Melva, a brunette who plays a lengthy arrangement of 'I've Got Rhythm' on the xylophone. For finale, she gives out with 'People Will Say' on bottles. Following is Marie Lopez, jitterbug dancer, who contribs some nifty hoofing.

Glen Camp and dogs capture the juves immediately. One of the pooches pounds out 'Home, Sweet Home' with his paws on a specially-made piano, while the other gets in a few licks on a bass drum. On next, Happy Wilcox, on crutches, swings out with some nifty tapping. Considering his handicap, the youth works remarkably well. He took three bows, and the stubholders wanted an encore.

Marion Boyette follows with a turn in which his blindfolded partner, Floretta, describes various people and articles chosen at random by him in the audience. Later, he does a paper-tearing bit to produce a Christmas tree, and the familiar omelet-making trick. Then Betty Lou Holt, shapely blonde, whose acrobatics include some okay cartwheels and somersaults.

On next-to-closing, Fred Ketch is one of the best ventriloquists seen here in some time. His dummy, Jerry, is redheaded and wears a military uniform. For a finish, Ketch does a duet version of 'How Dry I Am.' His lip-control is remarkably good.

Closing spot has Gold and Jones. Billed as 'The Harmonica Boys,' they tee off with some hep boogie-woogie which garners plenty of applause. After their second number, 'Czardas,' they took three bows and a begoff. *Earl.*

Race Equality

Continued from page 1

theatre . . . and its fame. In my memory there never has been a question about it. Paul Robeson, Ethel Waters, Canada Lee . . . I could name hundreds of Negroes whose place in the theatre has never been questioned. We of the theatre, regardless of race or color, work together in the same casts without so much as thinking about it. Race differences have stopped being a problem with us. I am proud of that fact. I am proud of the theatre because it is true.

'And if it is true of the theatre, why should it not be true of other professions and other industries? There is no reason why not. Race equality can become a reality, if only it can be tried completely without prejudice, with mutual respect on both sides. In the new world that is to arise from this war it must be tried . . . and it will succeed. The theatre, one of the greatest common denominators of our democracy, is living proof that it will.'

Garry Moore to P.A.

Garry Moore is being offered for personal appearances after Jan. 1. Consolidated Radio Artists is agenting.

Moore is currently on the Camel-NBC show co-starring Jimmy Durante.

New Acts

ROSS and the REIS Bros. (3)
Comedy Singing, Novelty
16 Mins.
State, N. Y.

Formerly Sid Tomack and the Reis Bros., the new combination of Ross and the Reis twain is a comedy novelty singing turn that's surefire, the entire distance of 16 minutes, but could sustain even longer than now.

Doing harmony singing at a fast clip, the threesome mix up clowning and novelty along well plotted lines, including a special with clever lyrics set to operatic music and mixing in the oldtime pop, 'Margie.' Up ahead, a novelty session is 'We've Got a Song for Everyone,' while for the finish the boys have a pip called 'Seven Up,' built around the soft drink of that name. Last-mentioned is set to music of various pops and winds up the trio in great style. Boys work fast and furiously, part of the secret of their success. The other part is their soda material. *Char.*

MLLE. BOLLETTE
Songs
15 Mins.
Louise's Monte Carlo, N. Y.

This French-Canadian singer is a petite, sexy-looking brunet whose chants lean towards the double entendre. She's adept at handling naughty lyrics, and what she lacks in singing voice she readily overcomes by good selling. It all adds up to sock results.

In the feature spot here, she tees off with the plaintive ditty, 'He Don't Want To.' She follows with a King Solomon tribute titled 'It Takes a Good Man to Do That,' which she zings over for top returns. 'Move It Over,' with audience participation, and 'Alouette,' on the same basis for the encore, rounds out her repertoire and sends her away a solid hit.

Mlle. Bollette has possibilities and a chassis that merits better wardrobe than she's using here. With smarter material and costuming, her chances for better bookings would be brighter.

ALLEN & REVEL (2)
Comedy, Dancing
8 Mins.
Leon & Eddie's, N. Y.

Mixed dancing team, essaying comedy routines, scores mildly with their acro and chasing business. Their best bit is a bounce routine where the man swings his partner like a pendulum.

Team has possibilities, both showing ability, providing some effective routines are added. *Mori.*

ROBERT CRUM
Piano
18 Mins.
Panther Room, Chicago

Robert Crum is a young pianist who commands attention by sheer artistry of his fingering. Mixing classics with pops, Crum plays Massenet's 'Elegie' in concert form; does an improvisation of 'Can This Be Wrong,' following it with a boogie-woogie, and closes with a syncopated version of 'Humoresque' that literally brought down the house.

If Crum can make the customers like his wares here—where the customers are mostly of the jive type—he can do the same almost anyplace. *Morg.*

ROBERTO & ALICIA
Dancing
6 Mins.
Leon & Eddie's, N. Y.

Mixed team of Latin flamenco dancers scores easily.

Attired in colorful costumes, they're fast, graceful and, combined with exciting musical background, are satisfactory for cafes. *Mori.*

MARVIN SISTERS (2)
Dancing
5 Mins.
Leon & Eddie's, N. Y.

Couple of neat femme tap terpers, displaying familiar numbers, fill the bill nicely as a dance duo.

They're hard workers, registering for moderately good results with their takeoff on an old-time vaude team. *Mori.*

KATHARINE LEE CHANG
Singing
5 Mins.
Leon & Eddie's, N. Y.

Chinese warbler, of nondescript vocal calibre, serves merely as a filler.

She's on for around five minutes with numbers such as 'Blue of Evening' and 'I'm Always Doing Something.' *Mori.*

Delay Chi Riocabana

The Riocabana, Chi nitery originally skedded to open on Nov. 18, will not debut until Dec. 2. Delay is due to difficulty in obtaining raw materials necessary to complete the decorations.

Belle Baker, Callahan Sisters and Jackie Green are to headline the first show. Miss Baker is marking time with an engagement at the Mayfair Club, Boston, until the opening.

FRONT-OF-HOUSE LAXITY

Handling of curtains and house lights, always a first-night problem on Broadway, has been unusually lax in a number of recent instances. At the recent premiere of 'Outrageous Fortune,' at the 48th Street, N. Y., for example, numerous late arrivals were being seated and many more were crowded in the house when the curtain was raised for the first act at 8:45 p.m., although the show had been advertised to start promptly at 8:30. Similarly, the first few minutes of both the second and third acts were marred by tardy spectators finding their seats in the darkened house after the performance was again well under way.

Actually, though the timing of curtains and house lights is a tricky matter, it can be done reasonably well if the management uses skill and care. First of all, there should be no attempt to begin the performance until the majority of the audience has arrived. Then the lobby buzzer should be sounded and the lobby lights blinked several times. That, plus the urging of attendants, will hurry the spectators to their seats. After that, the house lights should be dimmed as a final warning to the conversational first-nighters that the performance is about to start. Finally, the house lights should be kept dim until the audience is seated and quiet; and not until then should the curtain be raised.

By using that method, the show can be started to an attentive house, without tardy arrivals trooping down the aisles, climbing over those already seated and generally disrupting the performance. Much the same procedure can be followed at the start of the subsequent acts. In cases where the management declines to seat late-comers during the opening scene, the first act curtain may be raised more promptly, but that method occasionally precipitates an annoying buzz of conversion among those standing in the rear of the audience.

No system is perfect, of course, but if pains are taken a difficult situation can be greatly improved.

Dowling Awarded $500 in Heller Case

A compromise award was handed down by a board of three arbitrators in the case of Saul Heller, Cleveland stock manager, and Eddie Dowling, who appeared under Heller's auspices last summer in 'The Petrified Forest.'

Actor was engaged for $1,000, but Heller alleged that Dowling gave an unprofessional performance and refused to pay him more than $200 as expenses. Award was for one-half the contractual salary, or $500, plus transportation, so that Dowling will get $300 and his railroad fare.

Charged by Heller that Dowling didn't know the lines but read from script which was screened by the menu of the lunchroom scene in the play. Manager alleged that the performance was so marred thereby that business for the week dropped and there was an operating loss. Stated that at the end of the week Dowling had mastered the part and gave a perfect performance.

Equity in defending Dowling contended that Heller condoned the remiss by permitting the actor to continue through the engagement and argued that the manager should either have closed the show after the first performance or put in another actor who could have plainly read the part, after explaining to the audience that Dowling was ill. There was a distinct difference of opinion in actors circles as to such procedure.

Arbitrators were Elmer Rice for Heller, Arthur Hopkins for Dowling with William Holmes, president of Bonwit-Teller Co., the third arbiter.

'PATRIOTS,' CIO REVUE INTO N.Y. CITY CENTER

Former Mecca Temple, renamed N.Y. City Center of Music, is readying its first season of pop priced events (nothing over $2 top), setting 'The Patriots' for week of Dec. 20. It will be followed by the N. Y. engagement of the CIO show, 'Marching With Johnny.' Center, which is headed by Mayor LaGuardia, with Newbold Morris chairman of the board, and Harry Friedgut, managing director, gets an official tee off on Dec. 11 with a performance by the N. Y. Philharmonic, followed by a week of varied events.

During run of 'Johnny,' the 2,700-seater will have a series of Monday night variety shows (the CIO revue's layoff night) to be put on by William Morris, Jr. Morris agency helped coordinate the show in cooperation with the CIO. First Monday will probably be devoted to the dance music of North and South America. Center will also have its own repertory opera company under the direction of Laslo Halasz. Also being planned are three or four weeks of ballet by major companies early next year.

LOCALS INVITED TO ATAM MEMBERSHIP

Because of shortage of union people ahead and back of shows production outside of New York, the Association of Theatrical Agents and Managers has opened its local-area membership list. It has been closed for about eight months and new members may join between now and next March 31. Shortage of union agents and managers particularly applies to the Chicago and the Coast, latter locality having originated a number of attractions which were toured in the past two seasons.

Local-area members under ATAM rules may function out of town but not in New Yor[illegible] They are permitted to join by payment of a $59 initiation fee, whereas regular membership's entrance fee is $259. In order to qualify for full membership new members must have had three years experience.

Lesser in N. Y. to Set '3 Is Family' For UA

Sol Lesser, who bought John Golden's current stage play, '3 Is a Family,' by the Ephrons, for $50,000, is in New York preparing to cast it for United Artists release.

Lesser, who has already turned over some $800,000 from 'Stage Door Canteen' to the American Theatre Wing, expects to donate another $297,000 this week. He expects this UA release to gross $6,000,000, which should spell a $2,000,000 cut to the Wing, which in turn is subdivided among its sundry activities. For instance, so far, the Hollywood Canteen has gotten $400,000; Navy-Aid, $50,000; Motion Picture Relief, $200,000, etc. Lesser's deal is 8% of the gross after production costs are reclaimed.

Donald Brian Rejoins 'Abie' After Illness

Donald Brian has rejoined 'Abie's Irish Rose,' which opened [illegible] Plymouth, Boston, Monday (15) for an indefinite stay. Brian left the show about five weeks ago because of an asthma attack and while not completely recuperated he consented to play the Boston date. Manag[illegible]ment [illegible]ed there had been a[illegible] of inquiries there as to whether the former musical comedy actor would appear.

Art Jarrot had been [illegible]bing for Brian.

Casvan's B'way Musical

New musical is being prepped for Broadway presentation by Max Casvan, producer of many operettas in Europe. Show, with book by Paul and Pauline Gallico, lyrics by Lorenz Hart and music by Emmerich Kalman. It was called 'Miss Underground.'

Casvan is dickering with Donald Dickson, formerly of the Met Opera and the Edgar Bergen radio show, to take over the featured singing role. He's also seeking Erich Von Stroheim, the Cristiani troupe and other Hollywood personalities to round out the cast.

ADRIAN, 'BELLES' ACTOR IN DISPUTE ON SALARY

An unusual dispute between a manager and actor involves Henry Adrian, who produced 'Victory Belles,' Mansfield, N. Y., and John Parrish, who rehearsed for a time with the show. The actor questioned the manager's ability to direct the play and wrote him to that effect, suggesting that, as he could not play the part as ordered, he should be replaced. As Parrish had rehearsed beyond the probationary period, he claimed two weeks' salary.

Adrian contends that Parrish walked out and that no salary obligation is due. Around Equity it is argued that the letter did not constitute a notice of withdrawal, and so the matter may go to arbitration.

Manager is new on Broadway, but is known in midwestern show circles. Several years ago he promoted what was referred to as a limited legit circuit which headquartered in Minneapolis. The idea failed to pan out and was abandoned after one show.

Adrian has another argument on his hands, it being the tenancy of the Mansfield. As he is guaranteeing the theatre, he claims he has the right to remain as long as he pays off the house. Latter's management contends that the sharing contract stipulates a stop limit, and has booked 'Janie' into the Mansfield after Thanksgiving.

Rodgers, Hammerstein Due On Coast For 20th's 'Fair'

Oscar Hammerstein, 2d, and Richard Rodgers, who teamed so effectively in fashioning the score of 'Oklahoma,' St. James, N. Y., are due on the Coast before the end of the year by arrangement with 20th-Fox. Assignment is both for production and musical ends of 'State Fair.'

Hammerstein and Rodgers will probably not go to Hollywood until their new shows are planted on Broadway. Rodgers' 'A Connecticut Yankee' will open at the Martin Beck tonight (17) but 'Carmen Jones,' which Hammerstein adapted from the Bizet opera, has not yet secured a New York berth. It is currently in Boston.

'Blithe Spirit' Wins Again On Alleged Infringement

'Blithe Spirit,' the Noel Coward play, won another round against John Hewitt's 'Spirits,' when the appellate Division last week unanimously affirmed a New York supreme court decision of last May which held that the Coward play did not infringe on Hewitt's.

By its ruling, the high court sustained Supreme Court Justice J. Sidney Bernstein's contention that 'a wide difference existed between the two works.'

Lindsay Stricken

Howard Lindsay was forced to withdraw from 'Life With Father,' Empire, N. Y., through a sudden seizure at the Players Club last Friday (12). Attack followed a ceremony at the statue of Edwin Booth in Gramercy Square in honor of the Shakespearean actor's birthday.

Lindsay's indisposition was attributed to food poisoning. He's expected back in the cast this week. A. H. Van Buren replaced, as he has on previous occasions.

Writing for Shumlin

Peter Lyon, newly elected regional vice-president of the Radio Writers Guild, is writing a play for Herman Shumlin. Its subject-matter is related to Congress.

[illegible] doing a weekly dramatized [illegible] program for OWI shortwave overseas. Lyon writes occasional scripts for the Treasury and other Government agencies. He turned down la[illegible] week an offer from Par[illegible].

'Winged Victory' Advance Ticket Sale Headed for Record; Diggers Digging

300 Biggies at 'Victory'

Saturday night's (20) opening of Moss Hart's Army Air Force Show, 'Winged Victory' at the 44th street theatre, N. Y., will bring out what will probably be the most imposing array of military and Washington biggies to ever attend a Broadway premiere.

More than 300 opening-night seats have been reserved for the brasshats and other D.C. toppers, with Secretary of War Stimson slated to attend, along with Chief of Staff Gen. George C. Marshall and Gen. Henry H. Arnold.

With a continuous line at the boxoffice for tickets for Moss Hart's 'Winged Victory,' the Army Air Force drama which opens at the 44th street, N. Y., Saturday (20) night, indications are that the advance sale may set a new record for Broadway. Between Thursday (11) and Monday (15) more than $50,000 went into the till and expectations were that by opening night the figure would mount to approximately $125,000.

How many tickets will have been bought by diggers for unscrupulous speculators is anybody's guess. In agency circles it is stated that the ticket 'regulations' adopted for the show constitute an open invitation for diggers to come and get 'em.

So few tickets have been allotted to the brokers that regular agencies will only be able to fill the orders of but a small percentage of customers. Joseph M. Hyman, who manages Hart's business affairs and is civilian manager of 'Victory,' has evidently adopted the theory that by selling tickets directly at the boxoffice, gypping will be prevented. Holding down agency allotments, however, is regarded as hardly consistent with his communications to the brokers.

Hyman wrote the agencies that the business of legitimate brokers is an integral part of New York's ticket selling system, for which reason the 'Victory' management will cooperate with them, so long as the privilege 'is not abused.' Also that allotments will be made so long as 'not th[e] faintest suspicion of scandal' is attached to agency ticket sales. That provision is taken to warn brokers to strictly conform to the legal limit of 75 cents premium per ticket.

Late last week the brokers were informed of their allotments, which are so small that the ticket men say the handling of 'Victory' tickets will mean a headache, since they will hardly be able to placate patrons whom they will be unable to accommodate. An average size agency has been allotted less than 50 'Victory' tickets weekly, yet such offices sell more than 600 tickets for the record draw show 'Oklahoma' (St. James), which 'Victory' may well top, despite the fact that every agency could handle double the number of allotted tickets for the operetta smash, if not considerably more.

All Biz They Can Handle

Agencies are doing an unprecedented volume of business and some brokers say they do not care to increase their income. They therefore are not especially desirous of handling 'Victory' tickets, particularly if that adds to their problems. Certainly with agencies getting less than 10% of the number of tickets regularly allotted for 'Oklahoma,' there is small chance of them profiting from the Air Force spectacle.

Ticket system is quite different from that used for Irving Berlin's 'Army,' also a sensational success and which did a vast business with mail orders. Ads for 'Victory' announce that no mail orders will be accepted, and it is understood that brokers will not be permitted to issue orders on the boxoffice, which further complicates the agency angle. Agencies received allotments for the 'Army' show, in fact all tickets were paid by them in advance. Agencies will not be permitted to return 'Victory' tickets, a seemingly useless precaution in light of the puny number they are slated to handle.

Agency people who feel that digging of 'Victory' tickets will result in gypping are not confident that policing will prevent over-charging. Recent alleged instances are cited in connection with the Notre Dame-Army football game in New York. Claimed that men from out of town sold tickets for that event on the sidewalk near regular agencies for $15 each and upward. Recognized brokers were not involved. There were no known arrests or interference from the police or men from the office of License Commissioner Paul Moss. Latter has been campaigning against gypping.

10 N. Y. Musicals At $4.40, Most In Past 10 Years

Inclusive of two arrivals this week, Broadway has 10 musical shows with a top of $4.40, largest number of high-scaled attractions in 10 years. Several seasons ago it was proved that as many shows with that boxoffice price could not operate successfully. However, show business is booming, and despite indications that millions of salaried people are underpaid in light of increased living costs, there seems to be plenty of money in circulation for theatre tickets.

Ticket people say there is a new class of people seeing shows, persons who are earning substantial salaries or wages in war plants and who demand the best seat locations. One broker made a general classification of the new patronage by venturing to saying: 'If they are welders, I know they want the best tickets.'

While theatres are definitely prospering, the present season does not begin to compare with Broadway's peak, reached during the season of 1927-28. At midyear then there were 62 shows on the list, not counting half a dozen attractions outside of Times Square. There were 15 musicals getting $5.50 top and two charging $6.60 (brokers got plenty more), while a flock of shows, musical and straight, were $4.40. Stock market collapsed in 1929, and then came the depression. Season of 1929-30 saw the total number of shows at 45, of which five had a top of $6.60 and three were priced at $5.50. Succeeding seasons proved that $5.50 was too heavy a tap, and so the high-scale era ended.

However, three current musicals have that top on Saturday night, one charging that same price on Friday as well in addition to holiday eves. Broadway's list continues to top that of last year at this time, not only in the number of attractions but the size of the grosses. Then there were 25 shows and two vaude-revues, while current total is 34 plus one vaude outfit.

Present crop of shows includes some which were panned, yet they are drawing profitably, but the list should be strengthened by strongly indicated hits from out of town. First to come in is 'Winged Victory,' opening at the 44th Street Saturday (20). Coming from Boston are 'Carmen Jones,' date and house not determined, and 'The Voice of the Turtle' is listed for the Morosco on Dec. 8.

Salary Cuts Rejected By 'Artists' Walkouts

Flock of specialty people are leaving 'Artists and Models,' recent entrant at the Broadway, N. Y. Understood that 19 of the cast either gave notice or received same from the management. Several withdrawal notices followed a suggestion from the management that the players take a salary cut, the players refusing.

Those named as having signified their intention of quitting after the expiration of notice given by them last Saturday (13), which ended the revue's first full week, are Marty May, Jackie Gleason and Don Saxon. Among others out or leaving: Frances Faye, Peters Sisters and Mildred Low.

Quit Reading Stock

Reading, Pa., Nov. 16.

Manager David Brodstein of the Orpheum announces discontinuance of the stock policy at the theatre for the present.

Stanley Woolf's stock organization, coming here a month ago, has left to play stock elsewhere, Brodstein said. The Orpheum returned Sunday (7) to straight pictures.

Dream Street Beat

(Broadway Legit Lowdown)

. 26 Hedgerow's Jasper Deeter arrives at the Hotel Piccadilly. Will interview profesh actors for his winter classes in N. Y... G. S. Kaufman has turned in his book review on Ward Morehouse's 'rince of the merican Theatre,' biog of Geo. M. Cohan, Appears soon in the Times' Sunday book section... Ben Boyar says Jan. 1 for casting on 'The Great Waltz'... The season's most interesting experiment opens tomorrow (18) when the American Negro Theatre presents '3 Is a Family' with an all-egro cast... USO resumed its legit activity yesterday (16) by opening special casting offices at 156 W. 44th... When you rent landlord Malin's 200-seat theatre on 44th, you can now also rent his acting ability. In 'Scrappy' he went on as 'Mark Malinoff,' of the Russian Theatre... J. J. Shubert could barely wait to return from his visit to the touring 'Blossom Time' to issue immediate casting orders for a second company... Austin Fairman has taken over Mrs. Hartwig's summer theatre in Portsmouth, N. ., an Nov. 22 with an equity 'Night Must Fall'

Terry ayden, who has been presenting one hour condensations of popular plays to the Stage Door Canteen servicemen, was told to shorten 'em. So her next will be a half-hour version of 'My Sister Eileen'... Genius, Inc., a few days ago, signed a 10-yr lease for Labor Stage, running 'till 1954; paid its rent till May, 1944, and is getting a 3G advance from Abe Ellis, hatcheck king ... Interesting Scripts: Ben Boyar is reported interested in a script by SEP writer, Bert Fowler. It tells of a ne'er-do-well in love with the mayor's daughter, buys a strip of land holding the county jail, then insists on evicting the tenants, and thereby the elected mayor.. A new organization, American Youth For Democracy, has begun to expensively advertise a Saturday night show, 'Freedom Follies.'

Casting oddities: Beverly Productions is hunting a nitwit female ... 'Suds in Your Eye' needs 3 crones ... Todd needs a Camacho, a Henr Wallace and a iego Rivera for 'Mexican Hayride' ... Cornelia Otis Skinner is stymied for a handsome leading man for her 'Queen beth'

For some reason it's been nasty on directors this year. Michael Myerberg ousted Walter Kerr in 'Stardust'... Kazan took over the directorial reins from Gilbert Miller in 'Harriet'... andy Meisner dropped out of 'I'll Take the Highroad' and Jimmy usso stepped in... Lou Walters stepped into Jack Kennedy's boots the last week of 'Artists and Models'... Geo. S. Kaufman became lethargic at 'The Naked Genius' and, after the opening, Mike Todd was doctoring direction... Richard Kollmar became his own director in 'Early to Bed,' and even replaced the star, Carl Brisson... Clarence Muse had that last week tussle with 'Run Little Chillun' and left (but with $2,500)... Piscator and 'The Innocent Voyage' called it quits.

HERE'S HOW THEY REAP LEGIT PROFITS (MAYBE)

The following is a list of recent legit partnershi on shows current or slated for Broadway:

'Connecticut Yankee' Co.—General partner: Richard Rodgers. Limited partners and their investments: Adele R. Levy, $10,000; Howard Cullman, $13,333.33; Ruth Field, $10,000; Dorothy Rodgers, $13,333.34; Al Greenstone, $3,333.33.

'What's Up' Co.—General partner: Mark Warnow. Limited partners and their investments: Mark Warnow, $43,000; Emil Friedlander, $10,000; Louis M. Rabinowitz, $10,000; Fred Abrams, $7,500; Madeline Silberfein, $5,000; Ralph Edwards, $5,000; Lew Sarnoff $5,000; Irving Sarnoff, $2,000; Fred Waring $1,000; Ray Block, $1,000; Robert Tucker $500.

'Get Away Old Man' Co.—General partners: George Abbott and Judith Ann Abbott. Limited partners and their investments: George Abbott, $3,000; Ju ith Ann Abbott, $3,000; Carl Fisher, $3,000; W. J. German, $3,000; Charles Miller, $5,000; Irving Cooper, $5,000; Henry Sussman, $6,000; Jessie Royce Landis $1,000; Dorothy Tierney Keith, $1,000.

'One Touch of Venus' Co.—General partners: Cheryl Crawford and John J. Wildberg. Limited partners and their investments: Henry L. Salsbury, $20,000; Howard S. Cullman, $11,500, Adele R. Levy $11,500; Frank Abrams $11,500; Henry Henigson, $10,000; Julian Goldman, $7,000; Alan C. Collins, $5,000; Arnold Kirkeby, $5,000; Louis Schwartz, $5,000; John J. Wildberg, $3,000; Arthur Herzig, Jr., $2,500; Sherman Ewing, $2,500; Marjorie Ewing, $2,500; Fannie Schwarz, $2,500; Walter S. Mack, Jr., $2,000; Dorothy Quirin, $2,000; Gertrude ollock, $2,000; Ida Schwarz, $2,000; Francis S. Levien, $2,000; Charlotte K. Neuberger, $2,000; Herbert M. Singer, $2,000; Marguerite Collman, $1,500.

'A Friendly Neighbor' (New York Hollywood Productions) — General partners: Armin L. Robinson and Henry Brash. Limited partners and their investments: aura Klafter, $10,000; Walter Neuberg, $2,000; Evelyn M. Phelps, $17,500.

'Three Citizens from Heaven' (ita Hassan Production Co.) — General partner: Rita Hassan. Limited partner: Isadore Rapoport and Conrad A. Hanson, Sr. Each limited partner contributing $5,000 in cash upon formation and additional $7,500 as cash reserve.

'MAID' FOR CINCY

Cincinnati, Nov.

Management of 'Maid in Ozarks' has leased the indie 2,200-seat Emery auditorium, out of the downtown theatre belt, for four weeks for road-tour opening of the show, which ends a 62-week run in Chicago's Great Northern this week.

Start here is set for Nov. 22.

Awe-Inspiring Seats

Common occurrence at 'Oklahoma,' St. James, N. Y., is to have one of the musicians turn around to the house-seat holders an confidentially tell them, 'You know, last night, who do you think sat in your seat?', whereupon he throws them a big name.

veo the ushers are awed by the usually distinguished visitors who occupy the choice pews controlled by the house, i.e. either the authors or the Theatre Guild.

HERK 'WINE' APPEAL DENIED; SEEK NEW PLEA

Conviction last December of I. H. Herk for allegedly presenting 'Wine, Women and Song,' ruled an indecent performance at the Ambassador, N. Y., was upheld by the Appellate Division of the supreme court last week. He was represented by Isadore Ensteman.

It was anticipated that while that result might attain in the Appellate court, the chances of a reversal would be better in the Court of Appeals. Attorney will ask permission to appeal to that tribunal this week.

Samuel Funt and Herman Shapiro, business and stage manager, respectively, of 'Wine,' were also convicted, decisions which were confirmed. They were given suspended sentences. Herk was sentenced to serve six months but has been out on bail pending the appeal. If compelled to serve, the time will approximate four and one half months. Principal contention of the defense was that Judge Owen W. Bohan in the lower court made a 'prejudicial error' in refusing to permit the jury to see the show.

'Spirit' Nifty $8,000 In New Haven Return

New Haven, Nov. 16.

Spirit' came back to the Shubert for a four-performance weekend (11-13) and snared $1,500 better than its initial stand brought two seasons ago. At $2.75 top, gross approximated a nifty $8,000.

Current last half (18-20) has '3 Is a Family,' in for four shows, then comes 'Tobacco Road' for a full week Nov. 22-27. Dec. 2-4 brings preem of Vinton Freedley's musical, 'Jackpot.'

Reopen L. I. Playhouse

The Jacoby Playhous , formerly the Cedarhurst Playhouse, has opened winter stock season this week in Cedarhurst, L. I. First production is 'Guest in the House' under Peter Frye's direction. Cast includes Mickey McDonald, Dorman Leonard, Ida Caldwell and Joseph Hardy.

Playhouse, under management of Anne and Elliott Jacoby, is giving each play a two-week run.

Shows in Rehearsal

'Storm — Playwrights Co.

'Mexican Hayride'—Michael Todd.

'Jackpot'—Vinton reedley.

'Pillar to Post'—Brock Pemberton.

'The World's Full of Girls'—Jed Harris.

'Ramshackle Inn'—Robert Reud.

'Marching With Johnny'—CIO.

Current Road Shows

(Nov.

'Abie's Irish Rose'—Plymouth, Boston (17-27).

' Irish Rose' (2d Co.)—State, Harrisburg (17-18); War Memorial Aud., Trenton (19-20); Richmond (22-27).

'Army Play Play'—Cox, Cincinnati (17-20); merican, St. Louis (22-27).

'Arsenic and Old Lace' (2d Co.)—Erlanger, Buffalo (17); Aud., Rochester (18-20); Hanna, Clevelan (22-27).

'Blackouts 1943' (vaude)—El Capitan, Hollywood (17-27).

'Blithe Spirit'—His Majesty's, Montreal (17-20); Royal Alexandra, Toronto (22-27).

'Blossom Time'—Shubert, Boston (17-27).

'Carmen Jones' (tryout) — Opera House, Boston (17-27).

'Corn Is Green'—Stu , Chicago (17-27).

'Dark Eyes'—English, Indianapolis (17); Hartman, Columbus (18-20); Davi son, Milwaukee (22-27).

'Doughgirls' (2d Co.) — Colonial, Boston (17-27).

'Doughgirls' (3d Co.)—Bijou, Chattanooga (17); Temple, Birmingham (18); Shrine Aud., Des Moines (20); Cox, Cincinnati (22-27).

Gilbert and Sullivan — Forrest, Philadelphia (17-27).

'Good Night Ladies'— lackstone, Chicago (17-27).

'Iceeapades' Gar ittsburgh (17-25); Mun. Aud., Buffalo (27).

' Follies of 1944'—Arena, Chicago (17-20).

'Jane Eyre'—Geary, San Francisco (17-27).

'Janie' (2d Co.)—Civic, Chicago (17-27).

'Junior Miss'—Palace, South Bend (17); Orpheum, Davenport (18); Orpheum, Cedar Rapids (19); Shrine Aud., Des Moines (20); Coliseum, Sioux Falls (22); Orpheum, Sioux City (23); Omaha, Omaha (24); Municipal Aud., Kansas City, Mo. (25-27).

'Kiss and Tell' (2d Co.)—Harris, Chicago (17-27).

'Kiss and Tell' (3d Co.)—Locust, Philadelphia (17-27).

'Kiss and Tell' (4th Co.)—Curran, San Francisco (17-27).

'Little Women'—Lafayette, Detroit (17-27).

'Life With Father' (2d Co.)—American, St. Louis (17-20); English, Indianapolis (22-27).

'Lovers and Friends' (tryout)—Hanna, Cleveland (17-20); Erlanger, Buffalo (22-27).

'Maid in the Ozarks'—Great Northern, Chicago (17-20).

'Oklahoma' (2d Co.) — Erlanger, Chicago (17-27).

'Porgy and Bess'—State, Greensboro (17); Carolina, Raleigh (18); Aud., Columbia, S. C. (19); Plaza, Asheville (20); Ryman ud., Nashville (22); Mem. Aud., Louisville (23-24); Hartman, Columbus (25-27).

'Ramshackle Inn' (tryout)—Klein Aud., Bridgeport (20) (premiere); Wilbur, Boston (22-27).

'Sons O' Fun'—Nixon, ittsburgh (17-27).

'Student Prince'—Cass, 27).

'The Patriots' — Walnut, Philadelphia (17-20).

'The Voice of the Turtle' (tryout) —Wilbur, Boston (17-20); Walnut, Philadelphia (22-27).

'Three Family' (2d Co.)—Court Sq., pringfield (17); Shubert, New Haven (18-20); ushnell Aud., Hartford (22-24); Mun. Au ., Worcester (25); Klein , Bridgeport (26-27).

'Tobacco Road'—Ford's, Baltimore (17-20); Shubert, New Haven (22-27).

'Tomorrow the World' (2d Co.)—Selwyn, Chicago (17-27).

'Uncle Harry'—Nati , Washington (17-27).

'Without Love'- n-geles (17-27).

Spreading Xmas Cheer

Hollywood, Nov. 16.

Spreading holiday cheer among boys in khaki or navy blue, Chelle Janis' Left Bank on the county strip, during current revival run of 'Baby Mine' through to Dec. 8, is restricting admission to one or more cartons of cigarets. They're being distributed to hospital cases in this area.

Gilbert Miller's Payoff

Generally figured that Gilbert Miller is getting the 'hottest' thing in show business when Moss Hart stages the new Clare Luce play for the producer. Hart will be snowballing on the publicity of 'Winged Victory.' It was Miller who got together 20 notables to bankroll the Army Air Force show, each donating $5,000 for the sinking fund, which will be returned. None of the donors gets more than two tickets for the premiere, which is one of the strongest 'demands' in Broadway history.

The Irving Berlin soldier show, 'This Is the Army,' cost the songsmith-showman $17,000, which he personally advanced. 'Victor ,' with its four revolving stages, is a much costlier production, hence the 100G pool.

idding for the film rights to 'Victory' start at $500,000. Hunt Stromerg, Warner Bros. and 20th-Fox, among others, want it. Yesterday (Tues.) Hart spoke with Leo Spitz and Billy Goetz for the new International Pictures setup. It looks like WB has the inside track on the strength of its 'Army' merchandising, because not only did Warners advance $250,000, and donate all the $25-$50 premiere gross, but even the profits from its own theatres, during the 'Army' run, have been donated to Army Emergency Relief Fund.

Inside Stuff—Legit

Leonard Keller composer-maestro, gave up his bandleading job in Chicago for crankshaft-inspecting in Cadillac etroit aircraft factory. The factory noises went to his head and inspired the idea of a musical revue expressing labor's job in the war like 'This Is the Army' did for the soldiers. Keller, a musician in Chicago and N. Y. locals, is a member of the AFL. His card from that organization didn't mean a thing in the aircraft plant, which CIO dominates. To work there he joined that labor group too. When he got the idea for the labor show his local bosses liked it, sent him on to Washington where he sold Philip Murray and CIO officials on backing it. They put up $50,000. The show, 'Marching With Johnny,' s to Civic theatre (Old Mecca Temp), N. Y., Dec. 29.

Whether or not Equity (AFL affiliate) will have juris iction over the CIO cast is a question as yet unanswered. ut it's pretty certain that the stagehands and musicians will all carry AFL memberships exclusively. Leonard Keller is the only one who's linked with both roups.

Sgt. George Handy heads the soldier ticket staff of 'Winged Victory,' due into the 44th Street, N. Y., but during last week's advance sale the Nora Bayes roof theatre boxoffice was used, it adjoining the downstairs hous lobby. Bayes was used so that there would be no interference with the regular ticket sale for 'Rosalinda,' which switched from the 44th Street to the 46th Street on Monday (15) to accommodate the Army Air Force spectacle drama.

Barney Bowman is also with the 'Victory' ticket crew, both having acted similarly for 'This Is the Army' last year. Another seller in uniform is Lex Carlin, nephew of the Erlanger, Philadelphia, treasurer.

'Victory,' which closed a tryout engagement in Boston Saturday (13) prior to its opening at the 44th Street, N. Y., this Saturday (20), probably garnered more space than any other show to play the Hub. Designation of an Air Force Day, with Gov. Saltonstall honoring Hart and Lt.-Col. Dudley S. Dean following a parade through Boston's streets, also serve as a terrific plug for the show.

s in Philadelphia 'Carmen Jones' was warmly received by the Boston press upon opening at the Boston Opera House last week. As in the first stand, one notice started on page one and a like 'first time' was recorded in the Hub, with the Herald doing likewise.

First week's gross in Boston was around $21,000, comparable to Philly's starting week, but the top for the current date is lower. Patronage at the opera house during the initial week was mostly on the lower floor at $2.20, clientelle passing up the upper floors which are priced from $1.10 to 55c.

Billy Rose has an option on the opera house for six weeks but there is a possibility of sending 'Carmen' back to Philly before it arrives in New York, where the Broadway is a likely anchorage, although that house has the new 'Artists and Models.'

Theron Bamberger and his staff for months—seven exactly, since that's the length of the Broadway run to date—had been plugging the thought that the title of the play, 'Tomorrow the World,' comes out of the notorious 'Horst Wessel' song, one of the Nazi rabble-rousers. It wasn't until 'Information Please,' the radio program, cross-checked that all concerned learned that no phrase, along the lines of 'Today we rule Germany, tomorrow the world,' comes not from that particular song, but is actually from another Nazi ditty titled 'We Will March Further.'

Incidentally, two weeks ago in St. Louis the road company grossed almost $17,000, topping the original Broadway company by nearly $1,000.

Arthur Kober, who says he's 'just discovered parenthood,' finds workin at the John Golden office in N. Y. less distracting than playing with his heiress, and he's now completed the second act of 'Sometimes I'm Happy.' Kober, due back in February on the 20th-Fox lot where he's under contract, was last represented on Broadway by 'Having Wonderful Time,' dramatization of his 'Bella Gross of the Bronx' stories in The New Yorker.

Kober, incidentally, did an anonymous chore for Sam Goldwyn on 'North Star' in o.o.ing a scene or two of that ori inal scripted by Lillian Hellman, ex-Mrs.

Meyer Davis, who has his bankroll in the pies of a number of forthcoming Broadway legits, including three past hits (two of them still current, 'Tomorrow the World' and 'Merry Widow') will have to wait until next spring for 'The Great Waltz' revival tour. If, as and when a route is laid out, depen ing on out-of-town theatre congestion, Davis' name will go up as co-presenter with Max Gordon of that operetta.

Henry Duffy, who dropped out of sight last spring after the collapse of his Detroit show activities, is again back on the Coast. A Detroit tangle is said to have resulted from admission taxes in connection with 'Life of the Party,' musical that went so heavily in the red that uffy walked. Tax matter stated to have been clarified. The producer made a hasty visit to the auto city several weeks ago for that purpose.

atest rule in legit theatres, obtained for employees by the union, applies to front and back doormen, ushers and cleaning women. All who have been employed consecutively for 40 weeks per season are to be given one week's vacation with pay. They have the privilege of laying off and a substitute put on or may work during the payoff, for which they are to get double pay. Union en ineered pay increase for members last season.

Caesar is still on cordial terms with the chief backers of his 'My ear Public,' and all hands are in Hot Springs recovering from the shock of the show's flop at the 46th treet, N. Y., where it played about five weeks. Backers are wealthy businessmen, two being in the rayon industry. Same backers figured when 'Public' tried out unsuccessfully on the road last season. Show cost around $200,000.

Ben Atwell and Charles L. Wagner have collaborated on a two-part article on grand opera for the Satevepost. Atwell on the Coast, where he's recovered from illness, was formerly publicist for the Chicago Opera Co. Wagner's principal activity is representing concert artists and was also occasional legit producer, although not in recent seasons.

'Waltz King' New Chi Leader, $39,000; 'Corn' 15G, 'Janie' 8G, 'World' 13G

Chicago, Nov. 16.

'The Waltz King,' Boris Morros' California-born operetta, is the new local boxoffice champion. Despite a general panning by the critics, which backfired on them to become the basis for a hefty publicity campaign, the second week showed an increase of $3,000 over the first with a total of $39,000.

'Oklahoma' had a smash opening, as expected, at the Erlanger, with an advance sale of $75,000. First three weeks are under the sponsorship of the American Theatre Society. 'The Corn Is Green' opened a four-week return engagement at the Studebaker to $15,000, with Ethel Barrymore playing Sunday performances for the first time in her career.

Estimates for Last Week

'Corn Is Green,' Studebaker (1st week) (1,400; $2.75). Got off to a good start with $15,000.

'Good Night, Ladies,' Blackstone (83d week) (1,200; $2.75). Gained a few hundred for $16,000.

'Janie,' Civic (4th week) (900; $2.75). Have started putting out half-rate tickets; it's around $8,000.

'Kiss and Tell,' Harris (27th week) (1,000; $2.75). Experienced first drop in several weeks with $18,100.

'Maid In Ozarks,' Great Northern (63d week) (1,400; $2.75). Goes out Nov. 21. Around $6,900.

'Tomorrow the World,' Selwyn (1st week) (1,000; $2.75). Opened to strong $13,000.

'Waltz King,' Civic Opera House (2d week) (3,500; $3.65). Going big, with tickets selling until Dec. 4; $39,000.

'Without Love,' Erlanger (3d week) (1,300; $2.75). Closed Saturday (13) to $14,000.

'Yankee' $20,500 In 2d Philly Wk.

Philadelphia, Nov. 16.

Failure of new version of 'A Connecticut Yankee' to achieve better takings here was a general topic of conversation along Philly's rialto, but with all that the Richard Rodgers musical production easily led the town last week with $20,500 for its second full week at the Forrest.

Tepid to adverse notices undoubtedly hurt 'Yankee's' chances but shouldn't have normally been figured to affect business to any such appreciable degree. Again, as in previous stanza, Rodgers-Hart piece sold out clean at the weekend (without an Army or Navy game crowd) but first four nights spelled murder trying to fill the Forrest's big lower floor.

The two non-musicals fared much better, proportionately, with 'The Patriots' hitting a robust $14,200 at the Walnut on the first of two weeks of ATS subscription (third show of the current season for the group). Crix were generally enthusiastic, but here is one offering that cannot be said to have been hurt by lowered subscription scale; in fact, ATS sponsorship undoubtedly helped it. Should gain a notch or so this week.

Philly's other legiter was 'Tobacco Road,' which wound up its two weeks' engagement (11th visit here) at the Locust with an astounding $11,000, a gain of three grand over first week. Emphasis was placed on this being positively last call.

This week saw two newcomers. George Abbott's 'Kiss and Tell' opened an indefinite engagement at the Locust with a fair-to-middling advance. Show won't be hitting pace it had been getting in Boston at start, but it's figured as sure to build after opening. Theatre's location and, in this case, its previous attraction, militated against bigger advance.

Other opening this week was the Boston Comic Opera Company which inaugurated a three weeks' engagement at the Forrest last night (15) with 'The Mikado' as the first of nine Gilbert & Sullivan operas to be offered. Old favorites hold the spotlight first two weeks, with 'novelties' held to single performances at the end of the run. Sale favorable although not sensational by any means.

'Prince' 9½G, Indpls.

Indianapolis, Nov. 16.

'The Student Prince' had all the best of a week split at English's with 'The Army Play by Play.' In three days, closing Saturday (13), the Romberg revival took a fat $9,500 at $2.75 top in 1,500-seat house. The Army show settled for $4,000 at same top in first half.

'Dark Eyes' at the English (15-17), is getting a nice advance play, with plenty of attention reserved for Sonja Henie's 1944 Hollywood Ice Revue, opening at the Coliseum for 10 days Thursday (18).

'Blackouts' Bright At $14,500, 74th Wk., L. A.

Los Angeles, Nov. 16.

Ken Murray's 'Blackouts,' in its 74th week, is still hitting virtual capacity at the El Capitan with $14,500 to spark the town. 'New Meet the People' continues 18th sesh at the small-seater Assistance League Playhouse with good $3,800, while 'Yours for Fun' at the Hollywood Music Box hit slight upbeat in its third week for $7,800, but still in the red.

'Maid in the Ozarks' wound up nine weeks at the Belasco Saturday (13), catching around $5,000 for closing stanza. 'Save Me a Sailor' at the Mayan will have to do better than the $3,900 clocked on third week to stick around for long.

'SONS' SOCKO IN 2 WKS. AT WASHINGTON, $61,000

Washington, Nov. 16.

'Sons O' Fun' moved to Pittsburgh after a National theatre engagement of two weeks, which grossed $81,000. Chic Johnson was out of the nonsense revue after Wednesday night, ordered by his doctors to take a rest. Steven Olsen, Ole's brother, understudy for both stars, replaced him. He rejoins the show in Pittsburgh.

Olsen & Johnson were really exhausted from extra-curicular activities. They went to Walter Reed hospital with their show, accepted every radio invitation, luncheon engagements, Stage Door Canteen and other appearances, leaving little time for sleep. All performances were S.R.O., except the first Wednesday matinee.

'Uncle Harry,' with Eva Le Gallienne and Joseph Schildkraut, moved in last night (15) for a two-week engagement under the auspices of the American Theatre Society, with an advance sale of $14,000.

'DOUGHGIRLS' HOT $17,600 IN PTSBG.

Pittsburgh, Nov. 16.

Upbeat in legit biz locally continued last week, when 'Doughgirls' left town with a big $17,800 at $2.75 top. Show got away slowly, but by Wednesday night had reached capacity and stayed that way right down the stretch. However, both afternoon performances way off, despite fact mats were scaled at $1.75. Usually, on a $2.75 attraction, the matinees sell for $2.20. Pittsburgh will probably get 'Doughgirls' back again next month, with the Coast company this time, and more than likely for two weeks.

Nixon currently has 'Sons o' Fun' for fortnight, getting $3.85 top price of season so far. Olsen and Johnson funfest opened to advance sale of around $20,000, and with holiday week (Thanksgiving) coming up should do big.

'Father' Stout $11,400 In Third Cincy Visit

Cincinnati, Nov. 16.

An okay $11,400 was grossed last week by 'Life With Father' in the 1,300-seat Cox at $2.20 top. Most of the biz was done in the last half, this burg becoming set as a weekender for legit. It was the comedy's third visit here, and the take was a bit better than on its second time, last January, at $2.75 top.

This week the Cox has 'Army Play by Play' at $2.75 top.

'Harry' Fine $16,000, 'Behave' $4,700, Balto

Baltimore, Nov. 16.

Continued fulsome legit action here with both local stands amply booked. Last week had 'Uncle Harry' at Ford's, and the pre-Broadway trial of High Bennett and Ben Boyar's production of 'Lady Behave,' by Alfred L. Golden, at the indie booked Maryland. Former, in on American Theatre Society-Theatre Guild subscription, fared very well at $16,000. 'Lady Behave,' given a good reception and b.o. in Wilmington just prior to its visit here, ran into a contrastingly severe haulingover by all local crix, which put a damper on the wicket resulting in a mild $4,700 for the effort.

Current calendar has George Abbott's production of William Saroyan's new one, 'Get Away Old Man' at the Maryland against a 'steenth return of 'Tobacco Road' at Ford's. Latter's advance sale reported biggest yet of all previous visits.

Street of Hits

Block on 44th street, particularly that between Broadway and Eighth avenue, has been dubbed 'the street of hits.' Same appelation given the corresponding block on 45th street several years ago by a press agent who publicized two or three shows spotted there. Now 'hit street' has the standouts: 'Oklahoma' (St. James), 'The Merry Widow' (Majestic), 'Early to Bed' (Broadhurst), 'Othello' (Shubert), and 'Winged Victory' (44th Street).

Mail orders received by ticket brokers has mounted so much that some have taken space in office buildings, hiring a stenographer to handle the correspondence.

Cornell-Massey $29,000, Detroit

Detroit, Nov. 16.

Whatever drawbacks the crix may feel there are in the new Dodie Smith play, Katharine Cornell and Raymond Massey played to absolute capacity in the second week of 'Lovers and Friends' at the Cass. With a $3.30 top and a sellout, the play tucked in a whammo $29,000 which brought the two weeks' opening of the play up to the choice mark of $52,000. The first week's $23,000 was tallied with seven performances while last week's $29,000 was in eight. 'Lovers and Friends' was followed in Monday (15) by Everett Marshall in the perennial 'Student Prince.'

Erin O'Brien-Moore 'Little Women' has hit a steady pace at the Lafayette, where for the second week at the $1.65 top the oldtimer tallied just under $10,000. Matinees are big for this, with house due to tuck in an extra Thursday afternoon to catch the Thanksgiving biz. Two more weeks likely for 'Little Woman.'

'BLOSSOM TIME' TERRIF $18,000 IN TORONTO

Toronto, Nov. 16.

With a big advance sale, followed by a sellout all week, 'Blossom Time' scored a terrific $18,000 at the Royal Alexandra here, with 1,525-seater scaled at $2.50 top. Could have held over another week.

Meanwhile, indicating the heavy green stuff floating round this war industries and camp center, advance on Dante (current) was over $4,000 at $2 top.

'Dark Eyes' Bright At $15,000 in St. Loo

St. Louis, Nov. 16.

'Dark Eyes,' with Tamara Geva, Elena Miramova and Ludmilla Toretzka in the top roles, wound up a one-week stand at the American theatre Saturday (13). Eight performances, with the house scaled to $2.80, grossed an estimated $15,000. Crix were lavish with their raves.

'Life With Father' for the first time here at pop prices, opened an eight-night stand at the American Sunday (14). Through the efforts of Manager Paul Beisman and the Chamber of Commerce the place was brought here early Sunday a. m. for an additional performance for defense workers and soldiers. House is scaled to $2.80.

B'way Biz Continues Strong; 'Fortune' $13,000 in 1st Full Wk.; 'Artists' Fair 27G; 'Genius' Closing Despite 17G

There was no material change in Broadway grosses last week, but some attractions improved. General tone of business continues to be strong.

Last week's new attractions included 'I'll Take the High Road,' which flopped out. 'What's Up,' new musical, is somewhat in doubt. First full week for 'Artists and Models' was under expectations, but 'Outrageous Fortune' takings the first full week indicated the drama has rather good chance. Despite good business, 'The Naked Genius' closes and 'Star and Garter' goes to road after another week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A Connecticut Yankee,' Beck (M-1,214; $4.40). Presented by Richard Rodgers; revised musical comedy originally produced during season of 1927-28; book by Herbert Fields; music by Rodgers; lyrics by Larry Hart; opens tonight at $6.60 top.

'All for All,' Bijou (7th week) (C-630; $3.30). Disappointment; business varies with takings off last week; approximately $5,000.

'Angel Street,' Golden (101st week) (D-789; $3.30). Still earning fair profit both ways; long staying imported meller rated over $8,500.

'Another Love Story,' Fulton (5th week) (C-938; $3.30). Not among leaders, but doing fairly well, and should make the grade; quoted around $11,500.

'Arsenic and Old Lace,' Hudson (149th week) (CD-1,094; $3.30). Due to enter 4th year soon and still making coin with the gross going up, bettering $10,000 last week.

'Artists and Models,' Broadway (R-1,942; $4.40). First full week estimated at $27,000; sounds like big money, but revue is costly, and can do much more in large legit house.

'Early to Bed,' Broadhurst (22d week) (M-1,160; $4.40). Has eased off of late, but still expected to stick through winter; gross estimated around $24,000.

'Harriet,' Miller (28th week) (D-940; $3.85). Possibility for road after winter's end, but still getting excellent money and not much under capacity; over $17,000.

'I'll Take the High Road,' Ritz. Drew weak press and similar business; taken off Saturday (13) after seven performances; house goes to radio.

'Janie' (Playhouse (81st week) (C-885; $3.30). Faring well enough, and moves again, going to Mansfield after Thanksgiving; around $10,000 claimed.

'Kiss and Tell,' Biltmore (34th week) (C-920; $3.30). All four companies making money, three being on road; orig'nal still in heavy gross brackets; $16,000.

'Lady Behave,' Cort (C-1,084; $3.30). Presented by High Bennett and Ben Boyar; written by Alfred L. Golden; liked out of town; opened Tuesday.

'Life With Father,' Empire (207th week) (D-1,000; $3.30). Varies sometimes, but run leader took healthy jump last week, and was quoted close to $14,500.

'Manhattan Nocturne,' Forrest. Withdrawn Saturday after slightly less than three weeks.

'Oklahoma,' St. James (33d week) (M-1,493; $4.40). No letdown in record demand for tickets, which are selling far in advance; all the house will hold; $30,000.

'One Touch of Venus,' Imperial (6th week) (M-1,500; $4.40). Quoted at $35,700, which means standees in for all performances last week again.

'Outrageous Fortune,' 48th Street (D-873; $3.30). First full week made good the promising start and new drama was quoted bettering $13,000.

'Rosalinda,' 46th Street (55th week) (O-1,347; $3.30). Moved here Monday (15) to make way for 'Winged Victory' at 44th Street; hit operetta clicking along to real money; nearly $25,000.

'Something for the Boys,' Alvin (44th week) (M-1,337; $4.40). Picked up again and should easily exceed a year's stay; last week, $28,000.

'Star and Garter,' Music Box (73d week) (R-1,004; $4.40). Slipped to around $16,000; figured that name comic would lift the gross though revue is still profitable; but goes to the road after another week.

'Stars on Ice,' Center (87th week) (repeat date) (R-3,000; $1.85). One of the most consistent of high grossers and jumps away up at holiday time; $26,000.

'The Doughgirls,' Lyceum (48th week) (C-997; $3.30). Approaching year's run mark and indications are for running through second season; not far from $17,000.

'The Innocent Voyage,' Belasco (D-1,000; $3.30). Presented by Theatre Guild; dramatized by Paul Osborn from book, 'A High Wind in Jamaica'; opened Monday; mixed press.

'Three's a Family,' Longacre (27th week) (C-1,016; $3.30). Road edition drew corking press while original has passed half year mark; rated over $10,000.

'Tomorrow the World,' Barrymore (31st week) (D-1,064; $3.30). Has been grooved around $15,000 mark for some weeks; very good money for drama of kind.

'The Naked Genius,' Plymouth (C-1,075; $3.85). Final and 4th week, last three nights; an operating profit with claimed gross approached $17,000 but attendance figured to have dived soon; 'Lovers and Friends' will follow late this month.

'The Two Mrs. Carrolls,' Booth (15th week) (D-712; $3.30). Should play into spring; business continues at capacity with gross quoted around $14,500.

'Victory Belles,' Mansfield (3d week) (C-1,050; $3.30). Rated lowest grosser on list; around $2,500 indicated; show guarantees house; 'Janie' slated here soon.

'What's Up,' National (M-1,162; $4.40). Opened late last week with about even split for and against by critics; chances better indicated this week.

'Winged Victory,' 44th Street (D-1,325; $4.40). Presented by the U. S. Army Air Forces; spectacle drama written by Moss Hart; enormous cast; opens Saturday (20) at $6.80 top.

'Ziegfeld Follies,' Winter Garden (33d week) (R-1,523; $4.40). Picked up slightly with the gross quoted close to $39,000; still best grosser with 'Touch of Venus' runner-up.

REVIVALS

'Merry Widow,' Majestic (15th week) (O-1,695; $3.30). Another musical that improved slightly last week by grossing close to $29,000; looks like cinch through winter.

'Othello,' Shubert (3d week) (D-1,325; $3.30). Sensational so far just as indicated when tried out in summer stock last year; actual pace $22,000 but with subscriptions over the gross estimated around $25,000 this week.

STOCK

'Crosstown Bus,' New Amsterdam Roof. New comedy by Ned Armstrong and Orrie Lashin; presented in stock spot by Mary Elizabeth Sherwood; postponed until Thursday (18).

ADDED

'Laugh Time,' Ambassador (vaude; 1,200; $2.75). Final and 11th week; does not tour again; slipped after moving from Shubert; rated around $18,000, which provided small profit.

'Tropical Revue,' Forrest (R-1,195; $3.30). Moved here from the Beck where it played past two months; draw strong for colored dance revue rated over $18,000 last week.

Boston Great; 'Victory' $27,000 In Final; 'Turtle' $16,700, 'Jones' 21G

Boston, Nov. 16.

Great biz is the rule in all legit houses currently, as all spots are grazing if not touching the topmost grosses. 'Voice of the Turtle' is principal amazement, with SRO sign out after three days at the Wilbur, while 'Carmen Jones' off to a slowish start, is gaining rapidly following rave notices from both dramatic and music critics, who in many cases covered the show jointly. 'Winged Victory,' of course, went clean in first couple of days, Air Force attraction buying space throughout engagement to announce the fact. Meanwhile, veteran 'Arsenic and Old Lace' hit the top of the Colonial, and 'Kiss and Tell' nudged it at the Plymouth.

'Winged Victory,' 'Arsenic' and 'Kiss' all moved out Saturday (13) and were replaced Monday (15) by 'Blossom Time' at the Shubert, 'Doughgirls' at the Colonial and 'Abie's Irish Rose' at the Plymouth. Only prospect at the moment is 'Ramshackle Inn,' due at the Wilbur Nov. 22; others are rumored.

Estimates for Last Week

'Arsenic and Old Lace,' Colonial (1,437; $2.75). Within an ace of the top figure, $16,000 estimated. Replaced by 'Doughgirls' Monday (15), but could have stayed on the winter, the way it was going. This was its third visit here, and the welcome mat is always out.

'Carmen Jones,' Opera House (3,500; $2.20; Sat. nite $2.75). Billy Rose show, smartly advertised at $2.20 top, opened Tuesday (9) to catch rave notices all around, and played seven performances to draw good $21,000, considering low top price. Show is here for a run and building steadily, only the matinees being off. House is too far uptown to catch matinee trade off the street.

'Kiss and Tell,' Plymouth (1,424; $2.75). Wound up nine-week visit here close to the top; $15,000 estimated. Very profitable run. 'Abie's Irish Rose' is here now.

'Voice of the Turtle,' Wilbur (1,300; $2.75). Drew socko notices and hung out SRO sign on Wed. following opening (8). Estimated $16,700 first week. Could have stayed the winter apparently.

'Winged Victory,' Shubert (1,500; $3.30). Finished up its second week at a whammo $27,000, estimated, the limit. Was sold out early in the first week, and bought space to say so, but boxoffice was besieged throughout run. 'Blossom Time' back again now for three-week session.

'Doughgirls' Strong $19,000 in Split Week

New Orleans, Nov. 16.

'Doughgirls,' in two evening and one matinee performance last weekend, grossed about $7,700, estimated, despite cold and rain. Playing southern one-nighters also, week's gross topped $19,000.

Show got plenty of advance blurbs and good reviews.

Broadway, Road Personnel

Broadway and roadshow representatives with current legiters are listed below.

(Listings compiled by Elsa Rhodes, office secretary of Assn. of Theatrical Agents and Managers.)

BROADWAY

(Mentioned in numerical order are the names of theatres, house managers, show, press agents and company managers. Where there is no listing, it means there is no show; etc.)

Ambassador—Al ... Soger; 'Laugh ... Time'; Dick Maney, Emmett Callahan.
Alvin—Nathan Peacas; 'Something for the Boys'; Lewis Harmon, Bill Norton.
Adelphi—Ed. Be...; 'Family Carnoval'; Maurice Turet, Midge Kanner.
...a, Rex Connor; 'Innocent Voyage'; Elmer ... on, Rod Waggoner.
Beck— ... ; 'Tidings ... A Tomorrow'; Yankee ... ; Ben Kornzweig, Irving Cooper.
... Rex Broader; 'All for All'; Karl Bernstein, John Tuerk.
...mith—Elias Weinstock; 'Two Mrs. Carrolls'; Willard Keefe, Sam Handlesman.
Broadhurst—Robt. Rinchetti; 'Early to Bed'; Jean Dalrymple, Leo Rose.
...rondway—Paul Groll; 'Artists and Models'; Dick Maney, Tom Rolkin.
Biltmore—Barney Klawans; 'Kiss and Tell'; Phyllis Perlman, Charles Harris.
...oremore—Frank Smith; 'Tomorrow the World'; Leo Freedman, Chandos Sweet.
...ort—Otto Metzger; 'Lady ... Nar...'; ...Dorfman, George Zorn.
Center—J. Paul Dunery; 'Stars on Ice'; Chas. Washburn, John P. Berger.
City Center—Ben Ketchum.
Empire—Lester Meyer; 'Life With Father'; Harry Forwood, Wally Fried.
...orrest—Clarence Gray; 'Tropical Revue'; Gerald Goode, Jesse Jank.
46th Street—Ernest McAuley; 'Rosalinda'; Karl Bernstein, Allan Atwater.
48th Street—Carl Hunt; 'Outrageous Fortune'; Dick Maney, Pete Davis.
44th Street—L. S. Lawrence, Jr.; 'Winged Victory'; Bill Doll, Sidney Goldman.
...ulton—Lew Wood; 'Another Love Story'; Dick Maney, Harry Benson.
Golden—E. Lin Hardy; 'Angel Street'; Peggy Phillips, Mack Hilliard.
...udson—Dave Eldridge; 'Arsenic and Old Lace'; Dick Maney, Herman Bernstein.
Imperial—Norman Light; 'One Touch of Venus'; Jean Dalrymple, Nick Holde.
Longacre—Gerson Werner; 'There's a Family'; Bernard Simon, Max Siegel.
Lyceum—Allon Schnebbe; 'Doughgirls'; J. Peter Toohey, Ben Boyar.
...ansfield—Norman Stein; 'Victory Belles'; Marjorie Barkentin, M. D. Dowe.
Music Box—Morris J. ...; 'Star and Garter'; Frank Goodman, Mike Cavanaugh.
Miller—Harry Fleischman; 'Harriet'; Dick Maney, Harry Essex.
Majestic—Harry Shapiro; 'Merry Widow'; Peggy Phillips, Joe Moss.
...ational—Abe Enklewitz; 'What's Up'; Nat Dorfman, Eddie Sohol.
Plymouth—Sam Tauber; 'Naked Genius'; Mike Goldreyer, Louis Epstein.
Playhouse—Madeline Healy; 'Janie'; B. Pemberton, Tom Kilpatrick.
...oyale—Eddie Chooley; 'New ...'; Phil Stevenson, Maurice Winters.
...itz—Al Herman; 'I'll Take the High Road'; Mike Goldreyer, Charles Mulligan.
...hubert—John Gurdly; 'Othello'; Al Tamarin, Jack Yorke.
St. James—Sam Horwath; 'Oklahoma'; Al Tamarin, Max Meyer.
Winter Garden—John Johnstone; 'Ziegfeld Follies'; Claude Greneker, Phil Adler.

ROAD

(Following the show listings are names of press agents and managers, in that order.)

'Able's Irish Rose'—Leo Appleby, ...hen.
'Able's Irish Rose'—Lester ... Smith, George Sharpe.
'Arsenic and Old Lace'—John Montague, Warren O'Hara.
'Army Play by ...'— ... Kaufman, George Ashby.
'Blossom Time'—Fred ... Jackson.
'Ballet Theatre'—Dic Lambert; Leon Spachner.
'Ballet Russe de Monte Carlo'—Irving Deakin, George Ford.
'Blithe Spirit'—Carlton ... Kalil.
'Blackouts of 1943'—Dick Hunt, Matthew Allen.
'Carmen Jones' (Pre-Broadway)—Wolfe Kaufman, Bob Milford.
'Corn Is Green'—Helen Hoerle, Tom Powers.
'Dark Eyes'—Howard Herrick, Melville Hammett.
'Doughgirls,' ... 3—Tom ... John Henry Mears.
'Doughgirls'—Chica ... Spink, James Troup.
'Get Away Old Man' (pre-Broadway)—Phyllis Perlman, Jos. C. Cohne.
Gilbert and Sullivan—George Atkinson, Victor Kiraly.
'Good Night, Ladies'—Jim Keefe, Louis Lisgner.
'Irregulars'—Harry Kup, Norman Prescott.
'Ice Follies'—Charles Burke, Walter Hoflich.
'Jade'—Zac Freedman, Wallace Munro.
'Jane Eyre'—Campbell Casad, Adolph Alford.
'Junior Miss'—Chas. ... Bernstein.
...iss and Tell,' No. 2—Ben ...vitch, Sidney Harris.
'Kiss and Tell,' No. 3—Dorothy Johnson, Louis Kaliski.
...iss and Tell,' ... 4—Lawrence Anhalt, Charles Williams.
'Let Us Be Gay'—Geo. ... Miller, J. Flock.
'Life With Father'—Jim Hughes, ...erry Kline.
'Lovers and Friends'—Willard Keefe, Bill Tisdale.
'Oklahoma'—Sam Weller, ... Farrar.
'Porgy and Bess'—Al Dalzell and John Carson; Clarence Jacobson.
Sigmund Romberg Concert—Bert Stern, Ed Rowland.
...udent Prince'—Forrest Crosman, ... Shapiro.
'Sons o' Fun'—Ned Alvor... ...man.
'The Waltz ...'—Ed ...erkins, Gerald O'Connell.
'The Patriots'—Gertrude Bromber..., Julian Anhalt.
'There's a Family,' No. 2 Co.—Joe Flynn, Eddie O'Keefe.
...obacco Road'—Garrett ..., Irving Becker.
'Tomorrow the World'—Sam ... Gil Haskell.
'Uncle Harry'—Mary ...atz, Harold Jacoby.
'Voice of the Turtle' (pre-Broadway)—Jean Dalrymple, ...m. Schwartz.
'Without Love'—Lucille ...d Mery, ...liam Buddy.

Key City Managers

Baltimore—Ford's, John Little; Maryland, Leo K. Holland.
Boston—Colonial, Sam Kaplan; Plymouth, Henry Taylor; Shubert, ... G. Munro; Wilbur, Alex McCarthy.
Chicago—Civic Opera House, J. Charles Gilbert; Civic Theatre, Ralph Kettering; Blackstone, John McManus; Erlanger, Fred Crowe; Grand Opera House, H. Earle Johnson; Harris, Andrew Little; Selwyn, Abe Cohen; Studebaker, Sam P. Gerson.
Cleveland—Hanna, Milton Krantz.
Cincinnati—Cox, Nelson Trowbridge.
Los Angeles—Biltmore, Peter Eromllinger; El Capitan, Matthew Allen.
Philadelphia—Forrest, L. S. Lawrence, Sr.; Erlanger, Lee Cahill; Locust, Mark Wilson; Walnut, Leon Leopold.
Pittsburgh—Nixon, Sam Nixon...linger.
St. Louis—American, Paul Beisman.
Washington—National, Eddie Plohn.

HEFTY DATES LINED UP FOR KANSAS CITY

Kansas City.

The 1943-1944 legit season here, which opened briskly with 'Doughgirls' two weeks ago, looms as one of the brightest of recent years as a result of bookings for the Music Hall in the Municipal Auditorium by James H. Nixon of A. & N. Attractions.

Shows definitely signed include 'Junior Miss,' Nov. 25-27; 'Student Prince,' Dec. 8-11; 'Corn Is Green,' Dec. 15-18; Ballet Russe, Jan. 12-15; 'Arsenic and Old Lace,' Jan. 20; 'Blithe Spirit,' Jan. 27-29; 'Skin of Our Teeth,' Feb. 9-12; 'Sons o' Fun,' Feb. ... -27, and 'Life With Father,' March 23-26.

Other shows pencilled in, but for dates yet only tentative, include 'Kiss and Tell,' 'Merry Widow,' 'Tobacco Road,' 'Good Ni... Ladies,' 'Porgy and Bess' and possibly 'Oklahoma.'

Night Club Reviews

Continued from page 47

Zimmerman's, N. Y.

go for sopranos in a big way. That gives any prima an edge from the moment she steps out on the floor, but in this show they've got a gal who can make her own breaks. She's Muriel King, and she's got a way-above-average coloratura soprano which she uses for standards, semi-classics and, occasionally, for pops. She exhibits sound showmanship and could have continued indefinitely.

Zsiga Bela, cymbalom champ, whacks the gypsy instrument as a special act. He's tops in his line and gives the crowd what it likes in large quantities.

Show is also scheduled to include a blues singer, but she hasn't materialized at performance caught. To fill the spot Charles Benci tickled the mike with a gypsy style violin solo and grabbed a big hand.

There are two orchestras, and they're both aces as well as being fixtures in this place. The Gene Kardos band of seven dispenses smooth dance music under Kardos' expert batonage. Charles Benci's orchestra (6) is a neat aggregation which keeps the atmosphere in a Hungarian groove. Two orchestras combine as an impressive 13-man outfit to play the shows.

Gene Kardos emcees and does a competent job. *Octa.*

Rainbow Inn, N. Y.

Gladys Lane, Henry Berman, Ruth Ardley, Carmencita, Chester Doherty Girls (6), Bob Fritkin Orch (5), Sylvia Rogers Orch (3); no cover or minimum except Saturday and Sunday, minimum $2.

Rainbow Inn is quite a spot. It's on Fourth street, just west of Second avenue, and it deals out plenty of good food, good service and good show. Place is large and attractively decorated. There's plenty of floor space for dancing, and music is peddled continuously by two smooth outfits. It's all on the informal side, with Roumanian trimmings.

Show is well balanced and interesting, being competently emceed by Henry Berman. What's more, he gives out with a covey of pop tunes in a rich, pleasing baritone.

Gladys Lane, rhythm singer, has an excellent voice, a pleasant floor manner, and knows how to sell her songs. Ruth Ardley, dancer, is a cute number with a bagful of tricks.

Carmencita gives the castanets a workout in two Spanish numbers. She's a trim performer who knows her way around and definitely succeeded in pleasing the crowd. Chester Doherty Girls (8) are a nice-looking aggregation who work hard. Costuming is attractive and staging showmanly.

Bob Fritkin orch (5) plays the show and is right on the beam with dance music. Peggy Carlton, out of the chorus, vocalizes with them occasionally between shows and gives promise of going places. Sylvia Rogers orch (3) is a femme outfit which works the relief. Piano, drums and sax, they're plenty all right, particularly with the rhumbas. *Octa.*

Enduro, Brooklyn

The Toppers (6), Frank Porter Orch (5); no cover or minimum.

The Enduro is in the heart of downtown Brooklyn. It's a huge place, lavishly decorated, featuring good food and entertainment which is continuous from cocktail hour until.

The entertainment gives out from a raised platform in the center of a big oval bar. Two outfits are working the spot. They relieve each other at approximately 30-minute intervals and provide zingy entertainment. Working with four mikes the sound is better than good, though not so loud as to annoy those whose primary interest is in the eatments.

Featured are The Toppers (6), a neat colored outfit which started in Los Angeles in 1939 and, until this engagement, has played only the Apollo theatre in the New York area. Garbed in gray mess jackets, white ties and black trousers, the boys make a nifty appearance. They've shown in several pictures, and have acquired nightclub experience in and around L. A. They handle themselves confidently and appear to be aces with the ladies and gents clustered four deep around the bar.

They're best at instrumentalizing. Deep in the groove in this department is Romaine Brown, Harlem product who makes the piano sit up. Singing is okay, particularly when they're harmonizing. However, outfit could use one rich, first-class lead voice to advantage.

Frank Porter's orch (5) is just about as classy. They make with highspeed musical entertainment. *Octa.*

Russian Kretchma, N.Y.

Corali Ivanova, Nastia Poliakov, Miss Blanka, Olia Sirova, Senia Karavaeff, Daria Birse, Michel Michon, Nicholas Dantzoff, Nicholas Mattey Orch (4); minimum $1.75.

New show at this 14th street borscht-and-shashlik dispensary proves to be moderate entertainment. Although presentation supposedly features Corali Ivanova, gypsy singer-guitarist, performer was among the missing when show was reviewed. Also missing were Nastia Paliokova and Daria Birse.

Show is emceed by Senia Karavaeff, who is so-so as ... introducer but closes presentation with a bang-up kazatsky dance which drew a big hand. Nicholas Dantzoff, accordionist, unleashes a variety of Russian airs ... go over moderately well.

Followed by Michel Michon, baritone, who's passably effective at old and new Russian tunes. He had to encore when caught. Olia Sirova, shapely blonde dancer, performs a standard Russian number to nice response. Followed by Miss Blanka, refugee Yugoslav-Russian warbler reportedly making first appearance in New York. Miss Blanka shows up best in show. Good-looking, redheaded and possessing good pipes, she sings one Russian and one Yugoslav number and, when caught, returned for encore. Her style is typically Continental and she merits uptown attention. All performers work sans mike. ...inale is ensemble number.

The Nicholas Mattey aggregation—electric guitar, piano, bass and fiddle—plays acceptably for dancing as well as for show.

'Firebrand'

Continued from page 3

enormous success of 'Oklahoma' which grew out of 'Green Grow the Lilacs,' is that the Dramatists Guild is following a strictly hands-off policy on reshuffling of film rights.

Organization spokesmen say that when a purchase is made from a Hollywood source of the underlying rights to an old story property, the complete rights go with the deal. Either the author himself, or the producer in combination with him, negotiate the sale, then merely report it to the Dramatists Guild.

What considerations purchasers give sellers in return for low selling-figure usually fixed upon is the buyers' own business. Where the author cannot finance the purchase himself, the potential theatrical producer puts up the dough against future earnings.

150G Nut for 'Artists'

'Artists and Models,' which opened recently at the ...way, N. Y., is the costliest revue to reach Broadway ... years, if ... the costliest. Musicals and operettas, of course, are not included in the analogy with 'A & M,' which has a basic production nut of $150,000. Lou Walters, who's producing, says talent cost is $13,500 weekly and that show must gross around $30,000 weekly to break even after theatre rent, advertising, stagehands and amortization of cost are deducted.

Walters and Don Ross are billed as the presenters, but Ross is strictly on a salary basis and doesn't share in the profits. Walters, E. M. Loew, New England theatre operator and Walters' ... the N. Y. Latin Quarter operation, and Michael Redstone, operator of Boston's Mayfair nitery, are the principal partners. Several others have pieces, including costumers, scenic designers, et al., but their shares are small in comparosin to those held by Walters, Loew and Redstone.

Plays Abroad

The Dark River

London, ... 20.

New play in three acts by Rodney Ackland, directed by the author; presented by the Contemporary Theatre, Ltd., at Whitehall theatre, London, Oct. 19, '43.

Mrs. Veness	Lawrence Hanray
Catherine Lisle	Peggy Ashcroft
Ella Merriman	Susan Richmond
Gwendoline Mulville	Nadine March
Christopher Lisle	Ronald Simpson
Stanley Maltby	Ivor Barnard
Mervyn Webb	Ronald Langdon
Edmund Beade	Wilfrid Walter
Alan Cr...er	Michael Golden

'The Dark River' has a company of nine people, only two of whom bear any relation to anyone else in the cast. The nine characters are all admirably drawn and generally well depicted, ...me of them excellently. But there is no play, merely a lot of talk about a woman who has divorced her husband six years previously an... wants to marry another man, who insists she shall never have any more conversation ... correspondence with the ex-husband. She promises, and doesn't talk to him, with the result prospect number two walks out on her and that's all there is to the play.

As for the other characters, there's a very old man in an invalid chair; a widowed daughter who looks after him and whose son has been killed in the Spanish War (action ... the play is 1937), a friend of the wife, a slangy, vulgar, immoral sponger, and so on. Any one of these supporting characters might be placed in any play that has any kind of a plot. The whole thing ... utterly, wholly impossible. *Jolo.*

She Follows Me About

London, Oct. 16.

New comedy in three acts by Ben Travers, presented by Linnit & Dunfee, Ltd., directed by the author, at Garrick theatre, London, Oct. 15, '43.

Rev. Stanley Cu...	Robertson Hare
Mona Cuffe	Catherine Lacey
Charlie	Basil Radford
Beulah	Joyce Heron
Caroline	...aline Tennant
M...evor	Percy Parsons
Admiral Hardy ...ily	Audrey Mallalieu
Hoter	Sam Lysons
Sergeant Smithers	Noel Morris
Millie Smithers	Colleen England
Weeks	Ion Peters
Didnot	Gordon James

A spate of nonsensical farce, nicely received, with plenty of laughs, founded on a not entirely original situation. Rev. Stanley Cuffe (Robertson Hare) has been assigned by his Bishop to a small coastal English town. He is fearless in his duty and the local watch committee are out to get something on him. He is 'framed' by the stealing of his camera, with which two mischievious girls have photographed themselves in the nude. Why the girls should find it necessary to resort to nudity, is questionable taste. Partially disrobed might have been just as effective, and not raise any objection from any squeamish theatregoers. In the end, the parson is vindicated and the committee's plan frustrated.

Hare, a veteran star here in farcical roles, ... noted for his portrayals of timid, ridiculous characterizations, but in this he is cast as a strong, upstanding and virile personage, and is not so well suited as usual. But his talent as an actor enables him to carry off the part to a nicety. Probably Catherine Lacey, as his wife, offers the best of all roles. As a strong, opinionated dim-wit, she 'feeds' the remainder of the company most effectively.

Direction by the author, with good supporting cast, smart dialog, keeps the ridiculous nonsense ..., but with occasional lapses ... non-progression. Might do for conversion into a modest film. *Jolo.*

Sinfonia do Brasil

Buenos Aires, Oct.

(Revue in 12 scenes by Jardel Jercolis. Presented by George Pinoal Sbarlezza at Teatro de Buenos Aires Oct. 1, 1943. Stars Lodia Silva. Dances by Raymond Sasoff. At Teatro de Buenos Aires.)

This is the first time since war began that Jardel Jercolis, w.k. Brazilian figure, has taken the TRO-LO-LO Brazilian revue company on the road in Latin America. Outfit, which has the blessing although not the ...icial aid of the Brazilian government, has leased Teatro de Buenos Aires here for what will probably amount to a three-month stay, then plans to move across the Andes to Chile, thence up through Bolivia, Peru, Colombia, etc., to complete ... round-South-meri... jaunt.

For a 45-member company trucking enough scenery to do ... separate revues is no easy job in these times, especially down here where transportation is far more primitive than in the States. But it's being done, and not badly at that. Outfit appears to have definite possibilities for a U. S. tour, if and when. In fact, the Wm. Morris agency, Nelson Rockefeller and various others have at one time been interested, although war has knocked such items out for the time being.

As company stands now, it's based on a fast moving musical that's 100% Brazilian, save for the comedy department, where Argentine personalities have been retained. Comedians Vicente Climent and Apolo Correia dominate here, although Brazilian star, Lodia Silva, manages to warble a pretty good espanol, as do many of the other members of the Portuguese speaking company. What show lacks from U. S. point of view is really effective staging, costuming and pace, although musically, what with the present Yanqui samba craze, it would be a likely Broadway click.

Jercolis, who has taken the company on European tours in the past, is general director, author and conducts pit band, which savvies the samba, but plenty. Show's general pattern follows the usual Latin style, twosome ... and musical interludes.

There's strong pro-U. S. and good neighbor angle in all of the gags, with some good-natured digs at Tio Samuel. Brazilian music dominate, throughout, with show opening on 'Brazilian Stars,' thence presenting a lineup of different musical sk...s and 'Estampa Brasilena,' closing the first stanza with an all-out pandeiro shake. Skit's don't measure up to the musical side, but there are cracks at political scene which go over big. What does suggest itself is a possibility ... U. S. use of portions of a show of this or similar category. *Ray.*

Voces De La Tierra

Buenos Aires, Oct. 25.

Pascual E. Carcavallo production of musical in two acts (14 scenes). Staged by Oscar... Soso Cordero and Antonio H. Barcelo. At Teatro Presidente Alvear, Buenos Aires.

'Voces de la Tierra' is the newest Buenos Aires hit, and it deserves to be. It is not a big, flashy revue but simple and beautiful. There are no stars and yet everyone of the more than 30 youthful artists is worthy of starring; they perform as if enjoying it as much as the audience.

The production is flawless and the costuming and lighting superb. It's on the order of the first 'Little Show' or 'One for the Money,' both U. S. ... hits, with everyone given a chance to score, and score they all do. It moves very fast, or seems to, since all of the numbers are brief, and they are smart enough to give no encores, even when the audience applause is deafening.

The first half is called 'Estampas Correntinas' and the second part 'Evocaciones Cuyanas.' It ... played in front of drapes with only a suggestion of set scenery, but the lighting helps create the proper illusion and desired effect.

Its emphasis is on native folk songs and dances. It promises to have a long run here and it would have a long run in New York, but that's out of the question until after the war. *Phil Dunning.*

125 Scripts Submitted In Pitt Drama Contest

Pittsburgh, Nov. ...

More than 125 full-length manuscripts were received ... Pittsburgh Drama League's playwrighting contest which closed last week. First prize is $500, and if work is satisfactory it will get a premiere production at Pittsburgh Playhouse, local community theatre.

Pittsburgh judges, George Seibel, Edwin Peterson, Robert Gill ... Harold V. Cohen, ... now going through the pile and will send on from half dozen to a dozen of the best ones to the N. Y. jurors, including Katharine Cornell and Rosamond Gilder. Winner will be announced on Jan. 18 by Burns Mantle.

Plays on Broadway

What's Up

'Mark Warnow production of musical comedy in two acts (8 scenes) by Alan Jay Lerner and Arthur Pierson; lyrics, Lerner; music by Frederick Loewe; production staged by George Balanchine; book staged by Robert H. Gordon; scenery, Boris Aronson; costumes, Grace Houston; features Jimmy Savo, Johnny Morgan and Gloria Warren; orchestra directed by Will Irwin. At National, N. Y., opening Nov. 11, '43; $4.40 top ($5.50 opening night).

Jayne....Mary Roche
Susan....Pat Marshall
Eleanor....Mitzi Perry
Margaret....Lynn Gardner
Harriett Spinner....Claire Meade
Pamela....Honey Murray
Louise....Sondra Barrett
Martha....Sark Macum
May....Marjorie Beecher
Jennifer....Phyllis Hill
Doctor....Frank Kreig
Sgt. Willie Klink....Larry Douglas
Capt. Robert Lindsay....Rodney McLennan
Sgt. Henry Wagner....Jack Baker
2nd Lt. Murray Bacchus....Robert Bay
1st Lt. Ed Anderson....Don Weissmuller
Sgt. Moroney....Johnny Morgan
Judy....Helen Wenzel
Sgt. Dick Benham....William Tabbert
Virginia Miller....Gloria Warren
Rawa of Tanglinia....Jimmy Savo
Sgt. Jimmy Stevenson....Kenneth Buffett

Only its elementary dialog and unexciting second half keep 'What's Up' out of the solid click class. However, its comparatively good production and score, and a young, goodlooking and talented cast virtually insure at least moderately profitable business. There should also be a handsome payoff for the screen rights, as the basic premise of the plot plus the score values have considerable film promise.

This light musical comedy's major value is in its players, their youth, looks and abilities. Nor is it so young or so pretty, but nevertheless a fine talent, is Jimmy Savo. There was some captious criticism opening night that Savo didn't have enough to do, but he's in his pantomimic element as an Indian potentate not hep to the English lingo. It perhaps appeared that he left the audience wanting, but that's better than overstaying a welcome. In any event, he scores solidly in made-to-order part as the Rawa of Tanglinia, a pixie character with an eye for buxom women.

As usual with musical books, this is nothing to rave about in its execution, though a pretty good plot idea. It has a group of U. S. Army fliers and their super-cargo, the Rawa and his interpreter, Gloria Warren, downed near a fashionable girls' school. The fliers take refuge in the school and are quarantined there for eight days when one of the femmes takes down with measles. The girls are boy crazy and the fliers are receptive, and Miss Warren finally has to call President Roosevelt for advice on how she can win back one of the boys she's fallen for. F.D.R. evidently tells her to cast off her plain clothes and emerge as a pretty butterfly, not a very difficult task for the goodlooker. Meanwhile, the students are having a time trying to get together with the fliers and at the same time duck the house mistress, capably played by Claire Meade.

George Balanchine has done a masterful job in weaving together the book, ballet dancing technique and tap hoofology. The scenes in the first half are especially well integrated, but the second half, notably the all-dancing opener, is weak.

Besides Savo, comedy is projected by Johnny Morgan, a nitery performer making his first legit try. He's capital as a mugg crew member. Also providing laughs are Miss Meade and Honey Murray, hoydenish blonde student.

Show is best, however, in the song-and-dance departments, with Mary Roche, Pat Marshall and Lynn Gardner, latter once a band singer, especially good vocally. Miss Warren has a couple of olio song spots, but her coloratura soprano suffers in comparison with the other girls' voices. Larry Douglas, Rodney McLennan and William Tabbert are the principal male singers, and all good, but Tabbert's acting is awkward.

Topflight hoofology is provided by Don Weissmuller, Robert Bay and Honey Murray in solos. On the ballet end, Phyllis Hill is not only standout, especially in a dream scene with Savo, but a looker bound to attract attention from Hollywood.

Score is good from beginning to end, with 'You've Got a Hold on Me' and 'My Last Love' fine ballads. There are also two good novelty tunes, 'Three Girls in a Boat' and 'Joshua,' latter done exceptionally well in a ballet-adagio scene when the wall between the girls' and boys' bedrooms comes down a la Jericho. 'A Girl Is Like a Book' is a rather risque but cute number and 'You Wash and I'll Dry' is another novelty number not far behind the others in worth. 'The Ill-Tempered Clavichord' is strictly a show-fitting number. Especially noticeable with the entire score, incidentally, is the fine, melodic playing it received from the pit orch directed by Will Irwin.

This is maestro Mark Warnow's first attempt at legit production and he rates bows for its tastefulness in scenery and costuming, former by Boris Aronson and latter by Grace Houston. The writers of the book, Alan Jay Lerner and Arthur Pierson, are likewise new to legit, coming from radio. It's to Lerner's credit that he did a better job with the lyrics to Frederick Loewe's good music.

Show cost $90,000, with Warnow putting up more than half. *Scho.*

The Innocent Voyage

Theatre Guild production of melodrama in prolog and three acts (two scenes) by Paul Osborn, based on Richard Hughes' 'A High Wind in Jamaica.' Features Oscar Homolka, Herbert Berghof and Clarence Derwent; staged by author; settings by Stewart Chaney; opened at Belasco, N. Y., Nov. 15, 1943; $3.30 top.

Mrs. Thornton....Norah Howard
Mr. Mathias....Clarence Derwent
Mr. Thornton....Guy Spaull
Captain Marpole....Ralph Cullinan
Mate of the Clorinda....Edgar Kent
Rachel Thornton....Carolyn Hummel
John Thornton....Dean Stockwell
Emily Thornton....Abby Bonime
Edward Thornton....Guy Stockwell
Laura Thornton....Mary Ellen Glass
Margaret....Lois Wheeler
Captain Jonsen....Oscar Homolka
Otto....Herbert Berghof
Magistrate....Boris Marshalov
Swedish Captain....Arvid Paulson

Theatre Guild may be resting on its laurels what with its 'Oklahoma' still the rage and 'Othello' a natural. In former seasons it rarely missed trying arty or highbrow plays which had little chance. That was to be expected from an organization committed to produce half a dozen attractions seasonally. But 'The Innocent Voyage' is merely mild melodrama. Its chances seem slim.

Other managements were reported considering its presentation from time to time but dropped the play though no special production problems are evident. Story emanates from a novel called 'A High Wind in Jamaica,' and whatever excitement the book may have appears to have been written out in the play.

It all deals with pirates aboard whose ship five British children are taken when the marine yeggs raid the vessel on which their parents placed them for a voyage to England. Captain Jonsen is for dropping the kids off at some remote point but is dissuaded by Otto, mate of the raiding boat.

Jonsen is supposed to be rather tough but grows fond of the youngsters, especially 11-year-old Emily. A small Swedish boat is boarded, with the kids as a screen. British gunboat rescues the children and arrests the crew but the children have been schooled by Jonsen not to answer questions.

Prolog is a draped bare stage supposed to be the deck of a gunboat where an investigator seeks the truth from the children. Main scene is a ship's deck, which with very few changes is supposed to represent the deck of a second boat used by the pirates, so the production outlay appears to be quite economical.

Oscar Homolka, formerly of Vienna, who is better known in Hollywood than on Broadway, is Captain Jonsen. Characterization is hardly clear—a rough pirate tamed by children. Homolka started as the play's stager but direction was later taken over by Paul Osborn, who dramatized the play. Herbert Berghof is Otto and Clarence Derwent plays the investigator, the trio being featured. Abby Bonime is the child Emily, rather good for her age, but generally the child actors are on stage too much. *Ibee.*

I'll Take the High Road

Clifford Hayman and Milton Berle production of comedy-melodrama in three acts (four scenes) by Lucille Prumbs; staged by Sanford Meisner; settings by Paul Morrison; at Ritz theatre, N. Y., Nov. 9, '43; $3.30 top.

Ma Budd....[illegible]
Sam Budd....Len Doyle
Pa Budd....John McGovern
Lloyd Budd....Allan Rich
Theresa Parkett....Ethel Remey
Judy Budd....Jeanne Cagney
Mrs. Hale....Angela Walford
Beaver....John Bradley
Cissy....Mona Graham
Kewpie....Billy Sands
Delivery Man....[illegible] Lonergan
Mac Laughlin....Betty Kelley
Messenger Boy....James Elliott
Rafferty....Leslie MacLeod
Keenan....Ben Laughlin
Joe Knight....Larry Hugo
Ed....Gordon Hammell
Chip. Sam Charters....Michael Strong
V. Pounkoff....Leo Chalzel
Manager....G. Swayne Gordon

Lucille Prumbs, who missed last season with 'Five Alarm Waltz,' has failed again with 'I'll Take the High Road,' which Clifford Hayman and Milton Berle teamed to present at the Ritz theatre. As an authoress, Miss Prumbs cooks up meaty play ideas and, since she seems not easily discouraged, she may yet master the dramatist's craft. For Hayman, 'High Road' is a palpable lapse, since his previous production effort was the click 'Uncle Harry.' As for Berle, he's a comedian currently starred in 'The Ziegfeld Follies' at the Winter Garden, N. Y., and presumably learned something in this debut as a producer.

With Jeanne Cagney, of the James and William Cagney clan, making her first Broadway appearance in the lengthy leading part, 'High Road' is a comedy-melodrama about a telephone operator who overhears (apparently, like Rose Franken's Claudia, she's a 'listener') her boss talking to an American Quisling and, at the film premiere where she's supposed to officiate as Miss Average Girl, exposes him. There are various complications to the yarn and, although all of it is conceivably possible, virtually none of it is believable on the stage.

There are a few moderately passable bits of writing, but generally Miss Prumbs appears more energetic than skillful. After a seemingly nervous first scene, Miss Cagney gives an intelligent, credible and attractive performance, which, considering her material, is an achievement. Len Doyle gives plausibility to the principal supporting part of the girl's uncle and chief ally, while John McGovern gives a workmanlike portrayal of the father. As the juvenile, Michael Strong has an unusual stage personality and a striking style of reading lines, but his playing seems uncertain. There are a number of bit parts in the show, several of which could profitably have been eliminated. One scene in the second act was dropped after opening night, though it had been retained throughout the out-of-town tryout.

Sanford Meisner's staging is positive and, considering the script, has reasonable clarity, but Paul Morrison's settings are theatrically and architecturally incongruous. *Hobe.*

Closed Saturday night (13), after seven performances.

'Father,' 'Arsenic'

Continued from page 1

backers. 'Arsenic,' which played more than two years at the Fulton, will soon complete its third year on Broadway, with a company on the road that's making even more money. Estimated that that comedy has already earned $1,000,000, with more to come. The 'Arsenic' earnings include $175,000 in advance film coin, which will bring additional profits if and when Warners releases the picture, which was completed last year. Not unlikely that in the future promoters in attempting to float stock for theatrical ventures will use 'Father' and 'Arsenic' figures to entice investors. Formerly they used 'Abie's Irish Rose.'

50%

'Arsenic' backers received the highest payoff for October since the show opened, each angel getting 50% of his investment. The melon principally was derived from London, where the show has been running more than a year, but profits had been frozen. One backer, for instance, who put $500 in the show got a check for $250 and, to date, has gotten $7,500 for his hunk of less than 1%.

Oscar Serlin, who produced 'Father,' has computed the grosses of the original company and those on the road without data on the net earnings. Total gross in four years on Broadway was $3,170,920; first year, $972,734; second year, $859,456; third year, $631,479; fourth year, $707,251. Takings at the Empire are running ahead of those last fall. There were five companies on tour stands for a total of $3,228,164, so that the show's total in and out of town was $6,399,084 as of last week.

'Tomorrow the World,' at the Barrymore, N. Y., and the road, is paying off its 27-odd backers who have received profit checks for the last few months. Theron Bamberger and Lester [illegible], who produced that show, recently completed six months on Broadway and has a company on the road, are using Lindsay and Crouse's technique by enclosing humorous notes with the profit checks. Serlin is more conservative when distributing the golden eggs from 'Father.'

Hershey Resumes Stagers

Hershey, [illegible] Nov. [illegible]

The Hershey Community theatre, which discontinued legit early this year with the gas ban, will resume stage shows Dec. 1 with John Golden's farce comedy, 'Three's a Family.'

Theatre has been operating with straight pix meantime.

Play Out of Town

Get Away Old Man

Baltimore, Nov.

George Abbott production of drama in three acts by William Saroyan; staged by Abbott; settings by John Root; opened at Maryland theatre, Baltimore, Nov. 15, 1943; $2.22 top.

Patrick Hammer....Edward Begley
Harry Bird....Richard Widmark
Rose Schmidlapp....Hilda Vaughn
Ben Manheim....William Adams
Sam....Glenn Anders
N. Y. Times Correspondent....Edwin Hodge
Martha Harper....Beatrice Pearson
Pianist....Sam Levitch
Bertha Finch....Joyce Mathews
Messenger....Mason Adams
Doctor....Jerome Thor

This is a peculiar blending of Abbott and Saroyan. Against a few transient spots and situations of plausible theatric treatment there is a veritable parade of tongue-loose characters willing to blurt out the most peculiar intimacies of their innermost souls and break out in a sweat of righteous indignation at the evils of a world that insists upon holding down a good man and woman.

Some of this talk is craftily written and cleverly devised, and makes an audience listen to the words even if they don't all connect up in coherent sequence of plot. That may be the Saroyan trick, and it's theatre of a kind, but the sum total of his efforts in this one doesn't seem to pack enough wallop to attract more than his most rabid fans and that cross-section of curious stubholders interested in some clinical experimentation.

'Get Away Old Man' is about Hollywood, and if it's the result of the playwright's venture into the atmosphere there, he came away a sour guy with murder in his heart and poison in his pen. It's the most ruthless crackdown on a film biggie ever attempted on a typewriter. Patrick Hammer, the film company head on view here, is a strange and revolting combination of rascal, hypocrite, philanderer, phoney and double-dealer who nevertheless manages to talk at times like a page out of a Russian novel when he isn't having his fingernails manicured at the massive circular desk in his office.

Born in Dublin and coming up the very hard way to his present prominence which he takes seriously, Patrick has only one friend, his boyhood companion and general man Friday, Ben Manheim. All others are mere pawns to be bought, sold, traded or conned into convenient fulfillment of his ambitions motivated by an embittering romantic brushoff in his youth.

He [illegible] the scenario of the epic film story of all time in his heart and he has built it into an almost plausible picture through constant repetition in selling an amorous proposition to trusting and ambitious femmes. Titled 'Ave Maria,' he has brought to Hollywood Harry Bird, currently popular writing sensation, to undertake its writing to impress his current conquest slated for the starring role. Bird, however, is hard to make and the strangest guy Hammer has ever met. He has a peculiar effect on people, making them let down their hair and bare their souls, Hammer included.

The phenagling between the two makes for what plot structure the play has. Around this is interwoven the peculiarities of the writer and his drunken sidekick, who write things on a blackboard, play darts, keep an automatic piano going and bet horses; a puzzling femme who attracts the author into marriage; manicurist who also has world labor pains; a femme film star being readied for the gate—and talk, talk, talk.

Edward Begley has the lengthy role of the film mogul and does a good job. Glenn Anders as the drunken pal has the fattest lines in the piece and makes the most of them. Richard Widmark is okay as the writer, and Beatrice Pearson looks well as the gal who gets him. Same for Joyce Mathews as the fading film star. Hilda Vaughn, in rather brief role of the manicurist, makes every line count. Abbott's direction emerges here and there in the difficult script with his handling of extended conversational interludes broken by quick series of curtains. A smart twist.

This one may attract a limited run on Broadway. It will certainly add more fuel to the fires of controversial discussion over Saroyan's place in the theatre. It will, above all, make someone in Hollywood mad as the devil. And that's a pretty good night's [illegible] for any playwright! *Burm.*

Truex, Missus East For Stage Musical

Hollywood, Nov. 16.

Ernest Truex and his wife, Sylvia Field, shove off for New York on completion of the current Truex role in 'Her Primitive Man' at Universal.

Truex is signed for the comic lead in a stage musical, 'Marianne,' slated to open in Boston Dec. 27 and moving to Broadway week later. Miss Field is tentatively engaged for the same show.

Thank You

The tenth annual "Night of Stars", presented last night at Madison Square Garden, was a memorable success because of the great heart of the following distinguished artists:

BINNIE BARNES
MILTON BERLE
JOAN BLONDELL
PHIL BAKER
JOHN BOLES
CONNEE BOSWELL
BUCK AND BUBBLES
THE CHRISTIANIS
GEORGE HAMILTON COMBS, JR.
NADINE CONNOR
CONOVER COVER GIRLS
KATHERINE DUNHAM
JACK DURANT
"EARLY TO BED" QUARTETTE
MARTA EGGERTH
FRANK FAY
BENNY FIELDS
JAY C. FLIPPEN
GAE FOSTER ROXYETTES
BENNY GOODMAN
LIONEL HAMPTON
WOODY HERMAN AND ORCHESTRA
TOM HOWARD
QUINCY HOWE
MARION HUTTON
THE INK SPOTS
DANNY KAYE
JAN KIEPURA
GENE KRUPA
JOE E. LEWIS
TED LEWIS
BERT LYTELL
MARIO AND FLORIO
MARY MARTIN
ETHEL MERMAN
THE MERRY MACS
LUCY MONROE
MUSIC HALL ROCKETTES
LULU McCONNELL
HARRY McNAUGHTON
"OKLAHOMA" CHORUS
GEORGIE PRICE
QUENTIN REYNOLDS
TOMMY RIGGS
RITZ BROTHERS
PAUL ROBESON
BILL ROBINSON
HAZEL SCOTT
GEORGE SHELDON
FRANK SINATRA
MARY SMALL
KATE SMITH
JOHANNES STEEL
ED SULLIVAN
DANNY THOMAS
BOB TROUT
JOHN W. VANDERCOOK
BEA WAIN
JAMES J. WALKER
FRED WARING AND GLEE CLUB
ETHEL WATERS
BERT WHEELER
TEDDY WILSON
PAUL WINCHELL
ED WYNN
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NATHAN STRAUS, Chairman
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Interviews—1-2, 5-6 P.M., [illegible] and Sat., Nov. 26th, 27th; 10-5 Sunday, Nov. 28th, Hotel Piccadilly, 227 W. 45th Street, Cir. 6-6700.
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Literati

Cosmo's Record Sales

For four months in a row Frances Whiting, editor of Cosmopolitan, has topped that 35c monthly's newsstand sale over 1,000,000 copies. Counting double that for subscriptions, Cosmo's 2,200,000 ABC net paid circulation is the highest in the de luxe field, exceeded only by Reader's Digest which is 25c and carries no ads. The figures are 102,000 for September; October, 1,000,000; November, 1,050,000; December, 1,125,-000.

ichard Flanagan, Cosmo promotion manager, has been cooking a series on 'Why I Like to Write for Cosmopolitan' for the trade mags, and so far in the series have been testimonials by Vina Delmar, James Street, Mary Hastings Bradley, Adele Rogers St. Johns, Louis Bromfield, Rita Weiman, Paul Gallico, Faith Baldwin, inclair Lewis, J. Cronin, al.

Books Are Goodwill Weapons

A new type broadcast for Latin American consumption was inaugurated this week when the first of the series of microphilmed scripts featuring readings of Book-of-the-Month Club selections was sent to radio stations in 20 South American countries, it was announced by the Office of the Coordinator of Inter-American Affairs.

These 15-minute scripts, designed for a Monday-through-Friday schedule are translated into Portuguese and Spanish and are devoted to one book a week. The first is Saroyan's 'My Name Is Aram.' 'Huger Fighters' by Paul de ruif, 'The Last Adam,' by James Gould Cozzens, and Sandburg's 'Prairie ' will follow. Norman Winters, radio director-writer, is the scripter on this series, which is the first of its kind.

Miami Herald's Box on Winchell

The Miami Herald, which runs Walter Winchell's column as a syndicated feature, failed to include it in the edition of Nov. 10 and substituted a two-column box explaining the column was omitted because it was a 'word-for-word repetition' of his radio broadcast the preceding Sunday night. What with the paper scarcity and all, the paper pointed out, they felt they had 'no right to impose a second-hand column on its readers.'

'The Herald pays a substantial sum for the exclusive publication rights to Mr. Winchell's column,' the tice declared, and added, 'There is, however, nothing exclusive or newsworthy in that which previously has been heard over a national network.'

Winchell vacationing in Miami.

Miami Herald, in line with its new policy of eliminating display advertising from its Monday edition, issued a 12-page 'Victory edition' yesterday (15). New idea is to conserve newsprint. ictory edition,' which sidetracked 1,300 inches of display ads, carried five pages of classified ads and full pages of news, features and comics. Paper justified carrying of classified 'because of its vital public service in the lives of thousands.' Abbreviated editions will obtain only on Mondays, with regular-sized editions for remainder of the week.

PM Will Move to Manhattan

PM is apparently preparin to burst its Brooklyn chrysalis and emerge next spring as a full-blown Manhattan-published paper. Lease is reportedly up around April 1, 1944, on the present headquarters at 27 Sixth avenue, Brooklyn, where rag located at its inception becaus of deal with A. F. Munyer, raphel-engraver, whose plant it used. PM has since bought out Munyer, and when it moves it will take engraving outfit along.

John P. Lewis, managing ed, admitted PM has a adequate for paper's needs, warehouse Philly, but insisted this was bought merely as hedge. Sheet has been printed on rooklyn Eagle presses all along, with much dissatisfaction ensuing.

PM execs say impending move is not ready for public discussion. It is reported, however, that rag ill locate in downtown Manhattan, perhaps on Reade street. A set of blueprints are now going the rounds at PM.

Seaver's Anthology

Richard Wright's first fiction work since 'Native Son' will be published in 'Cross Section,' the anthology of new writing which Edwin Seaver is editing. It will be a novelette titled 'The Man Who Lived Underground.' Anthology will also include a novelette by Ira Wolfert—'Will You Come Again?'—and two full-length plays—'Nat Turner,' by Paul Peters, and 'The Man Who Had All the Luck,' by Arthur Miller.

Closing date for contributions was Nov. 1, by which time more than 1,000 manuscripts had been received from writers ractically every state in the Union well as boys in service in Alaska, South Pacific and North Africa. 'Cross Section' will be published by L. Fischer next May, and will contain, according to Seaver, novelettes, plays, stories, poems and essays to the tune of about 250,000 words.

Cecil Brown's Chores

Cecil Brown, having finally completed the writing of his new book, 'Report on America,' started this week on a lecture tour. When he concludes that, early in December, he'll take a rest until early in January, when he starts a new radio series currently being worked out. He has several rospective sponsors and expects to sign with one shortly. He'll probably be heard on the Blue network in 15-minute program five nights a week.

'Report on America,' based on the ex-CBS commentator's six-week survey-tour of the country last summer, will contain the various expressions of public opinion he gathered on trip. It's expected to be a controversial book. Random House, which published his 'Suez to Singapore' last year, will issue it late in January.

Two Good Show Books

Lee Simonson, the scenic artist, has brought out partial autobiography' via Duell, Sloan & Pearce ($5) which he calls 'Part of a Lifetime.' It's an odd-sized book, with many theatrical plates and scenic designs, truly a collector's item for theatrical memorabilia.

Another interesting new book is 'A Book of War Letters,' edited by Harry E. Maule (Random House; $2), proceeds to the various service charities. It's been skillfully departmentalized and edited, from all global fronts, and runs the gamut of letters to 'Variety'—first published this paper—from ex-showfolk now in the service, to letters of an almost profound or pious character. One of the best of its kind.

Clamp on Argentine Dailies

While the Argentine Government has restored publication rights to Jewish newspapers—whose suspension w protested in a sharply worded criticism from FDR—number of general dailies being closed for varying periods time by the Ramirez government continues to increase. Best estimates put the number of papers shuttered since the June 4 revolution at well a hundred. Some suspensions have been for indefinite periods, others for day days or a week or more. Insidious and dangerous thing, according to confidential advices from Argentine editors, is that this type of suspension saps away the will to resist of many itors, although the two leadin A. dailies, La Nacion and La Prensa, have notably during the past fortnight come out with strong editorials against the Government's continued neutrality policy.

Few Argentine interior papers, however, have been willing to take a chance on printing anything about the Government's policy, except what is contained in the official Presidential Press Bureau handouts.

Chi Sun Adding Gossip Column

In line with the plans of E. Z. Dimitman, Chicago Sun's exec news editor, for a more sprightly paper, the Marshall Field daily in the Windy City is to add a gossip column late this month. Columnist will be Dale Harrison, who used to do a N.Y. column serviced by AP to member papers.

If attaining sufficient interest for other points, Harrison's column will be syndicated by the Chicago Sun. Latter is trying to build up its syndicate service.

Esquire Restricts Circulation

Despite reports from newsdealers around country of unusual demands for copies of Esquire mag—a situation stemming from the page one play given recent Varga Girl vs. mail privilege trial—the mag finds itself in the peculiar position where it won't be able to capitalize on the circulation upbeat. Newsprint shortage limiting the number of copies printed has pegged the December issue at the same figure as previous issues, with newsdealers getting only their usual allotment.

Decision in Government case not expected for several months. It'll determine whether Esquire can continue to send the mag through the mails.

The Louisville Times editorialized as follows Nov. 13: 'Boxoffice-wise 'Variety,' journal of the show world, sums up the Post Office Dept's hearing on obscenity charges against Esquire as 'one of the greatest promotional stunts years.' H. L. Mencken, whose editorship of American Mercury few years back was helped to success when postal censors hung their reformers' cloaks on a lively short story titled 'Hatrack,' might appreciate 'Variety's' verdict.

Midget Mags for Soldiers

Total of 11 mags are now printing midget editions for servicemen overseas, and that reading matter is so much in demand by the boys in the fighting areas that there will be more.

Eleven Time, Coronet, Life, Inside Detective, Newsweek, Modern Screen, Omnibook, Sporting News, Infantry Journal, Science News and New Yorker. Overseas editions are minus ads and all other matter other than editorial. Purpose is to provide reading matter in a form to take up the least possible shipping space.

Midgets can be sent overseas only to subscribers, or those indicating desire for them. Thus there are no superfluous copies.

Film Play Anthology

The Dudley Nichols-John Gassner collection of '20 Best ilm Plays' ($3.50), being published by Crown Publishers, due Nov. 24.

Films include: 'It Happened One Night,' 'The Women,' 'My Man Godfrey,' 'Here Comes Mr. Jordan,' 'Rebecca,' 'Wuthering Heights,' 'Grapes of Wrath,' 'How Green Was My Valley,' 'Make Way for Tomorrow,' 'Little Ceasar,' 'Fury,' 'Mr. Smith Goes to Washington,' 'Life of Emile Zola,' 'Juarez,' 'Mrs. Miniver,' 'This Land of Mine,' 'The Good Earth,' 'All That Money Can Buy,' 'Stagecoach,' 'Yellow Jack' and 'Fight for Life.'

Killing An Editor

One of Fawcett's top editors, Mary Shannon, is being killed off—literally. Gal is being eased out of her job and out of this world, and soon she will cease to exist altogether.

Actually, Mary Shannon never did exist, even though her likeness and name had been plastered over a

(Continued on page 55)

MARRIAGES

Beverly Didlake Davi Groskind, Oct. 16, Ripley, Miss. Groom is chief booker for Malco Circuit out of Memphis.

Vera Tattersall Orkow to Sidney Toler Ventura Cal., Nov. 10. Groom is Charlie Chan of the films.

Jeanne Brideson to Staff Sgt. Jack Partington, Jr. Nov. 14, in New York. She's concert violinist, frequently soloist at the Roxy, N. Y.; he's the 27-year-old and only son of the Roxy production chief.

Donna McNab to Gordon Campbell, at Kingman. Nov. 2. Bride is with Cohen Circuit, Detroit.

Elizabeth Sutherland to Melville Cooper, Nov. 13, New York. Bride is a radio actress; groom is featured in 'The Merry Widow,' at the Majestic, N. Y.

Jo Janis to Lt. George I. Horkavey, Nov. 16, New York. Bride is a radio actress.

Marion Peterson to Lt. Herbert Barnum Seeley, Nov. 14, Los Angeles. Groom is with Army's Motion Picture Unit, at Culver City.

BIRTHS

Mr. and Mrs. Wilkinson, Philadelphia, Nov. Father is music director of WIBG, Philly.

Capt. and Mrs. Paul Chodoff, daughter, Langley Field, Va., Nov. 5. Mother is former lair musicomedy.

Mr. and Mrs. Anthony Lopez, daughter, Philadelphia, Nov. 7. Father is nitery hoofer.

Mr. and Mrs. Louis Sturchi Pittsburgh, Nov. 5. Father is with Russ Morgan orch known professionally as Pee Wee Lewis.

Mr. and Mrs. Leo Strini, son, Pittsburgh, Oct. 25. Father is Pitt musician; mother is former Betty Benson, nitery dancer.

Mr. and Mrs. Ted Bliss, daughter, Nov. 11, Los Angeles. Father is CBS producer.

Mr. and Mrs. William Porter, daughter, Hollywood, Nov. Father is publicist at RKO.

Mr. and Mrs. Eugene Stuckman, son, Nov. 10, New York. Father is appearing in 'Othello' at the Shubert, N. Y.; mother is Dorothy Van Houten, legit actress.

OBITUARIES

VICTOR HYDE

Victor Hyde, 58, died Nov. 8 in New York from heart trouble after an ailment of nearly 11 years. He was the oldest son the Hyde family, and credited with having started his brothers, Johnny, now a top executive with the William Morris Agency, and Alex, producer, on their business careers.

The entire Hyde family came to the U. S. from Russia, more than 40 years ago, when their father, Nicholas Haidbura, presented one of the first Russian dancing acts in this country. It was billed as the Haidbura Family and five of Nicholas Haidbura's children were in it originally—Victor, Johnny, Marie, Nettie and Olga. Alex, then very young, joined the act later. Olga Hyde died some time ago, but Johnny, Marie, Nettie and Alex survive.

After leaving the family act, Victor Hyde became a burlesque producer and then originated the Local Frolics' idea for the Loew's Circuit, with which he remained until his illness forced him to retire about 11 years ago. He is also survived by widow herself originally a Russian dancer, Mlle. Gulli, and two children, Walter, in the Morris Agency's band department, and Sylvia.

DR. HERBERT AUSTIN FRICKER

Dr. Herbert Austin Fricker, 74, conductor the 200-mixed-voice Mendelssohn Choir, died in Toronto, Nov. 11 an was buried from the Metropolitan Church after packed service Saturday (13).

The prestige of the Mendelssohn Choir was established when Dr. Fricker completed arrangements which brought Leopold Stokowski and the Philadelphia Orchestra into cooperation. The choral organization and the orchestra made a triumphant tour, including a Carnegie Hall recital. Later the Mendelssohn Choir sang with the New York Philharmonic, the Pittsburgh Orchestra, the Cincinnati Symphony.

Fricker also composed many grandiose cantatas. He was born in Leeds, England, where he was deputy-organist at famed Canterbury Cathodral at 16. He was permanent conductor of the 2,000-mixed-voice choir at the Canadian National Exhibition for many years, was honored by several universities. He is survived by widow and son.

BESSIE CRAWFORD

Mrs. T. Roy Barnes, 61, formerly known on the stage as Bessie Crawford, died Nov. 11 in Hollywood following a heart attack. She was the widow of T. Roy Barnes, screen actor, who died five years ago.

Barnes and Crawford were a standard vaude act for many years, having headlined bills on Keith and Orpheum circuits as well as having established themselves as favorites abroad. Their comedy act, wherein Barnes, with musket on shoulder, dared audience to depart while Miss Crawford was warbling, was a standard wow of that era.

After playing vaude for years they diverted musicomedy, appearing in several Winter Garden revues and other Shubert productions. Later they went to Hollywood and appeared in pics.

LOUIS KATZMAN

Louis Katzman, radio and recording artist, who was musical director for WINS, Y., his last professional chore, addition to prolifically recording for Muzak, died suddenly of a stroke at his home in New York Saturday morning (13) at the age of 53.

Long with Edison recording, and identified with the pioneer days of radio and also w.k. in the music business as an arranger for Witmark and other major music publishing houses. Katzman only this past Thursday (Armistice Day), while maestroing an American Legion program over WOR, was rejoicing over the turn of events the war effort, etc. He even remarked 'Boys, this is surely a new life for me.' Two days later he keeled over.

Wife, son and daughter survive.

DWIGHT FRYE

Dwight Frye, stage and screen actor, ied 9 from a heart attack a bus in Hollywood. His most recent roles were in 'Frankenstein' and 'Dracula' pictures at Universal. Between pictures he worked at Lockheed aircraft. A few days before his death he was signed for a part in 'Wilson' at 20th-Fox. Surviving is widow, the former Laura Lee, of the Broadway stage.

MAURICE KELLERMAN

Maurice Kellerman, 60, identified with the picture business in the east for about 35 years, died Nov. 9 at his home on Long Island, N. Y., following long illness. He was brother of Annette Kellerman, now in Australia entertaining Allied armed forces.

Kellerman had produced shorts for Paramount recently, and was active in shorts production also for RKO and Universal. He was best known for his travel subjects, his production jobs also including those for the Canadian and Jap governments. Group travel subjects, made on assignment for Japanese, never were completed released because of the war.

FRANCES NEILSON

Frances Neilson, well-known legit and stock actress, ied after a long illness, Nov. 12, in Philadelphia, where she had made her home since retirin from the stage.

Miss Neilson headed dramatic stock in Washington, Kansas City, Toledo and St. Louis prior to appearances in Broadway legit productions. Of the latter she played the femme lead in the Pulitzer prize winner 'Icebound' and many others. Her last appearance was some years ago in the musical, 'Strike Up the Band.'

CLARENCE H. BROWN

Clarence H. Brown, 40, of the Clarence H. studios, died Nov. 10 in Detr

Brown went into the interior decorating business and branched into stage designin. He worked in York several years before goin the West Coast, where he was associated with Barker Brothers and later in charge of movie sets at the Fairmount studio. He came to Detroit, where he also engaged in stage design and settings, his most recent work for the Henry Duffy productions at the Lafayette and Wilson theatres.

MAX MULLER

Max Muller, 72, veteran vau performer, died Nov. 3 in New York. He had retired from show biz, but prior to retirement had a trained canine act known as Max and His Pupils.

is Max, is currently carrying on in vaude with a similar act, billed as Max and His Gang.

Widow and a daughter also survive.

CLARA ALEXANDER

Clara Alexander, 62, one time vaude headliner on Keith and Pantages circuits ied Nov. 13 in Los Angeles. She gave up acting career several years ago and has since been employed in the wardrobe department at Metro.

Leaves three daughters, the former Alexander Sisters of vaude.

SAM WERNER

Sam Werner, 70, for many years identified with film distribution midwest died Nov. 14 in Hollywood. He succumbed to a heart attack while at a birthday party given for him at his home his family and friends.

Survived by widow and daughter.

Joseph Rank, 89, J. Arthur Rank, British motion picture theatre owner, died Reigate Heath, Surrey, England, on Nov. 13. He was reputed to have been the richest man in England.

Frederick Theroux, violinist well-known along the Coast, died Nov. 6 in Los Angeles. Leaves widow, Camille Theroux, blind pianist-composer.

Mother of Abe Cohen died in N. Y. Friday (12) followin the amputation of a leg, due to diabetic infection. He general representative for the Shuberts in Chicago.

Mrs. Leonard Boyd, wife of Republic studio's publicity chief, died Nov. 11 in Hollywood after long illness.

Lena Maizlish, 47, sister of Harr Maizlish, KFWB general manager, died Nov. 15 after long illness in Hollywood.

Sidney and Inez James cleffed 'Jack and Jill,' 'Dobbin and a Wagon of Hay,' 'Be a Good, Good Girl,' 'Pickin' the Beets,' 'Something Tells Me,' 'They Got Me in the Middle' and the title song for 'Moonlight Vermont' at Universal.

Broadway

David Lewis, producer-director, at the Pierre.

The Charlie Einfelds back west on Friday (19).

Lena Horne in hospital ... moval of her tonsils.

R. J. 'Bob' O'Donnell, of Interstate circuit, in town from Texas.

Arthur Leighton and Mike Ontornto into Morosco boxoffice.

Al Jolson due back the 23d from his Miami Beach recuperation.

Harry Nelmes appointed treasurer of the City Center, formerly Mecca Temple.

Alfred Harding III, Walter Greaza handling Equity magazine makeup for November.

Rupert Caplan, Canadian Broadcasting Corp. program supervisor, o.o.'ing Broadway.

Banshees will hold forth at Waldorf Thursday (18) noon, Bob Considine guest of honor.

Wife and son of Larry Kent, executive assistant to Spyros Skouras, 20th-Fox prexy, in Arizona.

Tunesmith Arthur Schwartz will do a guest shot on WQXR's 'Cavalcade of Music' Monday (22).

Jerry Wald due in the 21st, the first visit east by the Warner Bros. producer in over two seasons.

Rita Hayworth in town from the Coast after having completed starring role in 'Cover Girl' for Columbia.

Jules Alberti, national director of 20th-Fox radio advertising, made a member of Advertising Club of N.Y.

Buster Collier, of the Morris agency's Hollywood radio dept., back to the Coast, with a Chi stopoff en route.

Ray Connors, manager ... the Palace, will be in Miami for about a month recuping from a recent operation.

Cab problem in Gotham getting worse and worse with rundown equipment and try-and-get-one when it rains.

The Sam Goldwyns staying on an extra two weeks to visit with Sam, Jr., 17, who's quitting college for the service.

'Parade of the Anthems,' to feature Stage Door Canteen's Thanksgiving Night program, with Lucy Monroe starring.

Norman Els..., Trans-...p., back from Boston, where he went in connection with T-L theatre operation there.

Jake Wilk to Hot Springs, ...rk., for the baths, where the WB eastern story ed will be joined by the Jack L. Warners.

C. L. Stong, of Western Electric, back from Coast, where he was doing technical supervision on an industrial film.

Jackie McPartland, civilian employee during advance sale for 'Winged Victory,' held at Bayes theatre boxoffice.

Columbia Phonograph's Blanche Gillespie coined 'jitterhood'—it's a combination of 'jitterguys and gals what likes to jitter.'

Shirley Dinsdale, gal ventriloquist who appeared on the Eddie Cantor radio show earlier this season, being set for a vaude tour.

Harold Dunn, former Far Eastern rep for Warners, who was taken prisoner by the Japs at the outbreak of war, back in town.

New Opera Co. would like to send out a road company of 'Merry Widow' but can't get theatre bookings before next spring.

John D. ...ierson, 17, is second son of H. Wayne Pierson to join the Marines. Like his older brother, he's stationed at Parris Island.

20th Century-Fox pulled a nifty by also hosting Paramount's partners with a gala dinner last week, as did the Par home-office execs.

Rosalind Russell conferred in N. Y. with Sister Kenny before returning to the Coast to start her new starrer, '...lizabeth Kenny,' for RKO.

'Any ...estaurant that sells over 20 steaks a night is cheating,' says one restaurateur who doesn't want to be caught with his points down.

Hal Boch, NBC press chief in Hollywood, back to the Coast after a quickie o.o. in N. Y. and D. C.; ditto Sam Israel, 20th-Fox studio publicist.

Leo Robin (ex-[the late] Ralph Rainger, and now songwriting with Nacio Herb Brown at 20th) doing the theatres, etc., on an eastern vacation.

Nate J. Blumberg, who has been hospitalized, ... back at his Sherry-Netherlands apartment and expects to be up and around by the end of this week.

Eddie Cantor again chairmaning the radio committee for the March of Dimes, to be broadcast during the week of President Roosevelt's birthday in January.

Boniface Barney Josephson, of Cafe Society, has a case of Scotch wager with foreign correspondent Edgar Snow that it'll be all over in Europe by Feb. 1.

Carl Erbe, who resigns his WNEW p.a. berth, may also become an absentee landlord of the Zanzibar (Joe Howard's the big boss) and take a long vacation. Overworked nerves, etc., the reason.

Jayne Cotter, currently in the 'Lonsdale' comedy, 'Another Love Story,' at the Fulton, sought for the new Terrence Rattigan play, 'When the Sun Shines Again,' which John C. Wilson is producing.

Al Bloomingdale acquiring paintings in a big way. Picked up two more last week at the Barzansky Galleries, both works by Joseph Victor Gatto, who's done a number of oils pertaining to show biz.

Jack Kirkland did the new treatment of a dramatized version of 'Suds in Your Eyes' which Kay Brown and J. H. del Bondio are producing. Ruth Wilk, who originally had it with Miss Brown, is retaining a piece.

Fashionable St. Thomas Church was the scene of the Jeanne Brideson-Sgt. Jack Partington, Jr., nuptials on Sunday (14). He's only son of the Roxy's production chief; Miss Brideson, concert violinist, has soloed often there.

Playwright-scenarist Robert Ardrey due for induction into the service Dec. 11. He goes to Chi for Xmas and, after Mrs. Ardrey and their infant leave for her home in Oklahoma for the duration, he'll return east to report for training.

Jack Bernhard, formerly with the production forces of Universal and now with the RAF, has been given an Air Medal in recognition of action in which he figured over enemy territory in western Europe. He's son of Joe Bernhard, general manager of Warner Theatre circuit.

Washington

...icture companies here shooting background stuff for 20th - Fox, 'Woodrow Wilson.'

Lee Sims and Ilomay Bailey were notified their USO overseas trip of six months has been approved.

Two women agents in town: Mary Ward ahead of 'Uncle Harry,' Gertrude Bromberg, ahead of 'The Patriots.'

Catholic University opened the Americana series with a 1787 play, 'The Contrast.' Very successful 10-day engagement.

Music Corporation of America buying a dancehall with 10,000 feet of floor space. Wants it for an outlet for name bands. Opens Thanksgivin...night.

Railway Abuses

Continued from page 1

...ular joy in singling out British, Canadian, Free French and other United Nations' sailors furloughing industry ... a whole. They're not fighting for pleasure facilities, it's pointed out, but to carry ... work that's vitally essential to home-front morale.

A three-way constructive program, not only aimed at lessening the burdens of performers and others in show biz, but at getting at the roots of the r.r. black market situation is currently ... the making. The various talent unions, which have felt the brunt ... hardship, are bringing the matter up before the international board of the Associated Actors and Artistes of America, the parent actor union, for early action. As head of the United Theatrical War Activities Committee and on behalf of performers in general and USO-Camp Shows, James Sauter will huddle with ODT officials in Washington to determine what can be done to give show biz a better break. Sauter will submit a number of recommendations which, he ... if carried through will not only prove beneficial to show biz, but to others stymied in their attempts to make reservation.

Why, for instance, it's pointed out, should it be permissible for someone, simply because he's uncertain as to when he'll be making the trip, to obtain reservations for any given number of dates, thus permitting him to make last-minute cancellations for the undesired dates, yet in doing so corralling reservations that would otherwise be available for others. While conceding that forcing him to put down money ... the line for every ... of the reservations may not eliminate the squeeze, ... felt, nevertheless, that it will help offset the hogging practice.

Meanwhile, railroad officials representing midwest and eastern lines, particularly cued by the 'Variety' expose ... the black-market situation, are meeting in Chicago this week to tackle the problem and work out remedial measures. From key figures in show biz the r.r. reps have been garnering evidence for presentation at the session.

The N. Y. Sunday Mirror (14) in a bylined yarn on r.r. black marketeers by Art Cohn, claims that the racketeers have moved in on the greatest transportation crisis in U. S. history. The Mirror further claims that the mobsters' chief competition is coming from hotel porters and some Pullman conductors. Between them they control the railroad black market and ... public, as usual, is caught in the middle, ... Cohn.

Latter ... quotes ... greasing' prices ... drawing room, $35 over list price; compartments, $25; lower berths, $20; uppers, $15, with prices subject to change without notice.

Australia

Eric Gorrick

Warner's will show 'Yankee Doodle Dandy' in Sydney via indie Tatler management.

'G. W. T. W.' is still playing repeats in Aussie ace zones; ... is in its third year for Metro.

Ray Bolger and Little Jack Little playing U. S. servicemen hospitals after tour in New Guinea area.

Capt. Jerry Cargill is setting further oldtime minstrel shows for dates over New Guinea jungle loop.

'Merry Widow' continues as sock revival for Williamson-Tait in Sydney. Looks like run of about 26 weeks.

The M.O.T. short, 'Show Business at War,' will be given a major play via Hoyts and other loops. Short is being handled by 20th-Fox.

Stockholders in G.U.T. threw a dinner to Norman B. Rydge, chairman, for his good work in setting unit on dividend road again.

Sir Ben Fuller, in association with Garnett Carroll, will continue to spot vaude-revues in Geelong, Victoria, under arrangement with the Tivoli circuit.

Pantomimes will come back this Yuletide ... Sydney, Melbourne, Adelaide, Brisbane and Perth via the Fullers, Williamson-Tait and the Tivoli circuits.

Charles Munro is dickering for a Melbourne house to add to his chain. Maurice Sloman is interested with Munro in the deal. Both were former Hoyts' execs.

'George Washington Slept Here' looks like a major click for Whitehall Productions at Minerva, Sydney. Edwin Styles has top role, with Alec Coppel producing.

Hoyts is setting further previews in ace spots to aid war loans. Seats will sell from £400 ... £40. ...rnest Turnbull is handling at request of Prime Minister John Curtin.

Indie exhibs still chilling 'Mrs. Miniver' (M-G), owing to 60-40 terms. 'Minny' has played all the Aussie acers, but out-of-town indies don't like percentage terms.

Damien Parer, whose short, 'Kokoda Trail,' won Hollywood Oscar, has just completed some corking battle shots in New Guinea for the Department of Information.

Major Lyn Cowan will produce and spot a big soldier show around the Sydney-Melbourne camps as soon as ready. Cowan, presently, has charge of film fare in northern areas.

Cinema vandalism is creeping in this zone, with seat slashing the main headache. Managements, however, are keeping close watch to prevent spread. Kids are the worst offenders.

Empire, Sydney, is expected to go first-release this month for Hoyts-G.U.T. A governmental okay has to be gotten to permit change from second-release, with increase in admissions. Policy switch will aid distribs on product backlog. Ernest Turnbull, of Hoyts, handling deal.

Reno

Ted Friend

'For Whom the Bell Tolls' is film of the week—and jamming them in.

Doris Duke has gone native, buying a permanent home in ... of Reno's swank suburbs.

All Reno niteries showing SRO signs nightly. Town loaded with divorcees, duck hunters from nearby Susanville and Hollywood celebs.

Joe Zemansky's Club Fortune has a bright show that is paying off in capacity business. Headliner is blues singer Lillian Barnes, who is making her initial western appearance. Estella, Latin-American singer and dancer, continues her flamenco routines with success. Another attraction at Club Fortune is Ernie Morris, formerly with 'The Harmonica Rascals.' Bob Harris and his Men of Rhythm do the music chores.

At Reno's smart Trocadero, Bob Miller has corralled the sole heir to the Hawaiian Parker millions, singer Richard Smart, who was so popular at the late lamented Fefe's Monte Carlo ... New York. For his engagement here, Smart is donating whole salary to the Pearl Harbor Relief Fund. Supporting Smart is the beauteous Dolores Gray, who left the Troc a short time ago for Warner test. So soon as the present engagement ends she starts work at that studio. Pancho and Diane are holding down the dance team spot. Victor Borge is to follow this Troc show Nov. 17.

Pittsburgh

Cohen

Betty Falvo quitting local cafe belt to tour in a USO-Camp Show.

Nixon will have Gilbert and Sullivan repertory for New Year's week.

Wild West Rodeo coming to Hunt Armory on Sunday afternoon (21) for eight days.

Latest edition ... Earl Carroll's tab 'Vanities' due at the Stanley week of Dec. 3.

Jean Moorhead renewing old home-town acquaintances while she's here in 'Sons O' Fun.'

Irene Lee, Dormont gal, appointed eastern story editor for film producing firm of Loew and Lyons.

Playhouse bringing Ruth Feather here from Cleveland Playhouse to guestar in next show, 'Sun-Up.'

Skippy Strahl's band signed for University of Pittsburgh's Turkey Trot dance Saturday night (20).

Post-Gazette staff welcomed ...ack Charlie Danver after nine months in England with big family dinner.

Barbara Whitney Moore, harpist with Pittsburgh Symphony, now Mrs. Tibor Shik, wife of first horn player.

Harry Kodinsky, ex-Post-Gazette reporter, writing ... for five shorts Mode-Art Pictures are ... ducing for U. S.

Lathrop and Lee went direct from William Penn's Terrace Room to Palmer House in Chi, Marylin and Martinez replacing them there.

Edwin Duerr, who replaced Tom Job on Tech drama school faculty for six months last year, now directing radio, Aldrich Family program.

Edwin Knopf, M-G producer, held a reunion here while doing research for 'Valley ... Decision' with Ann Morrison Chapin, playwright and ex-actress who was his leading lady in Baltimore stock.

Seattle

Trepp

Frank Newman, Sr., elected director of Chamber of Commerce.

Lou Goldberg here for a few ...ays to handle 'Hobby Lobby' ... vaude dates.

Bill Gilson quit as asst. mgr. at Paramount theatre, to go with Pan-American Airways.

Bob Blair, ex-mgr. Paramount theatre, in town from L. A. ...ress agenting for 20th-Fox studios.

Barry Breden's 'The Drunkard' doing one night stands in this state; then into John Q. Public, smart night club, for run.

John E. Savage, owner of Trianon ballroom, heads war plant in L. A. while his manager, Ted Harris, handles ballroom.

Marvin Fox back in town in civies, after Army discharge due to his ticker. He's former manager of Coliseum, and will resume post.

Literati

Continued from page 54

number of the Fawcett mags. She was a creation of Ralph Daigh, the Fawcett top editor, who thought it would lend tone to his women's mags if they had ... supervisory editor. When Bill Lengel, former Hearst editor and literary agent, was brought in as actual supervisory editor, Mary Shannon had to go. And she's on her last legs.

Alan Lipscott's Book

Alan Lipscott, who writes ...hep comedy for radio comedians, has written a juvenile book for Simon & Schuster titled 'Fun-File.' As the name implies it's a compedium of everything, with a slant for the juve readers. Pvt. Scott Corbett collaborated.

S&S may not bring it out until after the war, because of paper priorities, etc.

CHATTER

A. J. Cronin, the ...ritish novelist, in from the Coast.

... Murphy, femme editor of Movie Stars Parade, on Hollywood prowl for 10 days.

Her new novel, 'If I Come Home,' off to a good start, Nellise Child is getting married this week.

Joe Faulkner, of the N.Y. Journal-American staff, sold an article on military impersonators to Liberty.

Kyle Crichton, Collier's article editor and chief article writer, gathering material for a piece on press agents.

Add to forthcoming weddings that of Isabel Logan, of the New Yorker editorial staff. Due the end of the month.

Pinup girls of yesteryear and those of more modern times are the subject of a photographic feature in the Nov. 16 issue of Look mag.

Otis L. Guernsey, ... N. Y. Herald Tribune second-string play and film critic, takes a wife next month. She's a British girl, Dorianne Downe.

Thomas Burtis, who wrote 'War of the Wildcats,' screened as 'In Old Oklahoma,' is rewriting it as a serial for Adventure mag, starting with the January issue.

Correct title of Louis Sobol's new book, to be issued by Random House, is 'Some Days We're Happy,' not 'Sometimes I'm Happy.' Latter is handle on Arthur Kober's new play.

'A Ship to Remember,' book on the carrier Hornet, authored by Alexander M. Griffin, ...sistant managing editor of the Philadelphia Record, is making rounds of H'wood studios.

Emily ...imbrough, author of 'Our Hearts Were Young and Gay' in collaboration with Cornelia Otis Skinner, was made victim of ... phoney writ-serving gag at a literary tea at the St. Regis hotel, N. Y., last week.

Hollywood

...ay Franci... hospitalized with bronchitis.

Richard Blumenthal hospitalized with pneumonia.

M. C. Levees celebrated their 20th wedding anniversary.

Ann Savage, Columbia player, recovering from pneumonia.

Harry Ruby, comedy writer, covering from major surgery.

Bruce Manning returned to work at Universal after three weeks in the hospital.

George Raft laid up with ...u while 'Three Cheers for the Boys' shoots around him.

Rudy Vallee and Bette ...ane G...eer, screen player, to be married next month.

Charles Ray seriously ill and facing an operation as result of an infected tooth.

Nat Levine backing the ...corporated Los Angeles pro football team.

Julio Brachoo, Mexican film exec, in Hollywood to study American production technique.

General Sir Walter Venning, head of the British Purchasing Commission, huddling with Hollywood producers.

Rise Stevens cancelled her concert tour because of laryngitis and will report directly to the Metropolitan for the winter season.

Henry Cabot Lodge, U. S. Senator, visiting 20th-Fox to consult with Darryl Zanuck on production of film biography of Woodrow Wilson.

St. Louis

By Sam X.

Waddie & Betty, rollerskaters, currently headlining the floor show at Club Continental, Hotel Jefferson.

Ezio Pinza, basso of the Metropolitan Opera Co., due for a p.a. her under the auspices of the Civic Music League.

Sigmund Romberg skedded concert in the opera house of Henry W. Kiel Auditorium Thanksgiving Day.

Herbert Weiskopf was guest conductor at teeoff of 64th season of th... St. Louis Philharmonic orch in the Henry W. Kiel auditorium last week.

'To the Ladies,' next on the current sked of the St. Louis Little Theatre. Top roles have been assigned to Edith Lane, Leroy Busch, Emmett Dustin and Mildred Stiff.

Out-of-town exhibs shopping in film row include Mildred Rauth, Rolla, Mo.; Ed Clark, Mattoon, Ill.; J. W. Hayton, Catreville, Ill.; George Karsch, Farmington, Mo.; E. W. Butler, Louisville, Ill.; Joe Katz, Benld, Ill., and Bob Cluster, Salem, Ill.

Harry R. McClain will direct the presentation of 'Guest in the House' at the Roof Top theatre starting Dec. 5. Cast includes Lawrence Tepper, Elise Dumont, Lillian Brown, Judy Gefland, Ruth Krugman, John M. Murphy, Hannah Garson, Ann Polleck, Blaine Gauss, Alfred Hefland, Beatrice Yallaly, Alvin Harris, Sidney Guller and Rose Marenus.

Memphis

Denny Beckner orch at Claridge Balinese Room for first mid-south date.

Rudolph Ganz did free concerts for the kiddies under I. L. Myers' sponsorship.

Sgt. M. O. Rike, Jr., formerly with Interstate in Texas, now stationed here with Marine Corps Procurement Office ... public relations capacity.

Charlie Cartwright, Hotel Gayoso president-general manager, taking over same spot at Hotel Melbourne in St. Louis. Will double back and forth upriver.

Pete and Joe's, local ravioli hangout, taken over by Joe Cortese, Memphis Open Air theatre general manager, and Mallory Chamberlin, of Words and Music store.

Memphis Little Theatre, prepping 'Skylark,' got notice from city Park Commission to vacate present Playhouse at end of season. Space needed for municipal museum.

Army orch here from Maxwell Field to bally WAC recruiting included Gerald Yelburton of Glen Miller's old outfit; Joe Dailey, from Russ Morgan's; Joe Bishop of 'Blue Prelude' and Woody Herman fame; and Kenny Bauer, ex-Dick Jurgens.

Minneapolis

By Les Rees

Jerry Wald into Prom ballroom for one-nighter.

Ernie Fields band held over at Happy Hour nitery.

Blizzards and icy roads preventing film salesmen from making trips.

Reel Fellows club of film salesmen to invite branch managers and families to pre-Christmas party.

Don Conley, Columbia salesman, rejected by Army because of neck ailment sustained in auto accident.

Despite Gophers' poor showing this season and miserable weather, homecoming Minnesota-Purdue football game drew 42,000 people.

Rosalind Russell back to Hollywood after week here studying Sister Kenny, whom she'll portray for RKO on screen, and latter's polio treatment clinic.

ONE MAN WHO KNOWS HOW TO BOSS WOMEN

● Read in The American Magazine how Phil Spitalny built his All-Girl Orchestra.

The whole amazing story, "One Man Who Knows How to Boss Women," by J. B. Griswold, is in the December issue, now on the stands.

The December American Magazine also contains our usual selection of top-flight articles and complete-in-one-issue fiction by such bell-ringers as Eric Hatch, James Street, Hugh Pentecost, Kay Boyle—and the first published story by Madame Chiang Kai-shek.

IN THE SERVICE OF THE NATION

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SCREEN RADIO MUSIC STAGE

VARIETY

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REVAMP PIX BIZ OPERATIONS

H'wood War De-emphasis Cues Buys Of Escapist Plays for Filmization

Motion picture companies are now looking to the legitimate theatre as the greatest single source for pictures, as a result of the emergence of the war theme as the best-selling motif in the book trade. Because of the extraordinary development of headline journalism in full-length book form, which film studios are now avoiding, film producers are turning to the theatre which is not following the book trend of war emphasis. In sharp contrast, play themes are exactly the opposite of those in the majority of current books.

Bill Fadiman, scenario editor for Metro, in New York last week from the Coast, stated: 'The best-selling books are tied to the headlines. But we must be ahead of the headlines. We must plan nine months to a year ahead.'

Fadiman pointed to the sharp difference in the type of theatrical and book offerings, with the legitimate theatre this season offering very little that would inspire serious thought.

The book market, having lost its predominance as a factor in enter-

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At Such Inflative Prices There's a New Name For It—Holiday Cheerless!

Hollywood, Nov. 23.

Inflation of holiday cheer, meaning Scotch, bourbon, rye and other forms of escapist libation, has whisked up like an oldtime county fair balloon above the hills of Hollywood, so high that only a biggie, equipped with plenty of financial flak, is qualified to contact the soaring tariff. Joe Ordinary, who is not rated by Dun and Bradstreet, is weeping in his practically-nonalcoholic beer and yearning for a return of the good old prohibition days when bootleggers were halfway reasonable.

Wealthy chain saloons, with plenty

(Continued on page 34)

DANCER BLAMES PUBLIC FOR MARITAL CRACKUP

Detroit, Nov. 23.

Harry Russell, ballroom dancer and impresario of 'beef trust' choruses, has filed suit for divorce from his 21-year-old wife and dancing partner, blaming 'the public.'

In his suit filed here, Russell said, 'The public is to blame for our divorce. People kept laughing at her, saying I was too old for her and that she'd be better off alone.' Russell is 55.

As proof that he wasn't too old, Russell declared that in their dance turn he did an airplane spin with his wife on his shoulders 'reaching nearly a mile a minute clip.' He said that they had danced together for five years.

He also expressed the hope that after the divorce he'd be able to keep his wife as a dancing partner.

Brit. Take Protest Vs. U. S. Songs to Parliament

London, Nov. 23.

Assn. for Advancement of British Songs is sending delegation to Parliament on Thursday (25) to ask for regulation that at least 50% of songs getting publication here be of British origin.

Assn. will also ask that a committee be set up representing the song profession to select numbers for broadcast programs and not permit commercializing of BBC by plugging American song successes.

3 Xmas Songs Click This Yr.

Demand for Xmas tunes this year, heaviest in many years, according to music publishers, with department stores and music shops reporting much earlier buying surge than usual. Biggest seller to date is Irving Berlin's 'White Christmas,' which has sold almost 200,000 copies in the last month or so, with Morris Music's 'I'll Be Home for Christmas' close to the 150,000 mark. Feist's 'Santa Comes to Town,' written eight years ago, is now selling at the rate of 2,000 copies per diem.

Decca's pressing of Bing Crosby's 'I'll Be Home for Christmas,' out last week, already has a total of 35,000 advance orders.

Who Was the Dame I Saw You With Last Night? That Was No Dame, It Was Mama

Detroit, Nov.

operators here, through the newspaper columns, have issued an appeal to Detroiters not to bring their youngsters to the clubs. In their plea, the club operators declared that they didn't mind having the kids in for a meal but that some trouble had grown up over the thefting of material.

What happened is that the kids were pirating the material they heard in the niteries—not to mention some of the stories told at nearby tables—and were carrying them to school to toss off for the other small fry. The nitery gags and stories, related in school, didn't sound so good to the teachers with the result that a few spots around town were getting a black eye.

What makes it worse is that Detroit is in the middle of a civic crusade on juvenile delinquency and a nitery emcee's routine, flipped off by the kids in a classroom, is apt to bring down a truant officer on the bistros.

PLANNING MORE FILMS POST-WAR

Major Companies Foresee Changed Public Spending Habits, Shorter Runs for Films—100-150 More Pictures From Major Studios

LOOKING AHEAD

Important revisions in the entire film production-distribution and financial phases of operation, evolved during the course of the present war, are under study by major picture company heads. An increase in quantity of production (from 100 to 150 more pictures annually from the majors) is now being anticipated in trade quarters as one measure to counter post-war developments.

This is predicated not only upon

(Continued on page 34)

'Winged Victory' Philco-'Variety' Debut Feature

By ABEL GREEN

Philco Corp.'s debut 'Radio Hall of Fame,' the full hour variety program which is being mentored by 'Variety,' will tee off with a condensation of 'Winged Victory,' marking the radio premiere of Moss Hart's Army Air Forces show. Philco is donating $25,000 to the Army Emergency Relief Fund, as a patriotic gesture, and in addition is paying the standard AFRA stand-by scale for the

(Continued on page 63)

No Longer Can Hold On By Skin of His Teeth

Minneapolis, Nov. 23.

A performer whose pet trick is lifting a table in his teeth rates the molars worth $5,000 in his suit here against two farmers, brothers, whom he alleges parted him from the choppers in a cafe fight.

Nick Haep is suing Sever and Ernest Peterson in district court, claiming his means of livelihood as a nitery performer went the way of his teeth. Haep claims the Petersons attacked him. Latter contend that Haep tried to crash a party being held by the Petersons and attended by their mother, and that the fight started when Haep made a disparaging remark about their mother.

Mrs. Peterson states that a man now in the armed forces hit Haep And he apparently can't be found. Like the teeth.

At Least 60% of H'wood Stars Going Overseas in All-Out '44 Morale Pitch

At least 60% of the entire crop of Hollywood film stars, both male and female, will go overseas to entertain Yank troops on the scattered global fighting fronts during the next 12-month period, with possibility that the figure may even go to 80%.

Shaping up for the 1944 all-star overseas program, on the basis of groundwork already laid on the Coast by USO-Camp Shows execs, is probably the greatest morale pitch ever initiated by any industry.

In effect, too, it's Hollywood's answer to the recently mounting criticism, from returning performers and from other sources, that, with the exception of Jack Benny, Bob Hope, Al Jolson, Gary Cooper, Adolphe Menjou, Joe E. Brown, Ray Bolger, and a handful of others, the higher-paid glamor personalities of Hollywood have been shirking a responsibility and leaving the burden of overseas duty rest with the hundreds of unpublicized rank-and-file from show biz.

Simultaneous with the disclosure of the vast overseas operation came an announcement on Monday (22) from Lawrence Phillips, exec v.p. of

(Continued on page 31)

B'way Legit Patrons Warned Vs. Thefts

Epidemic of legit theatre thefts, especially at opening nights, has all Broadway house attaches especially alert. Mrs. Lawrence Langner's loss of an expensive mink coat at the 'Connecticut Yankee' preem touched it off.

Theatre programs now warn against such thefts in large program display space, urging patrons not to leave personal belongings, wraps, etc., on seats, especially during intermissions.

U.S., Soviet In Show Biz Amity

Movement afoot in show biz circles in the U. S. to augment a large-sized reciprocal entertainment program between this country and Russia right after the war, is gaining momentum. Indication of the widespread movement is seen in the fact that spokesmen for groups in as widely divergent fields as ballet and swing bands, are planning to tour the U.S.S.R. and at the same time other groups are planning to bring Russian talent here.

S. Hurok, the concert manager, plans extensive U.S.S.R.-U.S. activity

(Continued on page 21)

Offer Mae West Package For P.A.s At $12,500 Per

Mae West again has a vaudeville yen. She's being offered at the head of a package show, asking price being $12,500 per week.

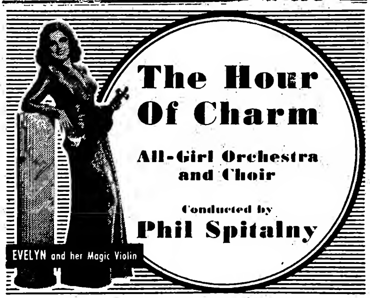
William Morris office is agenting her.

Priorities Put Realtor Out of Biz So Now He's Touring As a Pro Magico

Pittsburgh, Nov. 23.

When Ole Olsen and Wynn Murray, of cast of 'Sons O' Fun,' bumped into G. Ray Terrell in lobby of William Penn hotel last week, they asked when he had switched his building business from New York to Pittsburgh. Terrell, who had designed and built a house for Olsen and one for Miss Murray, too, on Long Island, pointed to a display board in front of the hotel's Terrace Room showing the acts on the current bill. It had G. Ray Terrell

(Continued on page 34)



Hal Block Sees Transatlantic Comedy Shows As Pattern for Postwar Radio

y GEORGE ROSEN

ransatlantic comedy shows, with simultaneous performances by the top comedians of England and America, should set the pattern for postwar radio and out of it will emerge the development of an in-rnational show biz in which the mericana idiom may be the predominant note. That's the opinion of Hal Block, ace radio scripter (urns & Allen, Eddie Cantor, reasury Hour of Stars, etc.), who's just returned from nine months abroad where he worked with BBC in writing and producing Anglo-American programs.

Block, whose BBC ' ankee Doodle Doo' program, starring Vic Oliver, has been a showcase for such American stars as Bob Hope, Adolphe Menjou and others who have gone over to entertain the troops, is currently in N. Y. for further discussion on developing the Anglo-American broadcasts and still closer ties between BBC and U. S. networks. It was Block who sent into the African and Sicilian combat zones at the request of U. S. Army au-

(Continued on age 36)

Making a War

Radio stations have been putting on recorded battles between—Bing Crosby and Fran Sinatra, but a N. Y. nabe theatre topped them last week by coupling Sinatra and Crosby films on a double bill and advertising a 'Battle of the Crooners.' 'Reveille With Beverly' and an old Crosby release titled 'If I Had My Way' were used.

Sinatra appears in 'Beverly' for a fast two minutes or so.

Olsen-Johnson to Quit 'Sons' Feb. 1 for U Film

Pittsburgh, . 23.

Olsen and Johnson announced here last week that they would leave 'Sons O' Fun' in Chicago Feb. 1 and urn to the Coast for another Universal picture. They expect to remain in Hollywood until Sept. 1 when they come back east to launch a new Broadway musical.

omics' departure doesn't mean, however, that 'Sons O' Fun' will close. It's scheduled to play out the season on the road with a couple of other entertainers taking over. One of them will be Marty May, who subbed for Olsen when he and Johnson went west last summer to make 'Crazy House' for U.

'Sons O' Fun' will also lose Rosario nd Antonio, the South American dancers, shortly. They're pulling out the first of the year for a concert tour.

LONGHAIR CRITICISM

. Y. News' Scoop at Met Preem of Mrs. Doherty's Nose-Thumbing

n amusing pictorial scoop was scored by the N. Y. News at the opening of the Metropolitan's opera season Monday (22). Tuesday's late editions of the tab carried a camera shot of Mrs. Henry L. Doherty thumbing her nose. She's the widow of the former public utilities millionaire.

Scene is in the cafe or bar of the Met, only theatre in New York permitted to run a saloon. Mrs. Doherty was seated at a table with several others, wine glasses being visible there and nearby. She may have

(Continued on page 36)

NEW BERLIN SONG TO BE ADDED TO 'ARMY' PIC

London, Nov.

'arners is filming sequence based on Irving Berlin's new song, 'My British uddy,' with 50 members of 'This Is the Army' stage show participating. It'll be released as part of Warners' filmization of 'Army,' whose distribution has been held up pending completion of the stage company's tour of British cities.

Song sequence will be filmed af er tonight's (23) performance at the Palladium. Maj. George Stevens, currently here as a member of the armed forces, has volunteered to direct.

WB Plans to Film Pact Hildegarde, Danny Kaye

Warners is talking to Hildegarde for a spot in 'Hollywood Can.een.' It would mark the chanteuse's film debut.

WB may also strike a deal in the future with Danny Kaye for the film version of 'Connecticut Yankee,' revival of which opened on Broadway last week with Dick Foran in the male lead, originally done by William Gaxton 15 years ago. WB, by its deal with the Samuel L. Clemens (Mark Twain) estate, including the forthcoming film-biog, owns a piece of the Richard Rodgers stage musical. WB put up $50,000, which is half the production cost, for a 25% interest.

Studio P.A.'s Reviving Baby Star Hoopla

Hollywood, Nov. 23.

Revival of the old Wampas Baby Stars idea is being whipped up by the Screen Publicists Guild, which has okayed the sponsorship of an annual talent show in which future film luminaries will be introduced to the public with an accompaniment of balalyhoo.

Plan is to permit each studio to nominate its most likely candidate and the publicity boys will do the rest.

74th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1943"
Hollywood, Cal.

"Definitely a show that must be rated with the topnotchers of all time."

LT. VAN HEFLIN.

WARNERS EYE BURLESK COMICS, WEST & LEXING

ayton, Nov. 23.

Paul West and Meggs Lexing, burly comedians, planning to quit the Western Wheel Burlesque roadshows after engagement at Mayfair theatre here week of Nov. 26, with possibility of doing film chore. Pair are being eyed by Warners for possible film commitment, but are dropping out with no definite plans.

eaving because management wouldn't agree to let them out of their contract if they received an offer from film company.

They're touted as bein in the Abbott & Costello idiom.

As P.A.'s Become Wags, Leave Clients for Gags

y JOEL ROSE

The current shortage of gag men out on the Coast, where most of the big name comics are now located, is being partially relieved by the waving of checks in large denomination in front of the noses of Broadway press agents. Now everyone knows, even the most teen-aged Sinatra fan, that whenever they pick up a paper and read about a clever bon mot uttered by some bandleader or actor, that the bandleader or actor had nothing to do with it. They probably never even heard of the gag until they saw it in print, credited to their name. It originated with their press agent.

Time was when a p.a. used to put a gag in his client's mouth and keep him silent like a Garbo. Now a p.a. puts a gag in his client's mouth and makes him like a Bob Hope.

There's that old story about the bandleader storming into his p.a.'s office and demanding: 'What's happened to my sense of humor? I haven't been in the paper for a week!' Things like that really happen.

Hollywood has finally realized the joke-creating potentialities of press agents and is importing them out to the Coast.

Coleman Jacoby, who started in the night club business as a doorman and painter, then became a gag writer successively, and successfully, for p.a.'s Ed Wiener, Irving Zussman and Jack iman, left for the Coast this week to write for Bob Hope.

Milt Josefberg who is now creating humor for Jack Benny after several years with Bob Hope, had his own thriving publicity business in New York before going west and handled numerous big bands.

Jack Rose, who used to work with Josefsberg in the publicity business in New York, followed him out to the Coast and also made good as a gag writer with Bob Hope before the draft board lifted his option. He wrote Milton Berle's radio program before joining Hope.

Snyder and Wedlock, who used to write Jack Benny's material before they became movie producers, first saw light in the publicity business

(Continued on page 34)

ONE WAY TO DO IT

Gloria Limanti, 18-year-old assistant receptionist at Paramount's homeoffice, was screentested by Par last week.

Miss Limanti, a comparative newcomer on company's payroll, attracted attention of talent scouts soon after she started at the N. Y. office because of her comeliness.

New York Runaround

By Radie Harris

Exclusively Yours

Ilka Chase is asking puh-plenty for the picture rights to her current best seller, 'In Bed We Cry,' but no deal unless she stars as her own heroine... Ward Morehouse's biog of the 'Yankee Doodle Dandy' titled simply, 'George M. Cohan' (Lippincott), hits the book stalls Dec. ...he has dedicated it to his wife, Joan Marlowe...Diana Barrymore and husband, Bramwell Fletcher, have leased a penthouse on Central Park South in anticipation of their return to New York...If Dorothy Hammerstein is the most envied wife on Broadway, it's because her husband, Oscar, has presented her with all his author's rights to 'Carmen Jones' as a birthday gift ..personal nomination for the most attractive couple now decorating the sidewalks of N. Y.: Greer Garson and Ensign Richard Ney...five years ago it was Columbia Pictures which first brought Dolly Haas to Hollywood following her superb performance in an English production of 'Broken Blossoms'... now Miss Haas will shortly make her Broadway debut in Rose Franken's newest drama, 'Doctors Disagree,' which, to prove it's a small world after all, is being backed by Columbia!

Peggy Knudsen, sitting with her husband, Adrian Samish, in the control room of 'The March of Time' broadcast the other p.m., was introduced to a Mr. and Mrs. Busch. After the program, the four of them, accompanied by the Myron McCormicks, went to Toots Schor's for a midnight snack.

When the party finally broke up and Adrian and Pegy again, Adrian casually asked his wife if she thought '' looked the same on the screen as off.

'I don't know,' answered Peggy. 'I've never seen her in person.'

'You've only just spent the whole evening with her!' was Adrian's retort. Mrs. Busch is Teresa Wright!'

Scooping Around

ophie Tucker's booking at the Copacabana early in February will have to be postponed now that United Artists has tagged her for Eleanor Powell's starrer starting Feb. 9...'tain't so dept.: that Mary Martin is quitting the cast of 'One Touch of Venus' to play 'Marilyn Miller' for Warner Bros.; that Fred Astaire is returning to Broadway in a revival of 'Gay Divorce'; that Virginia Field has asked for a leave of sence from 'Doughgirls' to Reno Paul Douglas...although Ernest Pascal is using Gilbert Miller's office for his casting of 'Peep Show,' Miller is in no way associated with the production... ascal will produce it on his own and then transcribe it to the screen as the first of his six pictures for Samuel Bronston Productions (UA release)...playwright Vincent Lawrence' daughter, Mary, who arrived here last week eager to try her luck in legit, found herself instead at the French hospital with an emergency appendectomy...add arrivals: the Humphrey Bogarts at the Gotham...Tallulah Bankhead at her home in Poundridge, Conn....Jimmie Durante at the Astor...William Post, ., at the Players...Howard Harris at the St. Moritz...the Brian Ahernes check in at the St. Regis (26)...Philip Merivale, rushed off a Bel-Air golf course three months ago to start rehearsals in 'Penelope' and has been idling in N. Y. ever since waiting for Martha Hodge to assemble the coin, isn't waiting any longer—he's all set for 'The Duke of Darkness'...Edward Cohn, legal adviser to Mary Martin and Dick Halliday, has a piece of 'Jackpot'...there were more celebrities than you could shake an autograph book at to appland Moss Hart's personal triumph at the opening of 'Winged Victory'...among the 'Who's Who': Mrs. Irving Berlin, Gertrude Lawrence, James Farley, Edna Ferber, the Richard Rodgers, Quentin Reynolds, Oscar Levant, Elsa Maxwell, Cole Porter, Florence Eldridge, the Sam Goldwyns, Billie Burke, Glenda Farrell, Russel Crouse, Marsha Hunt, the Orson Welles (Rita Hayworth).

THE BERLE-ING POINT

By Milton Berle

This was an important week on Broadway. 'Winged Victory' soared into town and critics met it with a good deal of Hart-warming praise.

Tickets for the play are almost unobtainable. This is another show which has a lot of specs appeal.

'Winged Victory' even sells tickets in a novel way. The guy in the box-office doesn't hand them across the counter; he folds them into little airplanes and throws them at you.

It's a great triumph for Moss Hart who is on his way to becoming great playwright. Maybe even as great as George S. Kaufman.

My brother (the one who moved to Union City so he could 'phone his bookie for a local charge) has a new invention. He makes dice out of Ivory Soap for floating crap games.

Then there's the chorus boy they nicknamed 'Wristwatch' because he had a swish movement.

You've probably hear Lucky Strike commercial, LSMFT! LSMFT!

It's an innovation in radio advertising but it's dangerous. Think of what might happen if comedians began to abbreviate their jokes. It might sound something like this:

'Who was that LISYWLN?,' the straight man would ask.

'That was no LTWMW,' the comedian would reply. Or what if Sinatra began to abbreviate some of those songs:

'I'm gonna buy APDTICCMO, a doll TOFC, . . .'

The way the Russians continue to advance, urope's No. 1 house-painter appears to be taking a shellac-ing.

If the Postmaster suspends Esquire's mailin mail another letter.

Some showgirls want to remain single but most of them would rather knot.

That whiskey company started something when it divided its supply of liquor among its stockholders. It added a herd of pink elephants to Wall Street's bulls and bears.

Met Orson Welles with Rita Hayworth the other night. There's a kid who began with a planet and worked his way up to a star.

Dunninger—'Master Mentalist'

By Earl Sparling

Joseph unninger, who bills himself as 'The Master Mentalist,' emphasizes in his startling and baffling Sunday afternoon radio performance that his feats of mind-reading and telepathy are not supernatural, but could "be done by a child of 3—with 30 years practice." More persons than you would think have taken him at his word and are practicing. It is a sort of new parlor game.

The Dunninger show is about the strangest ever to get on the air waves. 'The Master Mentalist' sits at a desk, quite like a businessman—and don't think he isn't. At a long table sits a committee of three judges, always well-known and trustworthy citizens. In the studio sit some 300 persons, each one tense to know whether this man up on th s age can actually read an innermost thought. The excitement which pervades the place can almost be felt.

After the preliminaries of introduction and explanation, Dunninger stirs at his desk and peers out at the studio audience. There is no touch of dramatics except for Dunninger's slightly Shakespearian voice.

'Some woman,' he asks, quite as if he were inquiring the time of day, 'Some woman is thin ters T and O?'

A woman , holdin her hand.

'The T,' says Dunninger, 'is for Tojo, your parrot. The O is for Oscar, your goldfish.'

'That is right,' says the woman in a weak voice and sinks back into her seat. A sigh runs through the studio audience.

You would naturally suspect that Dunninger was in cahoots with the parrot lady—and with the other participants. But Dunninger makes each person who stands up in the studio vow there is no collusion. It is reasonable to suppose that if Dunninger were faking, someone would betray him. Scores have stood up in the studio and testified that he had read their minds. Not one has tried to collect the $10,000 he says he will forfeit to anyone who can prove he has 'confederates, employees, or stooges.'

Sawing a Woman in Eighths

Dunninger is, of course, a veteran trickster. He has described himself as 'the last of the great name magicians.' He is able to saw a woman into eight pieces—his own improve-

(Continued on page 36)

Gypsy Staging Own Campaign for Morale

Gypsy Rose Lee is going to do a camp tour the hard way, i.e., not under USO auspices but motoring to the Coast in leisurely fashion and stopping off en route to do a show at this or that camp. Her idea is to ferret the out-of-the-way encampments, notably those in the desert regions, not that she'll make things cooler.

She won't essay that until after the first of the year.

Goldstone's Free Hotel In L. A. for Furloughees

Los Angeles, Nov. 23.

Phil Goldstone, owner the Alexandria Hotel, is opening a 1,200-bed annex, said to be the World's largest free hotel for service men, to be operated by the B'nai Brith.

Former film producer, Goldstone is remodelling and refurnishing the annex out of his own pocket and will take no rental as long as it is used to accommodate men in uniform.

PIX OFFER TELE BACKLOG

IT'S A LONG ROAD

Disturbing reports of homefront complacency, of a general slackening of war industry production, with mounting feeling among a large segment of the nation's population that the battle is all but won, were brought home to show business with telling effect last week. In almost simultaneous warnings from Postmaster General Frank C. Walker, who addressed the 'Salute to Motion Picture Heroes' luncheon, and Capt. Eddie Rickenbacker, speaking at the annual Harvest Dinner of the Picture Pioneers, show biz was made aware of the fact that the way to victory will still be long and hard—that there can be no casing up, particularly where morale is concerned.

The film industry, radio and the stage are thus faced with a new challenge—of not only continuing its all-out, win-the-war contribution, but to bring home to the people of America the Walker-Rickenbacker messages that this is no time for complacency or letting down the barriers; that only by 100% initiative and untiring efforts can the speedy victory be achieved. It's a role not unfamiliar to the various media of show biz, whose manifold contributions to date will reecho for generations to come. What Capt. Rickenbacker said at last week's Pioneers luncheon in a glowing tribute to the film industry—'It has done more to win for us the goodwill of the world than any other factor'—might well apply to all show biz in general.

The harnessing of top ranking stars of Hollywood, the stage and radio to circuit the global fighting fronts through 1944; the vast plans already in operation for the industry participation in the forthcoming Fourth War Loan Drive, the ever-prevalent war-consciousness of U. S. radio in all its phases of activity—these are but part of the day-to-day evidence that, so far as the entertainment industry is concerned, the job of winning the war is still to be done.

Wide-Screen Television, Better Color Usage, 3-Dimensional Effect Goals Of Pix Technicians for Postwar Era

y MIKE WEAR

Looking to new horizons in the post-war market, with complete realization that the picture industry can't afford to remain static when peace arrives, many major film companies even now are anticipating technical improvements to whet the public appetite. Aside from improved product (much of which is piling up on different companies' backlog of finished productions), technicians and laboratory experts of producing companies look for improved film theatre performances along three lines.

These are (1) television, (2) improved, less expensive color, (3) wider film giving three dimensional effect.

Present outlook is for wide-screen television easily adapted to present screens in theatre operations, covering sports and special national events as well as special entertainment

(Continued on page 21)

ROMBERG WRITING 1ST NEW OPERETTA IN YRS.

Sigmund Romberg, currently on tour with his concert troupe, is writing the score and book for a new operetta which he's planning for Broadway production some time after the first of the year. After the show is set, he plans going to the Coast to compose for pictures.

Although Romberg operetta revivals have been on and off Broadway since the days when he wrote 'Student Prince,' 'Blossom Time,' etc., it'll be the first new Romberg production in many years.

Concert tour winds up Dec. 31 in Rochester, N. Y., after almost a full year of bookings totaling 266 concerts and with a total gross, on the basis of advance ticket sales, exceeding $750,000.

Dieterle-Selznick Pact

Hollywood, Nov. 23.

William Dieterle, currently piloting 'Kismet' at Metro, inked a long time director deal with David O. Selznick.

First job for Selznick will be a starrer for Ingrid Bergman, still untitled.

Bill Goetz to Coast

William Goetz returned to Hollywood on Sunday (21), leaving Leo Spitz behind for the eastern executive details in connection with their International Pictures. Both are hot after 'Winged Victory' for films, as is practically every firm.

No releasing deal set yet, but several being mulled.

Allen Unable to Line Up Air Talent for Coast Start, So Film Delayed

Although skedded to go into production next month, the Fred Allen picture, under his one-film deal with Jack Skirball, is off until next summer. As a result, Allen's radio show for Texaco, which starts Dec. 12, will originate from New York instead of from the Coast as originally planned.

Inability of Allen to line up all of his radio show talent on the Coast prompted the decision to move it to N. Y. and put off the picture until next July. Meanwhile, the question whether Minerva Pious returns to the Allen program or continues with the Jack Benny show is still to be settled.

Allen gets into N. Y. this week from the Coast with Skirball due in next week. Through the winter they'll complete work on the film script, with Allen returning to the Coast when his air show winds up in June for a vacation.

Ships Named For Otis Skinner, Dvorak

Washington, Nov.

Liberty ship under construction in one of the Henry Kaiser yards in California, is to be named for the late Otis Skinner.

Another ship building in the yard will be christened Anton Dvorak, in honor of the composer.

PLAN SCREENING CURRENT SHOWS

Hollywood jumped into the post-war television field with a bang this week in New York as film representatives approached important radio advertisers and agencies with a proposition to make picture versions of their current air shows as a backlog to be used during early stages of commercial tele. Understood the proposal is being mulled seriously by one agency, at least.

The deal, as advanced by filmsters, would enable clients to get in on the ground floor by buying television time right off the bat for presentation of celluloid music and variety shows while preparing, rehearsing and experimenting with live productions. Chief argument being used is that clients will not be taking the risk of presenting mediocre tele productions at the outset, but can 'come in on the beam' from the very start and follow up with top grade, polished live shows.

Film reps are trying to sell advertisers a plan to put camera and sound crews into broadcast studios for complete film coverage with shots of cast and audience, the entire footage to be preserved for future cutting and editing before use in tele. Up-to-date plugs and other new material will be added as desired when the films are used.

Lower Talent Costs

The big advantage, naturally, is the saving in talent costs and Hollywood advance men are plugging this angle by telling prospective clients they will be able to apportion their entire talent budget to experimental activities when tele breaks and still be able to put on well-staged film broadcasts with big names to attract audiences. The concensus of opinion seems to be that film shows will more than hold their own with studio productions in the early days of commercial tele.

Another argument being used by the film reps is that big advertisers, through use of sound picture shows, will be able to jump the gun and set up a 'celluloid network' before coast-to-coast television becomes a reality. In other words, shipments of films to individual tele broadcasting sta-

(Continued on page 34)

Virginia Weidler Illness Cancels 2 Vaude Dates

Virgini Weidler, suffering from pneumonia, has been forced to cancel two vaudeville dates, Adams, Newark, Dec. 2, and RKO, Boston, Dec. 9. She's going from Hollywood to Palm Springs to recuperate.

Present plans are for her to resume her p.a.s for RKO in Cincinnati, Dec. 24.

Melvyn Douglas in Aussie

Sydney, Nov. 23.

Captain Melvyn Douglas is here making a quick Aussie lookse on U. S. governmental business.

He's not connected with the USO on his trip.

FDR Lauds Theatre's War Effort

A copy of a letter from President Roosevelt addressed to John Golden on the occasion of the 5,000,000th free ticket given men in uniform by the Civilian Defense Recreational Committee, N. Y., was sent to all legitimate house managers in and out of town by the League of New York Theatres. Letter is perhaps the finest tribute accorded the efforts of the profession in war-aid work to ever come from the White House.

Letter, in part, reads:

'I am not unaware of the splendid wartime work that the actors, managers, producers and people of the stage generally are doing, in many instances at great sacrifice but with their characteristic zeal and cheerfulness....the patriotism and the generosity of the managers of entertainment of New York City....The theatre is one of the real cultural factors of our American way of life. There has never been a time when the stage was called upon to play a greater part in maintaining public morale and fostering the patriotic spirit. This it is doing splendidly and I have full confidence that this support will continue until the war between the ideals of democracy and the destructive efforts of the Axis enemies is won. A free theatre in a free world is one of the objectives for which we shall continue to fight.'

Governments May Look to Films To Keep Up Wartime Public Service In Reconstruction Era; New Status

Prominent officials in the Government service of the United Nations, noting the rising speculation anent complex problems which are a likely aftermath of war, are looking to the continued and possibly increased use of the screen as a major factor in the reconstruction era to follow the war.

Observers who have been concerned particularly with the motion picture phases of economic, political and combat warfare, are apprehensive that, with exhibitors and the public perhaps tired and resentful of continuing straight-jacketing under wartime conditions, the film industry will rush back into the production of

(Continued on page 16)

U Pardons Feist

Hollywood, Nov. 23.

Universal has lifted its suspension of Felix Feist and will put him back on the payroll with the next assignment coming up.

The director balked at a picture and was off salary for several months.

USO-NBC's 'Soldiers In Greasepaint' Program Aims at Show Biz, Too

Scheduled for the entertainment of troops both here and abroad, as well as for the American public in general, USO-Camp Shows' Thanksgiving Day (25) round-the-world broadcast is likewise being directed at American performers.

Thus it's hoped to bring home via the 45-minute 'Soldiers in Greasepaint' NBC program (12:15-1 p.m.) and through a united-front listening audience of the nation's performers how vital a role actors can play on

(Continued on page 34)

Par-Donlevy's Truce On Radio Bookings Only

Hollywood, Nov. 23.

Paramount is permitting Brian Donlevy to take radio guest shots although he is under suspension by the studio.

The actor is turning over the coin to the National War Fund. Radio shows are being lined up for him for the period between Dec. 3 and Dec. 20 when he will be in New York.

Donlevy leaves for the east today (Tuesday).

SID FIELD'S 500G, % IN PASCAL PIC PACT

London, Nov. 23.

Gabriel Pascal has closed a five-year deal with Sid Field, netting th English comic more than $500,000 i addition to a percentage.

Field will be starred in 10 films, the initial two to be George Bernard Shaw's 'Caesar and Cleopatra' and 'Androcles and the Lion.' Pascal is now dickering with a Hollywood female name to co-star in the latter two films.

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DAILY VARIETY
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Max Gordon 'Captive Producer' Deal Puts 20th at Top on Ace Play Scripts

Max Gordon's recent advent into the 20th-Fox picture on what might be termed a 'captive producer' deal gives 20th control of the biggest single block of topflight Broadway impressari. The company already has Jed Harris and Michael Todd under similar contracts.

Significance of these 'captive producer' deals is that through them 20th has a larger potential source of Broadway play material than any other film major. Taking on three big producers is evidence that 20th puts great faith in the possibilities.

These 'captive producer' deals now are called 'limited partnerships' whereas they were formerly known as 'lenders' agreements.' The difference is that the present tax laws have forced the deal to take the form

(Continued on page 16)

BINNIE BARNES TO BE IN 'SHREW' STAGE VERSION

Binnie Barnes, making her first American legit appearance, is going into the streamlined version of 'The Taming of the Shrew' which Al Margolies is producing on Broadway early in February as 'I'll Marry You Sunday.' Previously Miss Barnes had appeared on the London stage and in British and U. S. films plus occasional vaudeville and radio dates.

The actress, who left N. Y. Monday (22) for the Coast for the holidays, returns east on Jan. 1 to start rehearsals. Dawn Powell has completed work on modernizing the book. Irvin Graham did the score.

A Good M.C., a Few Songs and Jokes—That's What Boys Over There Prefer

Somewhere in So. Pacific.

Editor, 'Variety':

Tonight the boys together found a recent issue of 'Variety,' and we all got properly sentimental singing the old songs saw fit to list again pursuant to my request. Any group of servicemen naturally includes quite an age span, and we only found one hit tune that nobody could recall. The cavalcade of hits will insure us against the days when entertainment becomes scarce again. The original request was made from good old Guadalcanal, where a song meant a much-needed laugh, some reminder of a happy time, n momentary softening of one's conditioned exterior.

It is hard to truly evaluate the importance of entertainment to those who have never been without it for any period of time. I, for one, always took it for granted as a likeable convenience, but 20 months have taught me—the hard way—that it is a vital part of a soldier's happiness. The process of getting oral and celluloid entertainment out to far-flung spots started slowly, but now the rest areas at least are surprisingly well equipped and supplied. Every show is avidly attended and anticipated. Three USO shows (No. 1, No. 50, and No. 51) have reached us—in addition to Joe E. Brown on the Canal—and we look ahead to being further entertained.

Eddie Cantor's article in the same issue about entertaining men in service was interesting, but a few supplementary remarks could be added. First, let us assume what I am saying applies to overseas troops. At home amusement is not at a premium, and hence need not be presented in as solidly packed a package

(Continued on page 31)

THEATRE WING'S FIRST $1,000,000 FROM FILM

American Theatre Wing has received its first $1,000,000 share of the 'Stage Door Canteen' picture and a sum equally great is expected to be received during coming months, through the period during which the film will be in active release is indefinite. Sol Lesser, who produced 'Canteen,' tendered the Wing a check for $279,000 last week, which, added to previous payments, has made the organization the most financially solid of any participating in war aid work.

First payment was $26,000, and the second amounting to $50,000, was turned over to the Hollywood Stage Door Canteen by the Wing. Two larger payments were made prior to last week's remittance, the amounts being $134,000 and $492,000, latter being the top sum received since 'Canteen' started exhibiting.

Sea Bees Open New Aleutian Is. Theatre

Washington, Nov. 23.

Second largest theatre in the Aleutian Islands, just completed by the 52nd battalion of Sea Bees, has been named Connolly Hall by the battalion in honor of its former physician, Lt. (j.g.) Henry H. Connolly, who died last January while the unit was receiving boot training in Rhode Island.

No less than 125 times daily, film shows are run at one or another of the bases strung along the Aleutian outposts. ilms are in 16 mm.

There are 63 projectors in the islands, with at least one on each island occupied by American soldiers. Even on Attu, outermost of the Aleutions, a continual flow of films has been shown in tents, quanset huts, and other improvised theatres, according to the War Dept. New issues of 16 mm. pix, all gifts of the industry, are rotated over a circuit.

Pt. Moresby's G.I. Shows

Washington, Nov. 23.

Soldiers at Port Moresby, New Guinea, have successfully staged their first GI show, 'Hellz-a-Puan,' and are now at work on the second, 'East Lynne.'

'Hellz-a-Puan,' a revue, featured a number of original skits including one called 'Freudian Interlude' only one to feature a girl—a Red Cross nurse at the base.

6,381 Par Employees Now in Armed Forces

Compilation made by Paramount shows that 6,381 former employees of the company and its theatre subsidiaries are on active duty in the armed forces. Par theatres have contributed 5,451 to the services, the studio 525, home office 248 and the exchanges 157.

Casualties: exclusive of wounded, include 39 killed and 30 missing. So far 29 former Parites have received decorations.

Schwab to Advise On GI 'New Moon' Version At Miami Beach Base

Miami, Nov. 23.

One of the most ambitious GI projects ever undertaken here is the forthcoming production of the operetta, 'New Moon,' by the special Service Dept. of the Miami Beach Training Center No. 1. The operetta, now in rehearsal, is scheduled for production at Flamingo Park Bandshell, from Dec. 16 to 20.

Adviser to the producers, S/Sgt. Bela and Sgt. John Springer, is Laurence Schwab, who originally produced the Sigmund Romberg operetta on Broadway. Schwab acted in the same capacity last year when the Miami ach soldier group presented another of his operettas, 'Desert Song.' Only two femmes will supplement the soldier cast.

Two elaborate ballet sequences staged by Cpl. Lee Sherman, former Roxy dance director, are being added. Sgt. Simon Bochner directs the show; Pvt. Mendy Shain handles the soldier singing chorus; Sgt. Harry Levenson will direct the 34-piece 'Contact' orchestra; and Cpl. Ralph Delli-Bovi designed the settings.

The cast includes Sgt. Clifton Hughes, Louise Martell, Frances Hughes, Sgt. Zeke Segal, Barbara Reese, Cpl. Harold Gordon, Pfc. Frank Barrow, Pvts. Paul Ukena, Irwin Glantz, Gene Frankel, Harold Mertis, Kenny Kaufman, Tom Wojicki, Misses Gladys Shaw and Mikie Gerhardt and soldier choruses.

U. S. Rollcall

Lt. Dunham Killed

Harry H. Dunham, first lieutenant and pilot in U. S. Fifth Air Force, was killed in action during October over New Guinea, according to word received in N. Y. last week. He was the first Pathe newsreel man to enter the service, receiving his commission in Army Air Force in May, 1941. Dunham taught aerial photography for a time but this year became a glider pilot.

He is survived by his widow, Mrs. Marion Chase Dunham, and by his parents, Dr. and Mrs. H. K. Dunham.

Romero at SPARS Fete

Washington, Nov. 23.

Seaman 2d Class Cesar Romero and Lt. Commander Jack Dempsey were guests of honor here tonight (Tuesday) at the first anniversary party of the SPARS (Coast Guard Women's Unit), which was held at the Statler.

A raft of brasshats attended the shindig for which Vincent Lopez supplied the music. The bandleader did a broadcast for Coca-Cola via the Blue during the affair, and played till midnight.

Can't Keep 'Em Out

Hollywood, Nov.

Eddie Coke, screen actor, discharged from the Army because of a leg injury, enlisted in the Navy.

L. G. Roehl, studio technician, Army.

William Whittaker, studio technician, Merchant Marine.

Margaret Waite, studio press book editor, USSNR Training School.

It's Capt. Gaffney Now

Pittsburgh, Nov. 23.

William Gaffney, former asst. mgr. of Mt. Oliver, promoted to captain in AAF.

Al Simon, Nixon Cafe staff, marines.

Edith Louise Honck, of Rowland theatre in Wilkinsburg, marine corps women's reserve.

Bob Gilchrist, Wrightson, Back From Overseas Tour

Bob Gilchrist, guitarist, and Earl Wrightson, concert baritone, have checked in at Camp Shows headquarters in N. Y., after extended tours of South Pacific combat zones.

Wrightson appeared with the Wesson Bros. troupe, which was the first Camp Shows unit to play the Darwin area. He toured the South Pacific circuit for six months.

Gilchrist, who was with the Stan Kavanaugh-Marty Sunshine unit, was out for nine months.

Indie Shorts, Training Pix for Army and Navy, Boom for SAG Extras

'umber of indie shorts being made around New York, in conjunction with those ordered by the Army and Navy, has resulted in a financial boom for members of the Screen Actors Guild. Actors, working for anywhere from $10 to $50 a day, pending on speaking lines, have put in months of steady employment hopping from one studio to another, and netting themselves incomes that have run as high as $250 per week in many cases.

With both the Army and Navy turning out dozens of training films, SAGers are finding it easy pickings these days. Pathe, which has put out many Navy training films, along with the United Newsreel for the OWI in 10 different languages), is at present on the No. 10 of their 'This Is America' series. Newest is 'Letter to a Hero,' and employs anywhere from 25 to 50 SAG card carriers a day.

Ben Blake at Paramount, in compliance with an Army request for a film for the Christmas holiday, is putting out 'Community Sing Reel,' devoted to Xmas carols, which employs, besides many actors, a complete chorus of singers. lake is also in the process of shooting a film for the Red Cross, using 50 people a day. Les Rausch, of the same studio, recently concluded 'Sing Helen Sin ,' with Helen O'Connell; and

(Continued on page 31)

'Army' Playlet Actors Double on Hosp. Circuit

The soldier-actors touring in the five one-acters, 'The Army Play by Play' are doing a series of mornin shows in army hospitals entertaining the wounded.

The GI troupers have set up own hospital circuit and have played before convalescents in hospitals in New York, Pittsburgh, Buffalo, Washington, Chicago, Indianapolis and Cincinnati. Executive officer of the troupe, Capt. John Morrisey, lines up all the hospitals within a 25-mile radius of the city where 'Army' is playing.

The actors in olive drab have whipped together as many as 16 ward variety shows. There are four such units, each lasting about 20-minutes and playing four wards, thus permitting, within the space of 90-minutes, the covering of 16 wards. In addition the entire company puts on an hour-long show in the hospital's recreation halls.

In addition to the hospital circuit, the 'Army' performers have also played at camp bases at defense plants and at rallies.

WB'S WAC SHORT

Hollywood, Nov. 23.

Warners is singling out 500 of the most phologenic WACS Des Moines for a Technicolor subject.

The Army will use the short to aid recruiting.

N.Y. to L.A.

Col. Frank Capra.
Harry Cohn.
Tom Connors.
S. Charles Einfeld.
William Fadiman.
Bill Goetz.
Dave Gould.
Hal Horne.
Martin Jurow.
Danny Kaye.
Edward Knopf.
Bill Kupper.
Lawrence Langner.
Emmett Lavery.
Leo Robin.
Marvin Schenck.
Charles Schlaifer.
Winfield Sheehan.
Spyros Skouras.

Wrong Film Subject

Added comment on the Frank Sinatra situation was made when March of Time cameraman, shooting a film based on music in the U. S., trod to a broadcast of Lucky Strike's 'Hit Parade' on which the swooner is featured.

Cameramen, who has just completed filming kids in action for their previous film, 'Juvenile Delinquency,' came out of broadcast after seeing some of the exhibitionistic acts of the 16-year-olds, and remarked that the kids belonged not in the musical sequences, but in the previous film depicting juve delinquency.

Mishkin Discharged, Back Scouting Talent

Master Sergeant Meyer Mishkin has returned to his former duties as chief talent scout for nitery and vaude talent for 20th-Fox, working under Joe Pincus.

Mishkin was in the special services branch of the Army at Santa Anita, Calif., lining up entertainment. He received an honorable discharge from the Army due to faulty eyesight.

Would Force Jerries To Take Over British Dampness for Crimes

Somewhere in England.

Editor, 'Variety':

This is a note from an old friend of Paris and New York, just saying 'hello' and asking you to send good old 'Variety' to me. As you know, I'm on leave from Newsweek (radio ed), and was city ed of the Paris Herald.

have been in England about a fortnight; came over with Kenneth Crawford (Newsweek man en route by slow stages to Chungking), Winston Phelps (Providence Journal), Tommy Weber (Standard News Photos who has assignments for Look and the Toronto Star), Wright Bryan (managing ed of the Atlanta Journal), and a guy from the Boston Traveler. All were bound for London and later the front.

Where I am (it's a dark secret), George Denny, Jr., of Town Hall fame, is holding a forum tomorrow night, with Ed Murrow of CBS and Fred Kuh of the Chi Sun participating. Visited Stratford-on-Avon yesterday: it's full of GIs. The Shakespearean cycle at the Memorial theatre finished a fortnight ago; a stock company is there now, offering 'The Man Who Came to Dinner' currently.

All England is definitely on the bright side now. There's no longer fear of invasion and hope for victory is high. The dark days are over, and towns are clamoring for the end of blackouts. Sometimes it's hard to believe. This place is at war: the gardens are so trim and beautiful, the people so cheerful. Although you see soldiers everywhere there are no other martial evidences present. You rarely see planes, tanks, and such things. The American Forces Network is a godsend to the GIs. But the weather isn't; it's always damp and chilly. The English ought to let the Jerries come in and then force them to live here as punishment for their international sins.

Lt. Allan Finn.

L.A. to N.Y.

Fred Allen.
Richard Arlen.
Tallulah Bankhead.
Jeffrey Bernerd.
Erik Charrell.
Phil Cohen.
Jane Darwell.
Edward Dmytryk.
William Dover.
Jay Dratler.
Tim Durant.
Jimmy Durante.
Frank Forrest.
Louis Foster.
Eugene Frenke.
Georgia Gibbs.
Sheridan Gibney.
Jack Kennedy.
Jerry Lane.
Canada Lee.
Jackson Lighter.
Louis B. Mayer.
Garry Moore.
William Pine.
Portland Hoffa.
Gregor Rabinovitch.
Al Rackin.
Dick Rosson.
Joseph M. Schenck.
Al Shean.
Ann Sheridan.
Eddie Sherman.
M. J. Siegel.
Jack Skirball.
Gale Storm.
Marcel Vertes.
Helen Walker.
Frank Waxman.
Herbert J. Yates.

Rickenbacker Spellbinds A.K.s of Pix Industry At Pioneer's Banquet

In a memorable off-the-record address by Capt. Eddie Rickenbacker at the Picture Pioneers' annual dinner Friday night (19), the show bunch was given a jolt and made to realize pronto that the war is far from won. Authoritatively and with a conviction born of a first-hand closeup of all the global fronts, privileged to no other American, Rickenbacker discoursed on what a tough task we still have ahead of us.

Rickenbacker was the guest of honor and Winnie Sheehan, who is producing his film biog, remained over for the occasion, returning to Hollywood Saturday (20).

Jack Cohn, exec v.p. of Columbia Pictures, who has made the Picture Pioneers pet project, drew the record turnout on this, the fifth pre-Thanksgiving banquet. PP, born out of a sad occasion, when Joe Brandt died the was Harry and Jack Cohn's partner), has now developed into a national organization with a branch in Canada as well. It was recounted that the film vets (you must be 25 years in the business to belong) had remarked at the time of the funeral that 'too bad' it takes a sad occasion like Joe Brandt's passing to bring us together,' and thus was Picture Pioneers born.

On the impressive dais, Harry M. Warner stressed the value of the screen's educational potency, even greater than the press, and warned anew of a possible post-war enemy-

(Continued on page)

NEW FOLIO RELEASED FOR SOLDIER SHOWS

Washington, Nov. 23.

Latest folio (No. 9) issued by the Entertainment Section of the Army Special Services, for the use of men overseas and in training camps in the U. S., includes five specially written scripts. They are 'First Cousins,' by Corp. Kurt Kasznar; a triple bill of three short sketches including 'A La Carte,' by Max Liebman; 'Havoc on the Assembly Line,' by Fred Allen, and 'The Strange Face of Tom Hickory,' by Arthur Pierson; and 'Horses,' by William K. Wells.

Other material in the folio includes scripts from the 'Fibber McGee and Molly,' Kay Kyser, 'What's My Name,' Jack Benny, 'Duffy's' and Fred Allen programs, and Thanksgiving and Christmas shows. The material was collected by the Committee on Scripts for Soldier and Sailor Shows of the Writers' War Board, for approval and distribution by the Army Special Services.

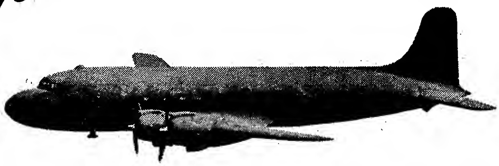
'Battle of China' After 'Russia' Into Release

With 'The Battle of Russia,' fifth in the series of U. S. Army's indoctrination pix for the men in uniform, currently being exhibited to the public throughout the nation, 'The Battle of China,' sixth in the series made by Lt. Cols. Frank Capra and Anatole Litvak, will be ready within the next few days. Initial prints are being shipped from the Coast to Washington.

Whether or not the new film will also be made available for commercial distribution is still a matter for the Office of War Information decide, with the general public reaction to 'Russia' likely to be one of the determining factors. 'China,' as in the case of the other films in the 'Why We Fight' series, will not only be used for training purposes but will also be exhibited in the nation's war plants.

Most of the editing on 'China,' which, like 'Russia,' is a full-length feature, was done by Col. Litvak on the Coast, during the absence of Col. Capra, who returned to this country last week after several months overseas working jointly with the British Ministry of Information's pix division on the film depicting the Allied victory in the closing stages of the Tunisian campaign. Capra flew to the Coast over the weekend.

60 Hours Away From Your Furthest Market!



POST-WAR SHOW BUSINESS

Theme of the 38th Anniversary Number of

VARIETY

To Be Published Late in December

When Peace comes—

Films will be flown for simultaneous premieres in Cairo, Moscow, Bombay and Shanghai.

It will not be unusual for American bands to make overnight hops from New York to London; San Francisco to Honolulu, and on to Brisbane, Australia.

Commercial radio will be international in scope and market.

Personalities will book personal appearance tours that will span the globe, with even less layoff than now entailed in a jump from Baltimore to Chicago.

The sky has no barriers and show business will have no time limits.

154 West 46th Street, NEW YORK 19
54 West Randolph Street, CHICAGO 1

VARIETY

1708 North Vine Street, HOLLYWOOD 28
8 St. Martin's Place, Trafalgar Square, LONDON

D. C. An Example of B.O. Generosity To Service Men But Tax Slugs Go On And Film Biz Doesn't Fight Back

Was .

Cutrate admissions in the downtown Washington theatres make a stantial contribution to service-men. For instance, on 'Let's Face It,' the Earle played to 52,000 customers, of whom 17, were men in uniform at 29c. At Loew's Capitol and Palace the weekly ratio of servicemen runs to 40%. In the case of the Earle it reduced the admissions on the Bob Hope feature to five full days, since 17,000 represented capacity of the house for two full days. In round numbers it means that the Washington downtown theatres have indirectly cut their grosses at least $300,-000 per year, the savings going to men and women with the colors. In addition, all theatres give to the Variety Club but a quota of free passes weekly. Other communities have made similar concessions, besides giving full service to every government demand—and they are many. Yet, despite this Congress 'slaps' a 100% increase in amusement taxes and brings in a gag rule which prevents members on the floor from fighting.

On Capitol Hill they assert that the motion picture industry is the most impotent of all business groups. No effort is made to organize the thousands of small exhibitors to fight oppressive taxes, and there is no authorized spokesman in either House or Senate to fight for the cause.

Every other industry affected by the new tax bill has its professional lobbyists who apply pressure where it will do the most good. The pix biz, however, pussyfoots, seems to be afraid to take an affirmative stand and lead the remonstrants. With some 15,000 small exhibitors affected by this tax increase spread all over the country and in every community, the industry could exert an influence that would make Congress sit up and take notice, it is felt even here. Under the gag rule of the House, with only committee amendments considered, the fight against the tax must now be transferred to the Senate Finance group, with little hope of a compromise plan or victory.

UNIV., LOEW'S DEALS LEAD OFF SEC REPORT

Philadelphia, Nov. 23.

Film stock activity, as well as securities in allied show biz industries, were comparatively quiet, according to monthly report of the Securities and Exchange Commission, issued here the past week.

Paul G. Brown, of Boca Raton, Fla., reported the acquisition of 3,000 shares of Universal Pictures Co. $1 par common in exchange for stock of the old Universal Pictures Co., Inc. Brown, a Universal director, also reported holding 13,600 common voting trust certificates.

Other activity in Universal stock reported was the sale of 1,400 voting trust certificates by Daniel M. Sheaffer of Philadelphia, leaving him with a total of 18,700 shares of the security.

Loew's, Inc., added 206 shares of Loew's Boston Theatres, making its total of Boston stock 120,010 shares.

William F. Whitman, New York, reported the sale of 30 shares of Keith-Albee-Orpheum 7% cumulative converted preferred.

Activity in radio stocks included the sale of 1,000 shares of Columbia Broadcasting System $2.50 par Class A common by Isaac D. Levy, vice-president of WCAU and a director of CBS, leaving him with a total of 38,876. Levy also reported holding 21,380 shares of CBS Class B common.

Sheehan Set to Go

Winfield R. Sheehan, cast several weeks discussing the picture he will make based the life of Capt. Eddie Rickenbacker, left for the Coast Saturday night (20) to prepare for immediate casting of the film for 20th-Fox release. The script has been finished.

He postponed departure in order to attend the affair of Picture Pioneers Friday night (19), accompanied by Rickenbacker.

Breather for Alan Ladd

Hollywood, Nov.

Paramount postponed the start of 'And Now Tomorrow' to Dec. 13 to give Alan Ladd time to recuperate from the illness which caused his medical discharge from the Army.

Picture will be directed by Irving Pichel and produced by Fred Kohlmar, with Loretta Young as femme co-star.

'Superman' Pix-Radio Bally to Hypo Physical Fitness, Curb Vandalism

Plan by the U. S. Government to help fight kid delinquency through show biz mediums is now being put into effect through the National Committee Physical Fitness, which is setting up program via radio and films to get juves interested in sports. Keynote to the campaign, which is slated to tee off in the near future, is approach by Govt. officials to producers of 'Superman' program, with the idea of using the fictional figure as the bellwether about which the 16-year-olds will be sold the idea of turning from the streets to the gyms and sport fields.

Through the radio program, kid listeners on 214 stations, and buyers of the comic books, figured to be around 3,000,000 a month, and through a series of shorts that are being planned for shooting on the Coast, heads of the Physical Fitness program figure that youngsters can be sold the idea. It's also figured that present setup will cue a post-war plan that will help turn kids' minds toward building bodies, with Govt. reps contemplating a long term campaign via radio and films, after the impetus gained by 'Superman' wears off.

Government officials got the idea of using show biz mediums when they saw the job being done by 'Hop Harrigan,' another juve show, in recruiting lads for the Army Air Cadet service to the tune of 1,000 a month. Committee on Physical Fitness, to tie in the mediums of film and radio, have approached several film companies to do pix on the subject, including 'March of Time,' which will probably do a followup to the recent 'Juvenile Delinquency.'

Coast pictures being planned under the committee's guidance, through Don Ameche, as chairman of the subcommittee on promotion, are four or five short subjects dealing with such things as 'How to Play the Game' and 'Are You Physically Fit?'

Although not under Government authorization, National Broadcasting Co., is contemplating airing, in the near future, a series to combat jive delinquency, in cooperation with the National Youth Organization. Latter group is made up of 14 youth organizations, ranging from the Junior Chamber of Commerce to the Y.M.C.A.

TSCHAIKOWSKY MAKES GOOD; WB BIOG PIC

Hollywood, Nov.

Life Tschaikowsky, Russian composer, will be filmed by Warners with Henry Blanke producing and Robert Milton working on the script. Milton came to Hollywood several weeks ago to direct a Tchaikowsky picture for Vincent Youmans as a United Artists release, but the deal fell through. He is now negotiating with Warners to direct as well as script the film.

Fox Execs to Coast

Tom Connors, 20th-Fox v.p. in charge of distribution; William Kupper, general sales manager; Hal Horne, advertising-publicity head, and Chas. Schlaifer, advertising department chief, are scheduled to leave New York for the Coast today (Wed.).

Spyros Skouras, 20th-Fox prexy, left N. Y. for Hollywood last Sunday (21).

N. Y. home office execs are to huddle with Joseph M. Schenck, Darryl F. Zanuck and Harry Brand.

Studio Contracts

Hollywood, Nov. 23.

Laraine Day renewed by Metro.

Jeanne Newport's minor contract with Charles R. Rogers approved by court.

Dolores Moran's option lifted by Warners.

Helena Sorell signed as drama coach by Vanguard Films.

Norman Z McLead's option picked up by Metro.

Ruthe Brady drew player ticket at Metro.

Vera Hruba Ralston's player pact renewed by Republic.

Stan Johnson, studio scenic artist, inked actor contract at Metro.

Bill Edwards' player option lifted by Paramount.

im Gannon and Walter Kent signed as songwriting team at Republic.

Celia Travers' player option picked up by Metro.

Ruth Warrick signed to make two pictures annually for seven years at RKO.

Virginia Patton's player ticket renewed by Warners.

Joe Kirk, nitery singer, ned by Universal.

Jimmy Wakely signed by Columbia for roles in eight westerns.

ine Riley, former Powers model, renewed by RKO.

Jimmy McHugh and Harold Adamson signed as songwriting team at 20th-Fox.

Phil Drake, wounded in action as a Marine, drew player contract at RKO.

Jean Wallace, wife of Franchot Tone, resumed her player pact at Paramount after year out for motherhood.

Renny McEvoy inked player pact with Cecil B. DeMille.

Indies Big Factor In Theatre Bldg. Plans Postwar; Renovating

Important part of new theatre construction (entirely new operations in new sites) after the war will be undertaken by independent circuits and indie exhibs.

A large portion of post-war building in picture business is expected to be for replacements, improvements and modernization of present houses.

Exhibitors are already starting to complain about the need for replacing fixtures, equipment, renovation, etc., but are waiting for the conclusion of the war because it is difficult or usually impossible to get needed materials.

Indications now are that Trans-Lux will resume the original theatre expansion program which was halted by the depression. However, there seems small chance of definite steps being taken until hostilities cease. Trans-Lux is adverse to making any property deals or starting theatre construction plans at wartime prices, but plans to be ready to go ahead rapidly as soon as war ends.

In many of these theatre projects, exact number of which has not been decided, rear-screen projection (an exclusive Trans-Lux project) will be used both as an economy measure and to take advantage of existing buildings.

Philly OPA OK's Extra Gas for Service Dates

Philadelphia, Nov. 23.

The Philly OPA office last week ruled that hereafter all actors and musicians who play service dates shall receive extra gasoline rations needed to fill these engagements.

Word was sent to the American Guild of Variety Artists that entertainers wishing more gas should bring letters of verification from service organizations to their rationing boards. The OPA also instructed ration boards to allow added gas allotments to volunteers transporting entertainment to servicemen in hospitals in this area.

Mister, You're Typed

Hollywood, Nov. 23.

Universal assigned Reginald Le Bord its second Inner Sanctum picture, 'Weird Woman,' as a result of his work on the first of the series, 'Calling Dr. Death.'

Oliver Drake produces, with Lon Chaney, Jr., in the star spot.

Rodgers Warns Mpls. Exhibs of Dangers From Unrest; His Milw. Speech by Proxy

Minneapolis, Nov. 23.

Illness of W. F. Rodgers, Metro sales head, is delaying a scheduled conference between him and Donald Guttman, president of North Central Allied, Twin City independent exhibitors' organization, and other dependent leaders for a discussion of various grievances. Rodgers took sick following a luncheon given by him for Minneapolis and St. Paul exhibitors when he stopped over here en route east from the Coast. He is confined to his hotel room with a bad cold.

At the luncheon the M-G- ales manager slapped Guttman for giving publicity to a telegram to him declaring, in effect, that North Central Allied was up in arms because of alleged punitive action against Guttman in reprisal for the latter's North Central Allied activities and 'also accusing him and his company of everything else under the sun.'

Rodgers said resented the North Central threat of 'drastic action if the reprisals do not cease' and the condemnation of M-G-M before affording him an opportunity to be heard. When the story was given to the trade press here by North Central Allied, however, Metro was not mentioned. Unnamed 'companies' were charged with the reprisals against Guttman who is general manager of the Harry Dickerman circuit of theatres and apparently encounterin difficulty in making film deals.

Rodgers told the exhibitors that their greatest danger was not from distributors, but from threatened legislation. He pleaded for a better 'understanding' among exhibitor organizations themselves and with other branches of the industry. There is still far too much unrest in the industry and Washington doesn't know what to think when different industry voices tell it the exact contrary, he declared.

Exhibitors must not absorb the new admission tax—the Government doesn't expect them to, Rodgers asserted. He feared that some may attempt to do so and warned that 'chaos will follow' if that occurs. 'The tax problem is a grave one,' he asserted.

Rodgers' Viewpoints

Declaring that 'we can live with it,' if the the new consent decree outlines rules of business that are practical and workable, and that divorcement might have been desirable 15 years ago but if enacted into law today would effect little change in the operating structure of the business, William F. Rodgers, v.p. in charge of sales for Metro, wrote a speech, not delivered by him due to illness, for the annual convention of the Independent Theatre Owners of Wisconsin and Upper Michigan, held at Milwaukee last week. Due to illness, H. M. Richey, assistant to Rodgers in charge of exhibitor relations, flew on from N. Y. to deliver the speech.

Rodgers arrived east yesterday (Tuesday) but will probably be confined to his home for several days, suffering from a heavy cold. As result of his illness, the Metro sales meeting scheduled for Chicago next Monday (29), has been postponed until Dec. 6, according to Ed Saunders, assistant general sales manager.

In the speech Rodgers had prepared to deliver personally at Milwaukee, outlining policies of Metro among other things, he had the following to say; in part about divorcement:

'Divorcement as a cure-all for the ills of the industry is as antiquated as a porous plaster. I have never believed that the label on a theatre guaranteed fair trade practices and if I am to believe independent exhibitors who have had the actual experience, they prefer affiliated competition to the sometimes ruthless and ill-advised competition of independent chains. This is the testimony of hundreds of independent theatre owners and I am convinced that today, if a poll were taken of exhibitors as to their preference, it would overwhelmingly swing to affiliated competition...

'Fair trade practices that will apply the same rules to every operating theatre is, in my opinion, a much more intelligent approach to the problem, and divorcement in and of itself will do little more than make an unfortunate experiment with definite injury to the patient.'

Travis Leaves WPB

Hollywood, Nov. 23.

Mervin Travis resigned as chief of Hollywood unit of Motion Picture and General Photographic Section of the War Production Board after 15 months. Successor will be Warren Doane, currently working as second in command under Harold Hopper in Washington.

After Jan. 1, Travis will join Smith & Aller, west coast distributors of DuPont film.

Goldman Vs. Distribs Trial Ends Abruptly (23); No Evidence in Defense

Philadelphia, Nov.

Case of William Goldman against Warner interests and other major distributors ended suddenly today (Tues.), when the defendants in the $1,350,000 anti-trust suit told Federal Judge William H. Kirkpatrick that they would not offer any testimony in defense. The judge then ordered that both sides file briefs and answers within three weeks, at which time he will set a date for oral arguments.

Defense attorneys indicated they had taken this step in the belief that Goldman had not made out his case charging them with conspiracy. Goldman and his attorney, however, were jubilant, feeling that the defendants feared placing witnesses on the stand to be subjected to cross-examination by William A. Gray, sharp-tongued attorney for Goldman.

Goldman's suit is based on the inability to obtain films for the Erlanger theatre, which he leased more than two years ago at an annual rental of $12,000. He charged that the Stanley-Warner circuit and major distributors have entered a conspiracy to freeze him out of firstrun product.

William A. Gray, attorney for Goldman, announced to the court on Wednesday (17) that he rested his case following the completion of testimony by Goldman, the only witness. Gray's action came unexpectedly and caught attorneys for the defendants flatfooted. They asked for a recess until Friday.

At that time they decided they would not offer any defense, on the grounds that Goldman had failed to (Continued on page 34)

McMARSH'S TERM AS ARBITER EXTENDED

The term of office of former Judge Robert McMarsh, as a member of the three man Appeal Board of the Motion Picture arbitration system was extended on Friday (19) by Judge Henry W. Goddard until January 31, 1944 in N. Y. federal court. Judge McMarsh's term would have expired Saturday, Nov. 20.

In recommending the extension, Robert L. Wright, Special Assistant U. S. Attorney General, in charge of the movie litigation for the anti-trust department said, 'the Government is now in the midst of negotiations which may or may not be concluded successfully,' and added, 'We have no intention to move to have the decree set aside.'

Wright further said, itration has become a permanent part of the consent decree' and that the Government would be in a better position as to the decree's future at the expiration of the term.

Attorneys for all film companies, parties to the consent decree were represented. No opposition was made to the extention of Judge McMarsh's term, which will now end concurrently with terms of George W. Alger, chairman and Albert W. Putnam, two other members of the board on January 31, 1944.

Judge Goddard in granting petition said 'It seems to me that it is the right thing to do. I take it that it meets with the approval of all parties concerned.'

No action was taken with respect to the consent decree itself, which expired on Saturday (20). The decree will continue in force, however until the termination of negotiations now in progress between Government representatives and major film companies.

20TH RENTALS UP WITH 'A' PIX

Mex Producers Resent 'Intrusion' In Their Pic Industry By Americans

Mexico City, Nov. 23.

UA's entry into the Mexican pic business via pact with La Azteca to distribute its wares is not sitting very well with Mexican producers.

Jesus Grovas, president of the National Cinematographic Industry Chamber and also an important producer, has said in discussing the UA-La Azteca transaction:

'There are two things to be considered in this matter. One is American capital. The other is the American government in its relation to the Mexican picture industry. In the latter is the Good Neighbor policy, without any intent to hand over Mexican picture industry American investors. But the American producers and distributors seem to desire to become associated with our industry not to assure its prosperity but to dominate it for the benefit of American production.'

Grovas, who a few years ago was assistant Paramount manager here before he went into business for himself, said that the Mexican film industry has been able to develop itself, representing as it does now an investment of $100 million (Mex) with a potential annual production of 70 pix worth $30 million (Mex), that 'we are now sufficient unto ourselves and frankly we don't consider it convenient to stretch forth the hand to foreign distributors for our pictures.'

He added that now that the Mexican pic industry has more than gotten on its feet there is an interest by foreign capital to invest in this business.

Producers don't seem to mind American distribution of isolated Mexican pix but are irked by such biz en masse.

Eyeing Mex Prod.

Hollywood, Nov.

Film industry in Mexico is expanding so fast that many of Hollywood's producers and directors have gone south of the border to negotiate with Mexican capitalists on making two-language pictures, in Spanish and English, for world distribution.

Production costs re much lower in Mexico than in Hollywood, chiefly because of the differences in labor.

PIERSON GETS DIRECTOR CONTRACT FROM 20TH

Hollywoo

Arthur of 'What's Up?' ned a two-way contract as writer irector at 20th-Fox.

irst Hollywood chore is 'I Married a Soldier,' in which he is aiding Otto Preminger with the script and may function later as dialog director.

Lift Limit on Sets For More Than One Picture

Hollywood, Nov. 23.

Partial easement of the government's $5,000 limit on new building materials for the construction of studio sets was clarified by Harold Hopper, chief of the motion picture and general photograph section, War Production Board, at a meeting of purchasing agents representing 19 production companies.

Under the new regulations, Hopper explained, the lid will be lifted only when the set is built for permanent use or for more than one picture. For single films, the old rule stands.

Par Pact for Paxinou

Hollywood, Nov. 23.

Paramount handed a two-picture contract to Katina Paxinou, Greek actress who played Pilar in 'For Whom the Bell Tolls.'

New pact is in addition to a previous commitment for 'Tomorrow's Harvest,' which the player had to pass up on account of illness.

Cummings' Three-Plyer

Hollywood, Nov. 23.

Three-way contract as director, writer and dialog director was handed Hugh Cummings by 20th-Fox.

Uppage was the result of Cummings' recent chore as dialog mentor on 'The Sullivans.'

New Staffs, More Theatre Fires

Increase in the number of picture theatre fires in recent weeks is attributed to breakdown of equipment coupled with green help available, according to industry checkup. Number of men called to the colors has caused a heavy turnover of employees in all theatres, with young, new help not as efficient as veterans in checking all angles in theatre's operation. Failure to get needed equipment as fast or at all also is blamed on war conditions.

Another factor is the hoodlum element getting into theatres and trying pranks with matches and cigarets.

Report from Toronto on the film exchange blaze shows that all vaults withstood fire excepting the Regal Films, Ltd., which handles Metro pictures in Canada. All booking records are intact for eight U. S. major companies. Little damage was reported excepting from water. Cause of blaze is not certain.

Fire Doesn't Scare 'Em

Minneapolis, Nov. 23.

Fire that flared in a storeroom of the rynwood, indie nabe, and

(Continued on page 16)

STUDIOS SPEED OSCAR CANDIDATES TO SCREEN

Hollywood, Nov. 23.

Turning into the home stretch, three major studios are putting spurs to four Academy Award entries, on the theory that last-minute candidates are remembered most vividly by Oscar balloters. Slated for December releases are 'Madame Curie' by Metro, 'The Song of Bernadette' by 20th-Fox, and 'Destination Tokyo' and 'Desert Song' by Warners.

Paramount, meanwhile, is depending on an early starter, 'For Whom the Bell Tolls.'

Chet Morris to Do Script By Ralph Graves

Hollywood, Nov. 23.

Third starter for Chester Morris under his contract with Pine-Thomas will be 'Double Exposure,' written by Ralph Graves, former film star and now a scripter.

Other two pictures on the Morris schedule are 'Tenderloin' and 'Hell's Afloat,' both in preparation for early filming.

Wilby-Kincey Divvy Due

With business in North and South Carolina reportedly bigger during the past year than before, expected that a dividend will be declared at the annual meeting of the board of directors of North Carolina Theatres, Inc., Wilby-Kincey-Paramount company covering both states, slated to be held Dec. 1 at Charlotte, N. C.

While some towns have not been so good, the increased business in defense and army camp areas has been sufficiently large to offset the deficit for creation of a higher average.

Leon Netter of the Par h. o. and a director of N. C. Theatres, will attend the Charlotte meetin

NEAR $1,000,000 WEEKLY IN U. S.

By MORI KRUSHEN

Simultaneously with its approximately two-year-old policy of concentrating exclusively on high-budget product, 20th-Fox domestic distribution receipts are now reported hitting an all-time company high of close to $1,000,000 weekly some weeks. This figure is not as yet being attained regularly since only a small proportion of the expensive pictures under the $40,000,000 production budget for 1943-44 are in release, but the total for the fiscal year ending Dec. 31, 1943, is likely to be around $46,000,000 to $47,000,000.

The increase in 20th-Fox rentals is regarded mainly as resulting from the tremendous increase in the cost and number of 20th-Fox high-budgeters since Spyros Skouras became president of 20th-Fox with Tom Connors as v.p. in charge of world-wide distribution.

At the same time, it is understood that rentals from foreign distribution this year are running around $100,000 weekly higher than last year, reflecting the improvement in product and rentals in the U. S. market last season. Estimates are that 20th foreign revenue will reach from $25,000,000 to $26,000,000 for the year ending Dec. 31, 1943, around $5,000,000 over the previous year.

Twentieth-Fox domestic rentals for the year ending Dec. 31, 1942, at close to $41,500,000 represented an increase of around to $10,000,000 over the previous year.

Changes in 2 Years

Far-reaching changes in company production policies came into effect about two years ago. Prior to the 1940-41 season the 20th-Fox production budget ran around $18,000,000 annually. For 1941-42 a budget of $25,000,000 was approved. For 1942-43 the budget was increased to $29,000,000. The current 1943-44 studio budget is for approximately $40,000,000, representing an increase of around 125% in negative investment over a comparatively short period.

Policy changes came into effect, from accounts, when Skouras and Connors suggested greater flexibility in production. Previously, 20th would have some six pictures designated as 'A' product, about 18 as borderline 'A' pictures and around 24 in the 'B' category. Having then sold its entire product to exhibitors in advance, and operating on a fixed overall budget of around $18,000,000, the budgets for some pictures would be cut if the cost on others exceeded original schedules.

Connors, it is understood, held view that borderline 'A' pictures could not be sold for 'A' prices, and also contended that exhibitors would be ready to absorb more better pictures, if they were made, even if they were to be sold at higher prices.

These recommendations, including provision for higher budgets and elimination of category films, were reportedly presented to Joseph M. Schenck and Darryl F. Zanuck who approved.

Company execs felt that exhibs would welcome additional sources of 'A' product since they would be assured of a wide instead of a limited source of this type of film. In this way, also, higher negative costs could prove a sound investment.

Taken into consideration at the time was the custom of exhibitors to buy on an average basis. Film companies were, of course, influenced by the total rentals and were obliged to budget their product in accordance with anticipated grosses. The decision to revise this sequence of events, an experiment by 20th in first producing costlier negatives and then getting a sufficient return to justify the additional expenditures, led to the complete elimination of low-budget product within the two-year period.

Mono Nixes New Capital

Offer of an astern syndicate to buy into Monogram pictures for around $1,000,000 has been rejected by the company's board of directors.

Plan of the syndicate was to issue preferred shares, convertible into common stock, as part of the buy-in.

Exhibs Voluntarily Go Single Bill On Top Pix; Use 2-Reelers to Fill

What amounts to the millenium—or, in other words, voluntary action on the part of innumerable exhibitors to veer away from the double-bill policy they have tenaciously clung to for years—has in the very recent future begun to show signs of getting here, with many houses dropping associate features wh they have outstanding pictures booked. This includes not only larger runs, but many that are in the low-range grossing brackets and playfilms considerably late.

Not only has the increased length of top features contributed to this condition, but, also, the added draught value of many pictures now placed on the market which do not need a 'secondary' film in the category to go with it. Also, it's pointed out, the features now available are in smaller number than in prior years while releases on all distributor counters are fewer number, regardless of classification.

What many exhibitors are doing is to buy a top feature and sign up for two-reel shorts, plus some other filler, in order to attain a program that will enable suitable turnover. This is working out satisfactorily, according to figures reaching the distributors, and, in time, may cut down the high percentage of double-billers, providing the filler product doesn't smell. The latest available figures are that about 55% of the country's theatres were dualing. By the end of the war this may be sharply reduced due to the product situation.

Salesmen, who have something of top value to sell, are lending their efforts to trimming the double bill policy by doing their best in getting single-feature dates on the pictures. This often is to the advantage of the exhibitor when a really fine picture comes along since his overhead does not include an associate feature that's bought flat, whereas in other cases with many pictures running two hours or more, various exhibs are inclined to swing away from duals on certain engagements in order to get turnover.

Big Splash Indeed

Hollywood, Nov.

iggest splash in years at Metro is the water ballet 'Mr. ' with 5 swimmers in the tank at one time and John Murray Anderson as submarine dance director.

Cast in the Red Skelton starrer was augmented over the weekend by 11 trained aquagals, Kay Adell, Blanche Ame Colleen Bisson, Jean James, Betty Mills, Doris Munyon, Elinor Skube, Gwen Spaulding, Margaret Thompson, Florence Warner and Martha Winter.

AFM Vs. Films After Disk Cos.?

The American Federation of Musicians announced its intentions Saturday (20) of tackling the film industry as it winds up its fight the recording and transcription companies. Notice was given by Joseph A. Padway, general counsel of the American Federation of Labor, representing the AFM, at the War Labor Board hearings in New York of the disc companies' dispute with the union.

Padway made this statement when attorneys for RCA Victor and Columbia Recording asked why the record and transcription business was being singled out by the union in its fight to help musicians purportedly thrown out of work by the introduction of mechanical recording devices. What about the film companies, they asked?

To which Padway replied, 'To start a fight now with the film companies would be disastrous, but when we feel we can take on the movies, we will.' He pointed out that the AFM had only $1,500,000 in its war chest, which was insufficient to open a second front against the motion picture industry. When a second front is convenient, we will start one.'

PAR'S COSTLY 'LADY' AT REGULAR PRICES

Although one of the costliest pictures Paramount has ever made, running around $2,700,000, 'Lady in the Dark' will be made available at regular scales, not at the 70-30 terms which apply for 'Bell Tolls.' Par has decided. It will be sold singly, however.

Following a world premiere in Los Angeles early in February, immediately after it that will go into the N. Y. Paramount, followed in turn by a large number of eastern bookings. The N. Y. Par has 'Lady' pencilled for 10 weeks and is setting up future bookings accordingly.

No Draft Worries Here

Hollywood.

Two male featured players have been signed by two studios with the assurance that they will not be drafted until World War III.

Paramount handed a pact to Roland (Slugger) Troxel, a four-year-old Arizona cowboy, and RKO signed a veteran, Michael Barnitz, who made his screen debut two years ago at the age of one and is doing a comeback.

Rita Spares a Tinter

Hollywood, Nov. 23.

Merle Oberon-Paul Muni co-starrer, 'At Night We Dream,' originally slated as a black-and-whiter, will be filmed in Technicolor by Columbia.

Shift makes four tinters on the studio's shooting program, with Rita Hayworth starring in the other three.

STUDIOS KEEP ONE EYE ON HEADLINES

Hollywood, Nov. 23.

Paul Malvern has 'Queen of the Nile' ready for shooting at Universal but probably will hold it back temporarily to film another Maria Montez starrer, 'Flame of Stamboul,' backgrounded in Turkey where flames of war are likely to break out any moment.

Meanwhile, Malvern has shelved a tale of Kashmir, owing to unsettled political conditions in In ia.

Fellows, Hempstead To Split Up RKO Toppers

Hollyw . 23.

Robert Fellows shares top production on the 1944-45 RKO program, with David Hempstead, who formerly was the studio's only producer of 'A' product.

Among the high budget films, Fellows' slate are 'Spanish Main,' in Technicolor, 'Heavenly Days,' 'The Marine Raiders,' currently in work, and a future Frank Sinatra musical. Hempstead, with three 'A' films still to make for the 1943-44 schedule, is preparing 'Prodigal Women' and 'The Light Fantastic,' ing Crosby starrer, for the ason.

Knows Where He's Going

. 23.

Star spot in 'Where o We Go From Here?,' 20th-Fox musical, goes to Michael O'Shea, following his work in 'The Eve of St. Mark' on the same lot.

Stanley Prager, O'Shea's comic foil in the stage and screen versions of 'St. Mark,' gets a like role in the new picture, to be produced by William Perlberg from script by Morrie Ryskind.

SENSATIONAL

3RD WEEK AT TWO B'WAY THEATRES...

TERRIFIC OPENINGS IN FOUR OTHER CITIES!

"THE NORTH STAR" retains New York box-office lead for THIRD WEEK as TWO theatres play to bulging capacity—the New Victoria, with reserved seat-$2.20 top policy, and the RKO PALACE, continuous.

SAN FRANCISCO blasts through with tremendous opening and follow-up business, twice daily at $1.65 top... as WASHINGTON, CINCINNATI, and BUFFALO report smash openings and boom business.

That's why smart theatre operators are contacting RKO this minute to negotiate contracts for runs at regular admissions!

SAMUEL GOLDWYN'S *Greatest Production*

THE NORTH STAR

Directed By LEWIS MILESTONE

Original Story and Screen Play by LILLIAN HELLMAN

RELEASED THROUGH RKO RADIO PICTURES, INC.

... GIVE WAR BONDS FOR CHRISTMAS ...

'Incentive' Theatre Passes Now A Sizable Racket in Detroit

Detroit, Nov. 23.

Theatre managers here are getting disturbed by the increasing requests for passes as a reward for industrial incentive programs with mounting evidence that chiseling is starting to rear its ugly head.

While the theatres here have been highly cooperative in this highly industrialized war-production center in handing out passes, and no manager wants to be placed in the position of appearing unpatriotic, the growing demands threaten to make some nights largely a paper affair with evidence that there is plenty of 'free admission' stuff sheerly for selfish purposes.

Both legitimate and pix houses have the feelin that industrial plants are starting to play them off against each other the request for passes. The unions and self-starting groups have been sidling up to the managers here, pointing out what the fellow down the street is doing, and then following it with a request for a large number of passes—they even ask 'season passes'—which are supposed to go to war workers who think up production short-cuts or as a cure for absentee problems.

For another thing, the plants, unions and officials take the bows for the theatre parties and increase the idea that the Detroit theatres can be tapped at any time for oaklies. The more passes handed out, the more the precedent is established by which less important groups and ventures cut in for similar recognition. Some managers have evidence that the passes never get any farther than the sponsors of the big patriotic ideas.

Typical case here was that of the manager of one downtown house, who has been liberal to patriotic ventures, and after letting a big party into his house as an industrial reward, spotted most of the sponsors in the attending group and later found them all in the bar next door paying 60c and 75c for drinks.

'They didn't ask the bar proprietor to reward them with free drinks,' he pointed out.

The patriotic pass program in Detroit probably is due for a rapid trimming down with theatre managers here getting together to put a curb on the abuses that have entered in through their attempts to be cooperative with the war effort.

Mull Choice of Filmite On State Dept. Liaison

Proposal to have a representative for the film industry in the State Dept. is reported to have passed the talk stage this week, with only the selection of an impartial man for the post now remaining. Understood he would represent the picture business much the same as Nelson Rockefeller already is looking after interests of Latin- merican affairs in the department.

George Canty, who formerly represented the U. S. Commerce Dept. in Europe, has been mentioned for the post as has F. W. Allport, representative of the Motion Picture Producers & Distributors Assn., in Great Britain. Allport denied that he would take the post, even if offered, stating that he expected to return to London in due time. Allport has been in N. Y. for a couple of months recuperating from a serious illness.

Idea of having a special representative conversant with picture industry problems in the State Dept. is to have such a man constantly on the job so that matters of tariffs, duties, etc., could be expeditiously handled and with full consideration for film business affairs.

Product Deals

'Women in Bondage,' new Monogram feature on the Nazi treatment of women inside Germany, opens day-date in some 10 Wisconsin theatres starting Dec. 9. Picture tees off at the Wisconsin, Milwaukee, and gets under way same week in nine other houses.

Harry Thomas, Mono eastern sales chief, and Charles Trampe, Milwaukee sales manager, set the deal.

Carl Leserman set United Artists reissues with four circuits in metropolitan N. Y., 'Hamilton Woman' and 'Trade Winds' being the pix. Loew's starts playing the pictures Dec. 7. Other chains booking the reissues are Skouras, Century and Randforce.

Pa. Censors Chop 'Battle Of Russia' Scenes As 'Indecent,' 'Too Gruesome'

Philadelphia, Nov. 23.

The State Board of Censors has chopped 30 feet, running 22 seconds, out of the Army-made film, 'The Battle of Russia,' now being distributed by 20th-Fox. According to Mrs. Edna R. Carroll, chairman, the clipping took place because of alleged 'indecency' the particular scenes which comprised a shot of the victims of Nazi butchery, and a shot of a group of hanging corpses. Mrs. Carroll said the first scene revealed the sex of the victims and the second was 'too gruesome' for adolescent and child audiences. Under the Pennsylvania censorship code, bodies must be fully-clothed—presumably even when those bodies belong to hanging corpses.

The Pennsy board was under attack by liberal groups for its chopping of Russian-made pix before the Soviets entered the war on our side. These deletions often were made on the ground that the pix were 'propaganda.' The new clipping is the first since the Russians came

FILMS' DUAL DRIVE FOR DIMES, 4TH LOAN

Motion picture industry will stage a 'double-feature' drive for the first time when the March of Dimes (Jan. 24-30) and Fourth War Loan (Jan. 18-Feb. 15) campaigns are launched.

Si Fabian, chairman of the theatres division of the War Activities Committee, M. Schenck, chairman of the March of Dimes committee, explained that every effort was made to avoid the overlapping of dates but that the calendar and the war permitted no changes.

A report on the industry's efforts during the Third War Loan, meantime, presented to N. Y. State Governor Thomas E. Dewey by J. Myer Schine last Friday (19) at the executive mansion in Albany.

Dewey told Schine, who was the WAC exhibitor chairman for upper N. Y. state, that he was deeply impressed by the industry's contribution to the success of the drive.

To Examine Ritchie In Levey's $500,000 Suit

The examination of Norman V. Ritchie, v.p. of Monogram Pictures, in connection with the $500,000 damage action instituted by Arthur Levey, for alleged breach of contract is scheduled for Dec. 16, according to a stipulation signed by Federal Judge Edward A. Conger in N. Y. last Monday (22). In addition to Mono, co-defendants are Pathe Pictures, Ltd. of England, William Gell, its manager, and W. Ray. Johnston, president of Mono.

Under an agreement made with Monogram in 1936, it is alleged that the plaintiff was to receive five per cent of all money received by Monogram from the distribution of its films by Pathe of England for five years, subject to extensions.

Levey charges that as a result of a conspiracy between the defendants, a new agreement was made in 1941 for five years which deprives him of his commissions.

Levey is asking $225,000 damages and the balance represents services based on the arrangements negotiated by the plaintiff.

WB Suspends Morgan

Hollywood, Nov. 23.

Dennis Morgan drew a suspension from the Warners payroll for spurning a role in 'Cinderella Jones.'

Picture, slated to roll in two weeks with Joan Leslie as femme star, will be delayed until the studio finds a suitable substitute.

GREER'S 'MRS. PARKY'

Hollywood, Nov. 23.

Next for Greer Garson at Metro is Louis Bromfield's 'Mrs. Parkington.'

Leon Gordon produces.

Split in Minn. Exhib Ranks Seen As Result Of New Steffes Moves

Minneapolis, Nov. 23.

A split in the ranks of this territory's independent exhibitors looms in consequence of the decision of W. A. Steffes to organize a unit of national Allied States here. The new body will be in competition with the recently organized North Central Allied, which now comprises the bulk of Twin City independents along with some out-of-town theatre owners. North Central Allied affiliated with Allied States Assn.

There also is the Northwest Allied which has been in a process of liquidation and which was expected to merge with North Central Allied. It permitted its national Allied States affiliation by the boards through in national dues.

Steffes says he himself will head the new unit which, he announced, will not concern itself with film prices, but, instead, will devote itself to efforts to safeguard the industry against 'outside attacks, taxes and unjust legislation.' Members, he said, 'will have to run their own theatres.'

Back in the harness after a long illness, Steffes, who owns the World theatre here, was an independent leader and national figure for many years. He was one-time national Allied States president, a long-time director and a former Northwest Allied president. W. Rodgers, M-G-M sales head, at a luncheon for exhibitors here last week, singled him out for a tribute, declaring that in all their fights 'he never once hit below the belt.'

PARAMOUNT'S FARLEY ON POST-WAR LITERATI

Chief speculation in England now in the literary and playwright field concerns what the Continental writers will turn out after the war, according to Frank Farley, Paramount's production representative for Europe, who is in N. Y. for the first time in eight years for confabs on production and story matters. Farley, who arrived last Thursday with his wife, formerly Paris editor of Harper's Bazaar, has been stationed in London for the last four years.

He said that the conviction in Great Britain is that writers on the Continent will have lots to tell after the peace is signed because of the great source of material that has been bottled up there during the conflict. He indicated that the expectation is for yarns of great feeling, as after the last World War, but that this is no insurance they would make suitable screen stories.

There is a new crop of stage talent developing in London, and there are reports that the same is true of Paris, Farley said. The British stage is booming, ith many American plays successful, he explained. The book publishing business likewise has reached boom proportions despite the necessity for using small type and making the best of bad paper stock because so many book factories have been gutted out by Nazi bombers.

Farley goes to Hollywood Dec. 1 for studio conferences. He is huddling with Russell Holman, Par's eastern production chief, while east. Farley does not plan returning to England until after the first of the year.

Dinah-Whiteman-Crosby Tour Off Until Spring

Proposed tour by Paul Whiteman, Bing Crosby and Dinah Shore for the National War Fund has been postponed because of the inability of the trio to get together at the present. They were supposed to do a series of concerts in four or five key cities, but because of previous commitments it's now being talked about for early spring.

Trio will now probably tour for the Fourth War Loan. Abe Lastfogel, of USO-Camp Shows, is planning the jaunt.

M-G's A.M. Gabfests

Metro is holding meetings every morning at the homeoffice, attended by heads of the sales department and others concerned with distribution, to discuss pictures, selling policies, changing conditions, exhibitor problems, etc.

When he is in the east, they are presided over by William F. Rodgers, v.p. of Loew's in charge of sales.

Exhibs Declaring for Revision In Playing-Unit Setup as Result Of Shifting Trends at Boxoffice

Because of shifting trends in the performance of pictures at the boxoffice, with Mondays now often better than other midweek the playing-unit system of selling become revolutionized and, opinion of exhibitors who buy pictures in this manner, should be cut to units of one-half.

Playing units of 10, spread over the week, with two for Saturdays and three for Sundays, with one unit each for every other day of the week, is grossly unfair now, it maintained. Among other things, buyers feel that no more units should apply for a Sunday than for a Saturday and, in some cases, they are trying to force deals calling for a split of $2\frac{1}{2}$ units for a Saturday and the same for Sunday.

It is further believed that units over the weekdays should be adjusted to conform to the difference in the performance of pictures, with possibly a Tuesday, now not as good a day as Monday, reduced to one-half, but Friday jumped as an offset to 1½ units. A Wednesday or Thursday, as well as other days, where occurring, depends, of course, on when new shows are brought in, but admitted among exhibitors that whether or not new bills are brought in on a Friday that day is of more importance because larger kid attendance is drawn (being out of school the next day), plus business people who do not go to office on Saturdays.

So far as maintenance of three units on Sundays are concerned, claimed that very often a picture will do so well on Saturdays that much of its strength is sapped for Sunday attendance; however, the Sunday playing unit is still three. This, in various spots, regardless of the fact that theatres cannot open until noon on Sundays and thus do not get in as many shows as on Saturdays.

Opinion of various exhibitors that the playing units, based on overhead in calculating rentals to apply, should be more flexible, depending on the pictures, opening days and how a theatre owner books his product. The units are based on weekly overhead and calculated on an agreed percentage, with one-tenth for weekdays, two-tenths for Saturdays and three-tenths Sundays.

Collins Seeks Faster Shipment of U. S. Reels To Our Troops Abroad

Washington, Nov. 23.

New effort is being made here by Claude Collins, WAC newsreel coordinator, to get a higher air freight priority to fly the consolidated American newsreel to England each week. Collins has been working with the Navy and State Department on this for the past couple of months, but the situation may be helped soon because of beefs by American soldiers overseas that they see only British newsreels.

U. S. reel sometimes is held up as much as two or three weeks in transit and is old stuff by the time it reaches American camps in England, North Africa, etc. Some months ago, when the Navy took over the Atlantic Air Transport from the Army, the reel was dropped from a No. 3 to a No. 4 priority. This has caused the trouble.

Reel weighs six pounds and is a composite of the best American material. It moves England once weekly where extra prints are made.

'The newsreels,' said Collins, 'are shown to millions of people weekly in allied and neutral countries, including American soldiers.' They are the chief way in which this country can get before these people a picture of what the U. S. forces are doing in the war. When the pictures are old, they are not used, hence, we are anxious to get early distribution.'

Status Same, Says Coe On Report Resigning MPPDA

Charles Francis Coe, v.p. and general counsel for the Motion Picture Producers and Distributors of America, leaves for Palm Beach, Fla. this week-end to try a couple of cases which have come up in his private law practice. Coe is also planning on a vacation from his duties with the MPPDA.

Regarding reports that his duties with the MPPDA would be curtailed or that he might resign, Coe stated early this week that there has been no change in his status.

Coe, on first coming to New York to join the MPPDA, stated at that time that he would continue to maintain his law practice in Palm Beach and that this reservation regarding his full-time duties with the MPPDA had been approved.

Coe joined MPPDA April 1, 1942, as assistant president and general counsel. In June, 1942, he was elected a v.p.

Charges Against Levy Erased By Exhib Body

North Central Allied has retracted charges that M. L. Levy, 20th-Fox district manager, was one of a number of sales heads who took punitive and personal action against Donald Guttman, g.m. of the Dickerman independent theatre circuit, in reprisal for the latter's activities as president of the Twin City independent exhibitors' organization. In a telegram to Tom Connors, 20th sales head, N.C. had threatened drastic consequences if the alleged 'reprisals' did not cease immediately.

Advised of the charge, Levy made a flat denial and demanded a 'hearing' which the organization gave him. He as completely exonerated of the allegation that, in retaliation for Guttman's part in North Central Allied affairs, he had placed obstacles in the path of a Dickerman circuit film deal or otherwise hampered the chain or the body's president.

Following the 'hearing,' North Central Allied sent another telegram to Connors. This one stated 'it was all a mistake and misunderstanding.'

REP'S 'LISBON' PIC

Hollywood, . 23.

Next production by George Sherman at Republic will be 'Lady from Lisbon,' a war play with a spy angle. Vera Hruba Ralston and Richard Arlen are slated for top roles, starting in January.

SEPT. ADMISH TAXES $2,000,000 OVER '42

Washington, Nov. 23.

The nation's admission taxes during September totaled $16,499,395, almost $2,000,000 above the $14,694,996 for the same period in 1942, according to an Internal Revenue Bureau report issued today (Tuesday). Approximately 95% of the take came from film houses.

Although the turnstile trend for the country continues up, New York reversed the field. Collections in the 3rd Internal Revenue District (Manhattan above 23rd street) stood at $1,849,000. The figure for September, 1942, was $1,915,000.

Apparently this was due to a falling off in picture houses. If the taxes on tickets sold by the agencies reflect the situation, legit biz is more than 15% better than last year. Manhattan niteries registered solidly with $180,316, which was approximately $50,000 over the 1942 period.

2 O'Neill Plays Into Pix

Hollywood, Nov. 23.

Eugene O'Neill's censor-boo ed play of 15 ago, ' ire Under the Elms, ill be made into a picture by William Rowland, with Robert Edmond Jones, who staged the N. Y. production as supervisory aide. Walter Huston is set for lead and shooting slated for Jan. 15 start at Pathe studios. Rowland east in two weeks to arrange for major release. Huston created the role on Broadway.

Jules Levey 'The Hairy Ape'.

SONNY OF VERONICA

Hollywood, Nov. 23.

Paramount handed Sonny Tufts the romantic lead opposite Veronica Lake in the Technicolor musical, 'Bring On the Girls.'

Fred Kohlmar produces and Eddi Bracken plays the top comic role.

THE SINATRA SHOW FOR XMAS!

RKO RADIO PICTURES

Watch the Grosses Climb **HIGHER AND HIGHER**

Spitalny Ups 'Life' to Sock $60,000, Chi, 'Guadalcanal' Great 31G, 2 Spots

Chicago, Nov. 23.

Business picked up near the end of last week and gave some houses bigger totals than expected. Garrick and Apollo, day-dating 'Guadalcanal Diary,' looks like great $31,000 for two houses. Phil Spitalny's orchestra is lifting 'True to Life' to smash $60,000 at the Chicago.

'Iron Major' is strong $25,000 at the Palace. Of the holdovers, 'In Old Oklahoma' looks standout with bangup $17,000 on third week at the Woods.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—'Guadalcanal Diary' (20th) and 'Prairie Chickens' (UA). Sturdy $15,000. Last week, 'Army' (WB) five days) sixth week downtown, and 'Guadalcanal' and 'Chickens' two days, smooth $9,000.

Chicago (B&K) (4,000; 50-85)—'True to Life' and Phil Spitalny orch on stage. Smash $60,000. Last week, 'Above Suspicion' (M-G) and vaude, corking $47,000.

Garrick (B&K) (900; 50-85)—'Guadalcanal Diary' (20th) and 'Prairie Chickens' (UA). Great $16,000. Last week, 'Proudly Hail' (Par) 5 days (4th wk. in Loop) five days and 'Guadalcanal' and 'Chickens' 2 days good $8,500.

Grand (RKO) (1,500; 40-85)—'Fallen Sparrow' (RKO) and 'Gildersleeve On Broadway' (RKO). Very good $9,000. Last week, 'Top Man' (U) and 'Frontier Badmen' (U), second week downtown, neat $8,500.

Oriental (Iroquois) (3,200; 31-69)—'Footlight Glamour' (Col) and Carl Ravazza orch on stage. Nice $23,000. Last week, 'Chance of Lifetime' (Col) and Charlie Barnet orch on stage, strong $26,000.

Palace (RKO) (2,500; 50-85)—'Iron Major' (RKO) and 'Never Dull Moment' (U). Strong $25,000. Last week, 'Fallen Sparrow' (RKO) and 'Gildersleeve on Broadway' (RKO), brisk $22,000.

Roosevelt (B&K) (1,500; 50-85)—'Salute Marines' (M-G) (4th wk). Brilliant $20,000. Last week, good $16,000.

State-Lake (B&K) (2,700; 50-85)—'Rosie O'Grady' (20th) (4th wk). Excellent $26,000. Last week, healthy $25,000.

United Artists (B&K) (1,700; 50-85)—'Claudia' (20th) (2d wk). Robust $20,000. Last week, swell $22,000.

Woods (Essaness) (1,200; 50-85)—'In Old Oklahoma' (Rep) (3d wk). Bangup $17,000. Last week, about same.

'Girl Crazy' Terrific $19,000, Seattle Preem; 'Lady Chance' Fat 21G

Seattle, Nov. 23.

Batch of strong new pictures are helping to keep boxoffice here on an even keel. Standout is 'Girl Crazy,' at the Paramount, preem of new Rooney-Garland opus being way out ahead of the field.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—'Let's Face It' (Par) (5th wk) and 'Reveille Beverly' (Col). Fine $4,500. Last week, 'Face It' solo, big $5,800.

Fifth Avenue (H-E) (2,349; 40-75)—'Lady Takes Chance' (RKO). Smash $13,500. Last week, 'Best Foot Forward' (M-G) and 'Gillespie's Criminal Case' (M-G), swell $12,500.

Liberty (J-vH) (1,650; 40-65)—'Sahara' (Col) (5th wk) and 'Battle of Russia' (20th). Strong $8,000. Last week, 'Sahara' solo, nice $8,500.

Music Box (H-E) (850; 40-75)—'Best Foot' (M-G) and 'Gillespie's Criminal Case' (M-G) (2d wk). Hot $5,500. Last week, 'Swing Maisie' (M-G) and 'Iraq' (WB) (2d wk), fine $5,800.

Music Hall (H-E) (2,200; 40-75)—'Lady Takes Chance' (RKO). Good $7,500. Last week, six days of 'Old Oklahoma' (Rep) and 'Hi Sailor' (U), blazing $9,000.

Orpheum (H-E) (2,600; 40-75)—'Princess O'Rourke' (WB) (2d wk). Great $13,000. Last week, sensational $19,500.

Palomar (Sterling) (1,350; 30-75)—'Man Music Mountain' (Rep) plus vaude. Robust at $10,000. Last week, '13th Guest' (Mono) and 'Girl from Monterey' (PRC) and vaude, mild $8,500.

Paramount (H-E) (3,039; 40-75)—'Girl Crazy' (M-G). Terrific $19,000 or near for new Rooney-Garland film. Last week, 'Old Oklahoma' (Rep) and 'Hi Sailor' (U), big $12,500.

Roosevelt (Sterling) (850; 40-75)—'Old Oklahoma' (Rep) (3d wk). Moveover from Music Hall and Paramount. Solid $5,000. Last week, 'Phantom of Opera' (U), swell $6,000.

Winter Garden (Sterling) (800; 15-30)—'Heaven Can Wait' (20th) and 'Bomber's Moon' (20th) (3d run). Fine $4,500. Last week, 'DuBarry Was Lady' (M-G) and 'Appointment Berlin' (Col) (3d run), forte $4,300.

'Army' Giant $18,000 In Montl.; 'Suspicion' 9G

Montreal, Nov. 23.

Big money flowing along the street currently, with 'This Is the Army' leading the pack. Second runs and others clickin for plenty of coin also.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Claudia' (20th) (2d wk). Pointing to sock $9,500 after smash $12,500 first stanza.

Capitol (CT) (2,700; 30-62)—'Above Suspicion' (M-G) and 'Calaboose' (UA). Fighting fat $9,000. Last week, 'Bombardier' (RKO) and 'Saludos Amigos' (RKO), lush $8,000.

Loew's (CT) (2,800; 35-67)—'Army' (WB). Turnaway biz for terrif $18,000 first week. Last week, h.o. 'Best Foot Forward' (M-G), fair $7,000.

Princess (CT) (2,300; 30-52)—'Frontier Badmen' (U) and 'How's About It' (U). Solid $6,500. Last week, 'Swing Maisie' (M-G) and 'Adventure Iraq' (WB), $7,000.

Strand (United Amusements) (750; 30-45)—'Scream in Dark' (Rep) and 'Here Comes Elmer' (Rep). Sighting average $3,000. Last week, 'Port Missing Girls' (Mono) and 'Here Comes Kelly' (Mono), good $3,200.

Orpheum (Ind) (1,100; 30-60)—'Hi Diddle' (UA). Smart $4,500. Last week, 'Victory Through Air' (UA), fair $2,500.

St. Denis (France-Film (2,500; 30-40)—'Femme du Boulanger' and 'La Cote d'Azur.' Good $5,500 in six days. Last week, 'Entente Cordiale' and 'La Perle.' $5,000.

Holiday Buying Bops Balto But 'Diary' Hot $11,000, 'Whistling' 13G

Baltimore, Nov. 23.

Current trend in the downtown sector is downwards, with biz off badly at matinees. Exhibs blame early holiday shopping as the possible answer. 'Guadalcanal Diary' is registering a bangup response at the New with others in fairish groove.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Whistling in Brooklyn' (M-G). In too quickly after 'Dood It' (M-G), another Red Skelton film; not very much at $13,000. Last week, 'Young Ideas' (M-G), mild $12,000.

Hippodrome (Rappaport) (2,240; 17-66)—'Dangerous Blondes' (Col) plus vaude headed by radio's 'Goodwill Hour.' Rather disappointing at $13,000. Last week, 'Sahara' (Col) (2d wk) and new vaude, strong $14,000.

Keith's (Schanberger) (2,460; 17-55)—'Top Man' (U). Completes week tomorrow (Wed.) at so-so $11,500. 'True to Life' (Par) set for Thanksgiving Day openin.

Mayfair (Hicks) (980; 25-50)—'In Old Oklahoma' (Rep) (2d wk). Holding nicely at $5,500 after ringing bell strongly on first time out at $7,200.

New (Mechanic) (1,680; 17-55)—'Guadalcanal Diary' (20th). Wham $11,000, great figure for seating available here. Last week, 'Rosie O'Grady' (20th) (4th wk), held up strongly at $6,000.

Stanley (WB) (3,280; 20-60)—'Princess O'Rourke' (WB) (2d wk). Maintaining healthy pace at $12,000 after robust $17,000 initialer.

Valencia (Loew's-UA) (1,480; 17-55)—'Lassie Come Home' (M-G) (moveover) (2d wk). Fine pace $5,500 after best-in-weeks previous round to $6,900.

'Wintertime' Leads In B'klyn, Smooth $23,000

Brooklyn, Nov. 23.

Principal attention getter this stanza is RKO Albee with 'Wintertime' and 'Paris After Dark.'

Estimates for This Week

Albee (RKO) (3,274; 35-75)—'Wintertime' (20th) and 'Paris After Dark' (20th). Fine $23,000. Last week, 'Hi Ya' (U) and 'Holmes Faces Death' (U), good $20,000.

Fox (Fabian) (4,023; 35-75)—'Everybody Happy' (Col) and 'Tornado' (Par). Fair $15,000. Last week, 'Hostages' (Par) and 'Footlight Glamour' (Col) (2d wk), nice $14,000.

Metropolitan (Loew's) (3,618; 35-75)—'Lassie Come Home' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G) (2d wk). Satisfactory $18,000. Last week, great $25,000.

Paramount (Fabian) (4,020; 35-75)—'Proudly Hail' (Par) and 'Sleepy Lagoon' (Rep) (4th wk). Dandy $18,000. Last week, strong $22,000.

Strand (WB) (2,952; 35-75)—'Army' (WB) (4th wk). Robust $16,000. Last week, stout $17,000.

First Runs on Broadway

(Subject to Change)

Week of Nov. 25

Astor—'Cry Havoc' (M-G) (23).
(Reviewed in 'Variety' Nov. 10)

Capitol — 'Sahara' (Col) (3d week).
(Reviewed in 'Variety' Sept. 29)

Criterion—'Flesh and Fantasy' (U) (2d week).
(Reviewed in 'Variety' Sept. 22)

Globe—'Around the World' (RKO) (24).
(Reviewed in current issue)

Hollywood — 'Old Acquaintance' (WB) (4th week).
(Reviewed in 'Variety')

Music Hall — 'Claudia' (4th week).
(Reviewed in 'Variety')

Palace — 'The Iron Major' (RKO) (4th week).
(Reviewed in 'Variety' Oct. 13)

Paramount—'I Dood It' (M-G) (3d week).
(Reviewed in 'Variety' July 28)

Rivoli — 'For Whom the Bell Tolls' (Par) (20th week).
(Reviewed in 'Variety' July 21)

Roxy — 'Guadalcanal Diary' (20th) (2d week).
(Reviewed in 'Variety' Oct. 27)

Strand — 'Northern Pursuit' (WB).
(Reviewed in 'Variety' 20)

Victoria — 'The North Star' (RKO) (4th week).
(Reviewed in 'Variety' 13)

Cleve. Dips But 'Corvette' Plus Osborne 27½G

Cleveland, Nov. 23.

Fastest boxoffice clipper on avenue is 'Corvette K-225' this week, with biz elsewhere a bit off. 'Corvette' is paired with Will Osborne's orchestra and vaude at the Palace. 'Sweet Rosie O'Grady' also is big at the Hipp, though below last week's take. 'True To Life' is rather disappointing, relegating the State to another gloomy session.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Thank Lucky Stars' (WB) (2d wk). Shining brightly at $10,000. Last week, 'Lady Takes Chance' (RKO) (2d wk), satisfactory moveover at $9,000.

Hipp (Warners) (3,700; 35-55)—'Rosie O'Grady' (20th). Escapists and warworkers turned out heavily for local round-clock opening with big $22,000 likely on week. Last week, 'Thank Lucky Stars' (WB), smash $25,500.

Lake (Warners) (800; 35-55)—'Lady Chance' (RKO) (3d wk). Extra good $3,400. Last week, 'Claudia' (20th) (3d wk), pleasing $3,000.

Ohio (Loew's) (1,200; 75-$1.10)—'Bell Tolls' (Par) (9th wk). Final stanza diving to modest $7,000 after fine $8,500 last week.

Palace (RKO) (3,700; 35-85)—'Corvette K-225' (U) plus Will Osborne orch and Hi Lo Jack and Dame on stage. Soaring ahead for grand $27,500, best in town. Last week, 'Wintertime' (20th) with Russ Morgan orch and Ella Mae Morse, in person, routine $19,000.

State (Loew's) (3,450; 35-55)—'True to Life' (Par). Probably offish $9,500. Last week, 'Young Ideas' (M-G), about same.

Stillman (Loew's) (2,700; 35-55)—'Lassie Come Home' (M-G) (3d wk). Barking loudly on h.o., with lively $6,500, after remarkable $8,500 last week.

'North Star' Powerful $20,000 in Offish Buff.

Buffalo, Nov. 23.

New product this week is not shaping up so well, with total boxoffice biz consi down over recent weeks.

Estimates for This Week

Buffalo (Shea) (3,500; 35-50)—'I Dood It' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Fair at $15,000. Last week, 'Northern Pursuit' (WB) and 'Dancing Masters' (20th). About same, but considerably below expectations.

Great Lakes (Shea) (3,000; 35-55)—'Rosie O'Grady' (20th) and 'Bomber's Moon' (20th) (2d wk). Way off from first session but nice profit at $13,000. Last week, potent $21,000.

Hipp (Shea) (2,100; 35-55)—'In Old Chicago' (20th) and 'Banjo On Knee' (20th) (Re-issues). Soft $7,000. Last week, 'Wintertime' (20th) and 'Blow-Up America' (20th) (2d wk), tame $7,500.

Lafayette (Basil) (3,300; 35-55)—'Sahara' (Col) (2d wk) and 'Chance of Lifetime' (Col). Excellent $12,000. Last week, with 'Senoritas from Chicago' (Col), hefty $20,000.

20th Century (Ind.) (3,000; 35-65)—'North Star' (RKO). Powerful at $20,000. Last week, 'Fallen Sparrow' (RKO) and 'Petticoat Larceny' (RKO), neat $12,000.

B'way Stout; 'Guadalcanal'-Ritz Bros. Smash $97,000, 'Fantasy' Hot $40,000, 'Lassie'-Latin Quarter Revue $32,000

Only three new shows reached the Broadway sector during the past week, which are doing from very well in the case of the second-run State to extremely big for the other two; while most of the many holdovers are comfortably in the profit column. Thanksgiving (tomorrow) falls into new weeks for almost all houses.

Roxy bill of 'Guadalcanal Diary' and the Ritz Bros., which is drawing many servicemen, their attendance on first six days being over 28,000; would on week have added close to $20,000 at full admish to the smashy $97,000 recorded on first week ended last night (Tuesday). In addition to cut-rate for boys in uniform, a certain number are let in free every week. Smaller Criterion, playing 'Flesh and Fantasy,' likewise powerful. House hit $40,000 on the first seven days ended last night (Tuesday) to establish a new high, this despite some poor notices.

On second-run at the State is 'Lassie Come Home,' which is day-dating in several Loew nabes. However, this is not deterring the theatre from getting a strong $32,000 or thereabouts on the week, aided importantly by the Latin Quarter nitery revue with Dave Apollon.

Holdovers rate from a rather good $34,000 for Strand's 'Princess O'Rourke' and Shep Fields, to a strong $60,000 for 'Sahara,' Lawrence Welk's orch. and 'Truth or Consequences' air show at the Capitol, and an exceptional $97,000 for 'Claudia,' now in its third week at the Music Hall.

Although 'Thousands Cheer' was still showing a nice profit at the Astor, it was moved out Sunday night (21) to make way for the opening yesterday (Tuesday) of 'Cry Havoc.' Lone opening today (Wednesday) will be 'Around the World' at the Globe.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Cry Havoc' (M-G). Opened here yesterday morning (Tuesday). Final six days on 10th week of 'Thousands Cheer' (M-G) went to nearly $18,000, good, while $20,000 was scored previous round.

Capitol (Loew's) (4,820; 35-$1.10)—'Sahara' (Col), Lawrence Welk's orch and Ralph Edwards' air show, 'Truth or Consequences' (2d wk). Will probably hit $60,000, very good, while first week went to $77,000, excellent. Holds over.

Criterion (Loew's) (1,700; 35-$1.25)—'Flesh and Fantasy' (U) (2d wk). Despite mixed notices, doing a smash business, on first week through last night (Tuesday) having established new high of $40,000 for house. Starts second today (Wednesday). The fourth stanza for 'Corvette' (U) was $15,000, okay.

Globe (Brandt) (1,416; 35-85)—'Around the World' (RKO) moves in here today (Wednesday), 'Battle of Russia' (OWI-20th) being pulled after four days of its second week, on that period getting only $6,000; initial seven days was $14,000, good.

Hollywood (WB) (1,499; 44-$1.25)—'Old Acquaintance' (WB) (4th wk). Slipping a little but still good profit at $26,800 for the third frame ended Monday night (22). The prior week (2d) through typographical error was quoted at $13,500; it should have been $31,500.

Palace (RKO) (1,700; 75-$1.50)—'North Star' (Goldwyn-RKO) (3d wk). Showing fine strength here, this week (3d) looking $33,000, while second stanza was $42,000, very big. Holds.

Paramount (Par) (3,664; 35-$1.10)—'I Dood It' (M-G) and Woody Herman, Marion Hutton, others, in person (3d wk). Has dropped considerably since a strong opening, first week leveling off to $80,000, though socko, while second ended last night (Tuesday) was $55,000, still a substantial profit, however. Stage show remains on, but next Wednesday (1), 'No Time for Love' (Par) will replace 'Dood It.'

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Claudia' (M-G) and stageshow (3d wk). Continues a merry pace, this week (3d) appearing a likely $97,000, big, and holds. Last week (2d) mounted to $110,000, immense.

Rialto (Mayer) (594; 28-65)—'Son of Dracula' (U) (3d wk). A probable $7,500 or better in view, good, while last week (2d) went to $11,300, very stout.

Rivoli (UA-Par) (2,092; 75-$1.65)—'Bell Tolls' (Par) (6th wk). Indications currently on sixth round is for $32,000 or over, excellent; last week (4th) was $35,000. Probably will remain here through Christmas.

Roxy (20th) (5,886; 55-$1.10)—'Guadalcanal Diary' (20th) and Ritz Bros., others, on stage (2d wk). Although a large number of servicemen are pilling in to see the current show at cut-rate admissions, a smash $97,000 was grossed on the first week concluded last night (Tuesday). The fourth stanza for 'Sweet Rosie O'Grady' (20th), Danny Kaye and Tommy, struck $7 big.

State (Loew's) (3,400; 35-$1.10)—'Lassie Come Home' (M-G) (2d run) and Latin Quarter nitery revue with Dave Apollon. Though picture is day-dating in various Loew neighborhood houses, business is still away over average here, looking $32,000 or thereabouts, fine. Last week, 'True to Life' (Par) (2d run) and vaude show headed by Milt Britton, slowed to less than $34,000 but still very good.

Strand (WB) (2,756; 35-$1.10)—'Princess O'Rourke' (WB) and Shep Fields, plus Merry Macs (3d-final wk). Goes only six days, ending tonight (Wednesday), so that new show of 'Northern Pursuit' (WB), Glen Gray and Willie Howard can get benefit of a Thanksgiving opening; for the six days around $34,000 seen, rather good, while last week (2d) was potent at $44,000.

Victoria (Maurer) (720; 75-$2.20)—'North Star' (Goldwyn-RKO) (3d wk). On roadshow basis and currently for third semester looks $11,500 or over, good; last week (2d) finished stoutly at $14,500.

'Girl Crazy' Sockeroo $29,000, Ace Philly Pix; 'Old Okla.' Wham 13G

Philadelphia, Nov. 23.

Sock weekend biz, with anticipated big Thanksgiving holiday rush, is sending Philly grosses skyrocketing this session. Heftiest take is being registered at Earle which is featuring 'Dr. Gillespie's Criminal Case' plus Cab Calloway's band. Leading the pack of new straight filmers are 'Girl Crazy' with Republic's 'In Old Oklahoma' also on the gravy train.

Estimates for This Week

Aldine (WB) (1,303; 75-$1.10)—'Bell Tolls' (Par) (3d wk). Plenty good at $23,500. Last week, nifty $27,500.

Arcadia (Sablosky) (600; 35-75)—Split week with 'Crime School' (WB) (reissue), fair $1,500 for three days and 'Young Ideas' (M-G), fairish $2,500 in four days. Last week, 'Salute Marines' (M-G), so-so $4,000 second run.

Boyd (WB) (2,500; 35-75)—'Girl Crazy' (M-G). Neat $23,500 plus excellent $5,500 for one day showing at Earle, Sunday (21). Last week, 'Lassie Come Home' (M-G), fair $16,500.

Earle (WB) (2,768; 35-85)—'Dr. Gillespie Criminal Case' (M-G) with Cab Calloway orch on stage. Terrif $31,000. Last week, 'Dangerous Blondes' plus Johnny Warrington band and Willie Howard, in person, modest $16,800.

Fox (WB) (2,245; 35-75)—'Guadalcanal Diary' (20th) (2d wk). Great $23,000 on top of smash $32,500 for preem last week.

Karlton (Goldman) (1,000; 35-75)—'Rosie O'Grady' (20th) (2d run). Still potent with $9,500. Last week, 'Sky's Limit' (RKO) (2d run), okay $7,000.

Keith's (Goldman) (2,220; 35-75)—'Holy Matrimony' (20th) (2d run), N.s.h. $6,000. Last week, 'Phantom Opera' (U), thin $4,500 for six days of second run.

Mastbaum (WB) (4,692; 35-75)—'Princess O'Rourke' (WB) (6th wk). Nice $15,000. Last week, good $17,500.

Stanley (WB) (2,916; 35-75)—'Corvette K-225' (U). Fair $17,000. Last week, 'Dood It' (M-G), sad $12,500 for holdover week.

Stanton (WB) (1,475; 35-75)—'In Old Oklahoma' (Rep). Building up to strong $13,000, aided by extra heavy campaign. Last week, 'Paris After Dark' (20th), satisfactory $9,800.

'MOON DOWN' BEST FOR OCT. IN B. A., $19,500

Buenos Aires, Nov. 10.

Despite certain censorship which banned effect, 'Moon Is Down' (20th) was the best grosser of October at Buenos Aires first-run theatres, with 65,000 pesos (about $19,500) for two-week stay at the Ocean. 'China' (Par) was second with 49,000 ($14,700) on two weeks.

Also in the during October was 'Spitfire,' which drew a neat 42,000 ($12,600) for the one week at the Rex and should have held over. It remained (or a national, however, to do the really top business of the month. 'Stella' (Pampa Film) did 74,000 ($22,700) for its first three weeks at the Monumental and is still going strong.

THE KEY-RUN Comedy
SENSATION OF
THE MINUTE!
Olivia de Havilland
GOVERNMENT GIRL
with
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("Kansas" in "So Proudly We Hail")
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RKO RADIO PICTURES
Watch her turn the Capitol
UPSIDE DOWN!
3 Girls to a Bed!
10 Girls to a Date!
20 Girls to a Steak!
Where...
the men are ONE to TEN
a gal's GOTTA be good!
No wonder no man
is safe after dark!

Pitt. Takes Dive But Hutton Boosts 'Ideas' to Hot $24,500; 'Life' N.S.H. 12G

Pittsburgh, Nov. 23.

Downtown film houses are getting too much competition this week from 'Icecapades,' 'Sons O' Fun' and the Rodeo. Slow starts were the rule right through the Golden Triangle this week, with only combo of Ina Ray Hutton's band and 'Young Ideas' standing a chance of recovering heavily, inasmuch as it's the only current attraction that has Thanksgiving holiday coming up. 'True to Life' got nice notices at the Penn, but nobody's buying it. Practically everywhere else it's a holdover, with the biz ranging from fair to apathetic.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'In Old Oklahoma' (Rep) (3d wk). Getting four days in new h.o. so 'Top Man' (U) can come in Wednesday before Thanksgiving. On abbreviated session $2,500 looms, not bad. Last week 'trim $6,500.

Harris (Harris) (2,200; 30-60)—'Sahara' (Col) (2d wk). Dropping away sharply, but won't finish in red at $7,500 or better. May move to Senator. Last week stout $13,000.

Penn (Loew's-UA) (3,300; 30-80)—'True to Life' (Par). Disappointing considering excellent notices. However, will be lucky to get $12,000, weak. Last week 'Princess O'Rourke' (WB), big $20,000.

Ritz (WB) (800; 30-60)—'Let's Face It' (Par) (3d wk). Here after successive weeks at Penn and Warner; okay $2,700. Last week 'Lady Takes Chance' (RKO) in second week at small-seater after day-and-date engagement previously at Stanley and Warner, $2,000.

Senator (Harris) (1,750; 30-60)—'Strange Death Hitler' (U) and 'Always Bridesmaid' (U). So-so $2,700. Last week 'Rosie O'Grady' (20th), nice $3,300 in fourth week downtown.

Stanley (WB) (3,800; 30-75)—'Young Ideas' (M-G) and Ina Ray Hutton orch. Opening n.s.h., but picking up with Thanksgiving holiday to help. Stout $24,500 or over is likely. Last week 'Dr. Gillespie's Criminal Case' (M-G), plus Cab Calloway orch, nice $21,000.

Warner (WB) (2,000; 30-60)—'Princess O'Rourke' (WB) (2d wk). Moveover, trim $7,500. Last week 'Let's Face It' (Par), also moveover, $7,000.

'Rosie,' Torrid $12,000, Leader in Okay Omaha; 'Old Okla.' Sockeroo 7G

Omaha, Nov. 23.

'Old Oklahoma' is smash at Brandeis but can't hold because 'Iron Major' is due in Wednesday (24). Orpheum with 'Fired Wife' plus Charlie Barnet's band is nice for six days. 'Rosie O'Grady,' at Paramount, is biggest on total coin.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 11-55)—'Old Oklahoma' (Rep) and 'Luck Mr. Yates' (Col). Smash $7,000 but holiday booking prevents holdover. Last week, 'Spitfire' (RKO) and 'Sleepy Lagoon' (Rep), acceptable $5,500.

Paramount (Tristates) (3,000; 11-55)—'Rosie O'Grady' (20th) and 'Good Fellows' (Par). Big $12,000, probably good enough for moveover next week. Last week, 'Salute Marines' (M-G) and 'Battle Russia' (20th), with Armistice day opening, went great $11,500.

Orpheum (Tristates) (3,000; 20-65)—'Fired Wife' (U) plus Charlie Barnet orch and revue. Good $14,000 in six days. Last week, 'Hostages' (Par) and 'Aldrich Swings It' (Par), fine $10,300 for all-film program at 11-55c scale.

Omaha (Tristates) (2,000; 11-30)—'Salute Marines' (M-G) and 'Battle Russia' (20th). Moveover okay $6,000. Last week, 'Let's Face It' (Par) and 'Submarine Alert' (Par), moveover from Paramount, big $8,200.

Town (Goldberg) (1,400; 11-30)—'Trail Terror' (PRC), 'Tomorrow We Live' (PRC) and 'Blues Night' (WB) triple split with 'Bullet in Saddle' (Mono), 'Hers to Hold' (U), 'Gals, Inc.' (U) and 'Below Border' (Mono), 'Orphans of North' (Mono), 'East of River' (WB), 'Pvt. Snuffy Smith' (Mono). Fair $1,500. Last week, 'Man Music Mountain' (Rep), 'Thumbs Up' (Rep), 'After Midnight' (Col), triple split with 'Frontier Fury' (Col), 'Hangmen Die' (UA) and 'Deadly Game' (Mono), 'Where Trails End' (Mono), 'Second Chorus' (Par), and midnight show Saturday, good $1,600.

'Curie' in 2d M-G Block

Madame Curie' (Garson-Pidgeon) will go into Metro's second block this season (1943-44) instead of being sold separately, under present plans. This block will probably embrace 12 pictures, including 'A Guy Named Joe' and 'Broadway Rhythm,' which are being screened Dec. 28.

Key City Grosses

Estimated Total Gross
This Week $2,787,000
(Based on 24 cities, 189 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week
Last Year $2,163,900
(Based on 26 cities, 183 theatres)

'Rosie' Sweet 18G in Mpls.

Minneapolis, Nov. 23.

'Sweet Rosie O'Grady' is steaming the State back up to its peak levels of last summer, with smash biz in sight. The only other important newcomer, 'Destroyer,' is nice at the Orpheum. Three holdovers, 'Wintertime,' moved over to the Lyric, 'Fallen Sparrow' and 'Watch on Rhine,' are okay.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'This Is Washington' (RKO) and 'Find Blackmailer' (WB). In for five days, good $2,500. Last week, 'Nearly 18' (Mono) and 'Submarine Base' (PRC) split with 'Souls at Sea' (Par) (reissue) and 'Women at Work' (PRC), okay $2,800 in eight days.

Century (P-S) (1,600; 40-55)—'Fallen Sparrow' (RKO) (2d wk). Showing fine strength, with dandy $7,000 in sight for six days after big $9,500 first week.

Gopher (P-S) (1,000; 35)—'Iraq' (WB). Pretty light $3,000. Last week, 'Oklahoma Kid' (WB) (reissue), terrific $6,000, one of theatre's biggest weeks.

Lyric (P-S) (1,091; 40-55)—'Wintertime' (20th). Moved here from Orpheum. Still rolling on all cylinders for good $6,000. Last week, 'Army' (WB) (5th wk), corking $6,700, with total for amazing run near $64,000.

Orpheum (P-S) (2,800; 40-55)—'Destroyer' (Col). Trim $8,000. Last week, 'Wintertime' (20th), giant $13,000.

State (P-S) (2,300; 40-55)—'Rosie O'Grady' (20th). This one showing up well from start. Smash $18,000. Last week, 'Watch on Rhine' (WB), fine $12,500.

Uptown (Par) (1,100; 30-40)—'Holy Matrimony' (20th). First nabe showing, okay $3,000. Last week, 'Constant Nymph' (WB), good $4,000.

World (Par-Steffes) (350; 40-75)—'Watch Rhine' (WB). Moved from State. Good $3,000. Last week, 'Sky's Limit' (RKO), $2,700.

'IDEAS' FAIR $12,000, PACES MILD L'VILLE

Louisville, Nov. 23.

Biz is none too forte this week, and it's hard to account for it. One guess is that Christmas shopping has begun in the downtown sector earlier than usual. Product also is not so sturdy this week. 'Young Ideas' at Loew's State is shaping up as the best grosser for film houses.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Iron Major' (RKO) and 'Falcon Co-Eds' (RKO). Sturdy $3,500 on moveover. Last week, 'Old Oklahoma' (Rep) and 'Scream in Dark' (Rep), $3,800 moveover.

Kentucky (Switow) (1,200; 15-25)—'Best Foot Forward' (M-G) and 'Hers to Hold' (U). Alright $1,700. Last week, 'Watch Rhine' (WB) and 'Sky's Limit' (RKO), $1,800.

Loew's State (Loew's) (3,300; 30-50)—'Young Ideas' (M-G) and 'Kansan' (UA). Fairish gait at $12,000. Last week, 'Tartu' (M-G) and 'Gillespie's Criminal Case' (M-G), thin $9,000.

Mary Anderson (Libson) (1,000; 30-50)—'Thank Lucky Stars' (WB) (2d wk). Nice $4,500, after last week's big $6,500.

National (Indie) (2,400; 40-65)—'Harvest Melody' (PRC) and Blackstone Magic Show on stage. Blackstone's hour show is pulling family trade plenty. Robust $16,000 looms. Last week, 'Submarine Base' (PRC) and vaude, satisfactory $14,500.

Rialto (Fourth Avenue) (3,400; 30-50)—'Guadalcanal Diary' (20th). Will run a close race with Loew's State across street for top honors among film houses at stout $11,000. Last week, 'Iron Major' (RKO) and 'Falcon Co-Eds' (RKO), stout $11,000 and moveover.

Strand (Fourth Avenue) (1,200; 30-50)—'Dancing Masters' (20th) and 'Campus Rhythm' (Mono). Mild $3,500. Last week, 'Hostages' (Par) and 'Tornado' (Par), $3,400.

'STAR' BRIGHT 12½G, FRISCO

San Fransico, Nov. 23.

Business is holding up currently, despite a flock of holdovers and extended runs. Big noise this week is 'North Star,' which will do sock $12,500 at $1.65 top, twice-per-day policy, playing the small Alcazar. 'Lady Takes a Chance' with Louis Prima's band, is rated strong enough at $22,000 on second week to warrant a third session at the Golden Gate.

Estimates for This Week

Alcazar (F-WC) (1,149; 85-$1.65)—'North Star' (RKO). Sock $12,500. Last week 'Holy Matrimony' (20th) and 'Battle of Russia' (20th), nice $4,500 at 55-75c scale.

Fox (F-WC) (5,000; 55-75)—'Let's Face It' (Par) (2d wk) and 'Battle of Russia' (20th). Neat $22,000. Last week stout $27,000.

Paramount (F-WC) (2,470; 55-75)—'Princess O'Rourke' (WB) (2d wk). Big $23,000. Last week smash $28,500.

St. Francis (F-WC) (1,475; 55-75)—'Union Pacific' (Par) and 'Desire' (Par) (Reissues). Fine $16,000. Last week 'Bell Tolls' (Par) (11th wk), forte $14,500.

Warfield (F-WC) (2,650; 55-75)—'Dancing Masters' (20th) plus stage unit, 'Bombshell of Fun.' Stout $24,500. Last week 'Swing Maisie' (M-G) plus Ray Eberle and 'Yankee Doodle Hilarities' on stage, strong $27,500.

Golden Gate (RKO) (2,850; 55-75)—'Lady Takes Chance' (RKO) plus Louis Prima orch, others, on stage. Fine $22,000, and holds a third. Last week strong $25,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Sahara' (Col) (3d wk) and 'Footlight Glamour' (Col), added. Fine $14,000. Last week 'Sahara' singled, great $18,000.

United Artists (Blumenfeld) (1,100; 60-75)—'Johnny Come Lately' (UA) (5th wk). Okay $8,000. Last week robust $9,500.

'Lassie'-'Ideas' L.A. Standout With $51,500, 4 Spots; 'Life' Fast 36½G In Two, 'O'Rourke' Rich 33G, 4th Wk.

Los Angeles, Nov. 23.

Combo of 'Lassie Come Home' and 'Young Ideas' is far out in front with great $51,500 in four firstruns, Chinese, State, Uptown and Carthay. However, manner in which patrons are going for escapist fare is vividly illustrated again this week via 'Princess O'Rourke.' Comedy is showing only a slight drop in fourth session at three Warner houses with highly profitable $33,000.

'Lady Takes a Chance' also is going great guns with fine $30,000 for third stanza at Pantages and Hillstreet, thereby earning it a fourth week taking in Thanksgiving. Hawaii is hitting a record total on top price policy with great $11,500 for 'The Ghoul' and 'Son of Dracula,' Universal horror twins. 'Crazy House,' paired with 'Strange Death of Hitler,' is rated so-so $25,500 at the Los Angeles, Egyptian and Ritz though only downtown Los Angeles has seating capacity above 1,600. 'True to Life,' at two Paramount spots, is profitable $36,500, and holds.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 45-90)—'Lassie Come Home' (M-G) and 'Young Ideas' (M-G). Sweet $7,500. Last week, 'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), socko $8,000.

Chinese (Grauman-WC) (2,034; 45-90)—'Lassie Come Home' (M-G) and 'Young Ideas' (M-G). Solid $14,000. Last week, 'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), outstanding $16,500.

Downtown (WB) (1,800; 45-90)—'Princess O'Rourke' (WB) (4th wk). Profitable $13,000 after third sesh at fine $16,000.

Egyptian (F-WC) (1,535; 45-90)—'Crazy House' (U) and 'Strange Death Hitler' (U). Okay $7,500, but rated disappointing. Last week, 'Battle Russia' (20th) and 'Paris After Dark' (20th), good $8,000.

Four Star (UA-FWC) (900; 85-1.10)—'Bell Tolls' (Par) (5th wk). Steady at $6,000, same figure for fourth stanza.

Hawaii (G&S) (1,100; 40-75)—'Son Dracula' (U) and 'Mad Ghoul' (U). Soaring to record $11,500 at this scale. Last week, 'City Stopped Hitler' (Par) and 'Campus Rhythm' (Mono) (4th wk), light $2,000.

Hollywood (WB) (2,756; 45-90)—'Princess O'Rourke' (WB) (4th wk). Bangup $12,000 after big $13,500 third stanza.

Los Angeles (D'town-WC) (2,200; 45-90)—'Crazy House' (U) and 'Strange Death Hitler' (U). Merely so-so at $12,000. Last week, 'Battle Russia' (20th) and 'Paris After Dark' (20th), good $14,500.

Orpheum (D'town) (2,200; 40-75)—'Melody Parade' (Mono), plus Louis Jordan orch heading stage show. Okay $18,000. Last week, 'Walked With Zombie' (RKO) and 'Leopard Man' (RKO) and stage show profit at $16,500.

Pantages (Pan) (2,812; 45-90)—'Lady Takes Chance' (RKO) (3d wk) and 'Gildersleeve Broadway' (RKO). Trim $14,000. Last week, 'Lady' with 'Doughboys Ireland' (Col), fine $19,000.

Paramount (F&M) (3,389; 45-90)—'True to Life' (Par) and 'Submarine Alert' (Par). Smart $23,000. Last week, 'Let's Face It' (Par) (5 days, 4th wk) and 'Alaska Highway' (Par) (5 days), neat $12,500.

Paramount Hollywood (F&M) (1,451; 45-90)—'True to Life' (Par). Grand $13,500. Last week, 'Let's Face It' (Par) (5 days, 4th wk) and 'Alaska Highway' (Par) (5 days), moderate $7,000.

RKO Hillstreet (RKO) (2,890; 45-90)—'Lady Takes Chance' (RKO) (3d wk) and 'Gildersleeve Broadway' (RKO). Fine $16,000, and holding. Last week, with 'Doughboys Ireland' (Col), smart $21,700.

Ritz (F-WC) (1,372; 45-90)—'Crazy House' (U) and 'Strange Death Hitler' (U). Okay $6,000. Last week, 'Battle Russia' (20th) and 'Paris Dark' (20th), good $7,000.

State (Loew's-WC) (2,204; 45-90)—'Lassie Come Home' (M-G) and 'Young Ideas' (M-G). Fine $22,000. Last week, 'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), broke house record of 12 years at sensational $28,500.

United Artists (UA-FWC) (2,100; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Record $15,000 for downtown moveover. Last week, 'Best Foot Forward' (M-G) and 'Tartu' (M-G), fair $6,500.

Uptown (F-WC) (1,715; 45-90)—'Lassie Come Home' (M-G) and 'Young Ideas' (M-G). Strong $8,000. Last week, 'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), terrific $9,800.

Wilshire (F-WC) (2,296; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Big $9,000. Last week, 'Best Foot Forward' (M-G) and 'Tartu' (M-G), normal $5,800.

Wiltern (WB) (2,500; 45-90)—'Princess O'Rourke' (WB) (4th wk). Good $8,000, slight drop from third stanza's fine $9,300.

Broadway Grosses

Estimated Total Gross
This Week $574,800
(Based on 14 theatres)

Total Gross Same Week
Last Year $381,700
(Based on 13 theatres)

D. C. Slips But 'Star' High 22G

Washington, Nov. 23.

'North Star' is way out in front in downtown procession and may set a new record at Keith's. Originally announced at an increased scale, it finally was brought in at regular scale. 'Top Man,' first Universal picture to play at Loew's, is disappointing. But the pre-Christmas slump, starting earlier this year, is hurting nearly all spots currently.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Top Man' (U) plus vaude headed by Milt Britton band. So-so $17,500 indicated. Last week, 'Tartu' (M-G) with vaude headed by Jean Parker, $23,500.

Columbia (Loew) (1,200; 30-66)—'Johnny Come Lately' (UA). Okay $6,500. Last week, 'Battle of Russia' (20th), good opening but didn't hold up; modest $7,600, disappointing.

Earle (WB) (2,242; 30-90)—'Princess O'Rourke' (WB) plus vaude (2d wk). Good $19,000 indicated, after hot $28,000 on initialer, above expectancy.

Keith's (RKO) (1,800; 30-55)—'North Star' (RKO). All house can hold at wow $22,000 or near. Last week, 'Phantom Opera' (U), could have stayed a third week, doing fine $11,000 on second sesh; big $18,000 first.

Metropolitan (WB) (1,800; 30-55)—'Let's Face It' (Par). Moderate $7,000. Last week, 'Sahara' (Col), six days of second week, good $6,300.

Palace (Loew) (2,278; 30-66)—'Claudia' (20th). Big $18,000. Last week, 'Rosie O'Grady' (20th) (2d wk), nice $15,000, over hopes.

'Maisie' Renovating

Hollywood, Nov. 23.

Eighth of the 'Maisie' series starring Ann Sothern at Metro will be 'Maisie Goes to Reno,' starting in January.

Film is based on a story by Harry Ruby and James O. Hanlon, with Mary C. McCall, Jr., doing the script.

Shirley Ships North

Hollywood, Nov. 23.

Top femme role opposite Michael O'Shea in 'The Man from Frisco' at Republic goes to Ann Shirley.

Picture, most of which will be filmed at Richmond, Cal., is based on the wartime production of ships by Henry J. Kaiser, the world's outstanding shipbuilder.

NATIONAL BOXOFFICE SURVEY

There are only a few new entries currently as key spots depend on previous coin-getters for heavy sugar. Weakness cropped out among some of these previously okay attractions. 'Girl Crazy' (M-G), 'Flesh and Fantasy' (U), 'Whistling in Brooklyn' (M-G) and 'North Star' (RKO) are the newcomers. 'Girl Crazy,' with Mickey Rooney and Judy Garland together again, looks surefire, being leading new picture in Philadelphia with sock $29,000 and terrif $19,000 to pace Seattle. 'Flesh' soared to a new high of $40,000 at N. Y. Criterion. 'Whistling' spotted too soon after previous Red Skelton picture, is only so-so $13,000 in Baltimore, however. 'North Star,' measuring up to its N. Y. promise, is topping mild Washington with sockeroo $22,000, is lofty $11,000 in Cincinnati, smash $12,500 in San Francisco and powerful $20,000 in Buffalo.

With 'Guadalcanal Diary' (20th) confounding the dire critics of war pictures by racking up great biz wherever opening, others such as 'Rosie O'Grady' (20th), 'Sahara' (Col), 'Lady Takes Chance' (RKO), 'In Old Oklahoma' (Rep), 'Princess O'Rourke' (WB), 'Top Man' (U), 'Claudia' (20th), 'Young Ideas' (M-G), and 'True to Life' (Par) are following about same pattern as recently. 'Diary,' at smash $97,000 in N. Y., looms great $31,000 in Chicago; hot $11,000, Baltimore; bangup $19,500, Denver; and stout $11,000 in Louisville. It's solid to great in second sessions in Providence, Det., Cincy and Philly. Picture landed a new moveover record in one L. A. house. 'Rosie' still is just that, pace-setting coin in Minneapolis being standout.

'Lady,' with smash $13,500 in Seattle, is still sturdy on holdover or extended runs in Newark, Frisco, L. A. and Denver. 'Claudia,' at big $18,000 in Wash., is strong $97,000 in third N. Y. sesh at Music Hall, and robust to sock on second weeks in Montreal, Chi and Boston. 'Sahara' is fine to stout in Frisco, Buffalo, Seattle and N. Y. on holdovers, being $60,000 for N. Y. second stanza. 'Top Man' is topping Newark, looks great in Denver, but only so-so in Balto. 'Life,' which is smash $60,000 in Chi, with band, is stout $36,500 in Los Angeles.

'Old Okla.' looms strong $13,000 in Philly, hot $12,000 in mild K. C., wham $23,000 in Boston, smash $7,000 in small Omaha house, great $17,000 in third Chi week, nice on Balto holdover and solid on Seattle moveover. 'O'Rourke' now mostly robust h.o. and extended run, is pacing Cincy with rousing $17,000. It's heading for okay $34,000 in third N. Y. sesh and wham $33,000 in fourth L. A. weeks. 'Lassie' is encountering spottiness, being only fair in Louisville and so-so in Indianapolis while fast $18,500 in Prov. and big $27,000, with band, in Cincy. 'Crazy House' (U), which had done well on couple of previous playdates, is listed so-so $25,500 in three L. A. spots. 'Lassie Come Home' (M-G) shapes much stronger, being outstanding in L. A., where paired with 'Young Ideas' in four houses for brisk $51,500. Also satisfactory in Brooklyn and Cleveland. 'Corvette K-225' (U) is leading Cleve., with band, for great $27,500.

From the keys: 'Old Acquaintance' (WB), great $23,000, Detroit, good $26,800, third N. Y. sesh; 'Iron Major' (RKO), strong $25,000, Chi; 'Is Everybody Happy' (Col), fair $15,000, Brooklyn; 'Wintertime' (20th), Brooklyn topper, $23,000; 'Army' (WB), Montreal ace, sock $16,000; 'Good It' (M-G), fine $42,000, two Boston spots, and fair $15,000 in Buffalo.

OLD ACQUAINTANCE PRINCESS O'ROURKE THANK YOUR LUCKY STARS WATCH ON THE RHINE IRVING

CONSTANT NYMPH ACTION IN THE NORTH ATLANTIC BACKGROUND TO DANGER YANKEE DOODLE DANDY

Everybody set? →

there's another one

War

who just opened 'OLD'

Warn

WHO JUST DELIVERED DARLING

WAR

WHO HAVE 'EM -and

BERLIN'S 'THIS IS THE ARMY'

CASABLANCA AIR FORCE

at

ners

'ACQUAINTANCE'!

ens

'Princess O'Rourke'!

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DELIVER 'EM!

Jack L. Warner, *Executive Producer*

An adventure so vast it took the Northwest Mounted Police to the top of the world!

...One of the screen's most gallant epics of all!.. Here's the story of the fearless few whose heroism thunders thru a million miles of Northland!

Errol Flynn

NORTHERN PURSUIT

with

JULIE BISHOP • HELMUT DANTINE
JOHN RIDGELY • GENE LOCKHART

Directed by RAOUL WALSH • Produced by JACK CHERTOK

Screen Play by Frank Gruber and Alvah Bessie • From a Story by Leslie T. White Music by Adolph Deutsch

'In Old Okla.' Wham $23,000 in Hub; 'Matrimony' Fair 27G, 'Claudia' 25G, 2d

Boston, Nov. 23.

Thanksgiving holiday biz will help totals all around this week. About evenly divided between new films and h.o.'s, both catching solid trade. Out in front for smash profit is 'Old Oklahoma,' Republic opus, at Paramount and Fenway with great $23,000. 'I Dood It' is out in front for highest total, sweet $42,000 at State and Orpheu much larger Loew houses.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Holy Matrimony' (20th) plus Al Dexter orch, Jane Withers, Leon Navara, others on stage. Taking a nice $27,000 but a bit below hopes. Last week, 'Fired Wife' (U) plus Lou Walters' 'Latin Quarter Revue,' big $20,500.

Fenway (M-P) (1,373; 40-60)—'In Old Oklahoma' (Rep) and 'Sleepy Lagoon' (Rep). Solid $7,000. Last week, 'Let's Fa 1' (Par) and 'Passage Suez' (. $5,000.

Memorial (RK (2,900; 44-75)—'Claudia' (20th) and 'Victory Air Power' (RKO) (2d wk). Maintaining hot pace at big $25,000, high for second frame. ast week, grand $28,000.

Metropolitan (M-P) (7; 35-65)—'Thank Lucky Stars' (WB) and 'Murder Waterfront' (WB) (2d wk). Normal drop to $24,000 following dandy $29,000 first week.

Orpheum (Loew) (2,900; 44-65)—'Dood It' (M-G) and . Gillespie's Criminal Case' (M-G). Skelton hot here, with great $28,000 likely. Last week, 'Sahara' (Col) and 'Chance Lifetime' (Col) (2d wk), big $22,000.

Paramount (M-P) (1,700; 40-60)—'In Old Oklahoma' (Rep), and 'Sleepy Lagoon' (Rep). Mighty powerful $16,000, about tops here. Last week, 'Let's Face It' (Par) and 'Passport Suez' (Col) (2 wk), hot $13,800.

State (Loew) (3,200; 44-65)—'Dood It' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Satisfactory for this dwindling nabe at $14,000. Last week, 'Sahara' (Col) and 'Chance Lifetime' (Col) (2d wk), oke $8,500.

Translux (Translux) (900; 28-65)—'Mystery Broadcast' (Mono), and 'Lisbon Clipper Mystery' (Mono). Good $5,500. Last week, 'Face Behind Mask' (Col) and 'Man Nine Lives' (Col), $6,700.

Himber-Waters Boost 'Ideas' to Wow $27,000, Cincy; 'Star' Tall 11G

Cincinnati, Nov.

Downtown biz continues stout Thanksgiving week. Heaviest portion of b.o. is being cut off by the Albee, in second week of combo policy, with 'Young Ideas' and Richard Himber's band and Ethel Waters heading the stage bill. 'Princess O'Rourke' is piling up biz at the Palace and 'North Star' is bright at the Capitol.

Estimates for This Week

Albee (RKO) (3,300; 44-85)—'Young Ideas' (M-G) and, on stage, Richard Himber orch, Ethel Waters, others. Big $27,000. Last week, 'Iron Major' (RKO) and Glen Gray orch on stage, sock $30,000 for teeoff on vaudfilm revival after season's absence in city.

Capitol (RKO) (2,000; 35-65)—'North Star' (RKO). Lofty $11,000. Last week, 'Rosie O'Grady' (20th) (moveover), solid $7,000.

Family (RKO) (1,000; 22-33)—'Tornado' (Par) and 'Coastal Command' (RKO), divided with 'Juke Girl' (WB) and 'Texas Kid' (Mono). Regular $2,100. Ditto last week on 'Seventh Victim' (RKO) and 'Chance Lifetime' (Col) split with 'Manpower' (WB) and 'Bullets Saddles' (Mono).

Grand (RKO) (1,430; 33-65)—'Guadalcanal Diary' (20th) (2d wk). Okay $6,500 after excellent $11,000 starter.

Keith's (Libson) (1,500; 33-65)—'Rosie O'Grady' (20th). Second transfer for third downtown sesh. All right $5,500. Last week, 'Dancing Masters' (20th) and 'Falcon and Coeds' (RKO), $4,000, no dice.

Lyric (RKO) (1,400; 33-65)—'Iron Major' (RKO) (moveover). Sad $3,000. Last week, 'Crime School' (WB) and 'Girls on Probation' (WB) (reissues) (2d run), n.s.h. $3,800.

Palace (RKO) (2,600; 33-65)—'Princess O'Rourke' (WB). Hefty $17,000. Same last week with 'Let's Face It' (Par).

Shubert (RKO) (2,100; 33-65)—'Let's Face It' art. Moveover. Okay $5,000. Last week, 'Lady Takes Chance' (RKO) (2d run), hotsy $6,000.

Easy-to-Move Title

Hollywood, Nov. 23.

Louis de Rochemont's first production at 20th-Fox will be 'There Shall Be No Night,' based on the Lunt-Fontanne stage play, with a geographical switch.

To keep up with front page war news, the action has been shifted from Finland to Greece.

Gov't Looks to Pix

Continued from page 3

an overwhelming proportion of fluffy, ist picture material.

Their contention is that the defeat of Germany and eventually of Japan would not lessen the need for conditioning the public to the serious social and economic problems which will remain—problems considered nearly as important as actual combat warfare. It is held, in short, that the defeat of the Aixs powers would end only one phase of the war.

There appears to be concern in the United Nations quarters that the screen will try to revert to its pre-war status as a completely entertainment medium.

Born of Wartime Necessity

is pointed out that the picture business discovered itself as a great public service industry only during this war and that it may not be able to resume its former carefree existence after the war because governments have placed new values upon the screen. Opinions have been voiced that the film industry will be able to maintain full freedom of operation only to the extent that it continues to prove itself a national public service as well as an entertainment medium.

Already being emphasized in some United Nations government films—in production or scheduled—are some of the social and economic obligations and developments which will figure in the reconstruction period. In this respect, it is pointed out that films made to show what we are fighting for must consider the future as well as the present.

View is held by political analysts that the need for self-discipline among the peoples of the United Nations will continue after the war because even the wealthy agricultural-industrial nations of the Western Hemisphere could not feed Europe as well as themselves without such self-discipline.

Touching on certain types of escapist films with a war background, one official stated: 'You can't carry people along on flags and bands alone for very long. This war is being fought for a purpose. The unemployment problem is one which must be given first consideration. These matters call for hard-headed, constructive thinking and the screen can be of great help here.

'However, there is a danger that film producers and exhibitors will take the easier path. There is a danger that pictures will be made in great quantities which will mirror the complacency which is the hallmark of the most ignorant.'

Combination of the Two

It is held by public information experts that film producers can combine good business with public service—that the picture which is too dull or too arty fails to achieve its purpose though the intention may be good.

Discussion in various Government agencies concerned with film production, both in the U. S. and abroad, is along post-war reconstruction lines. Although belief in film trade circles is that the end of the war will bring an end to national service (via certain types of picture themes) by the commercial motion picture industry, opinion in some Government quarters indicates that the commercial film trade will continue to be looked to for further aid in the building of the post-war world.

Indpls. Slows Down But 'Pursuit' Okay $12,000

Indianapolis, Nov. 23.

Trade has slowed to a trot at local deluxers from recent fast pace, possibly because of early Christmas shopping for few holiday articles left in stores. Top money for the week is going to 'Dancing Masters' with Johnny Long's band at the Circle. 'Northern Pursuit' at the Indiana looks strongest of straight filmers.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'Dancing Masters' (20th) and Johnny Long orch on stage. Fair $14,000. Last week, 'Holy Matrimony' (20th) and 'Paris After Dark' (20th), at 50c top, tepid $9,000.

Indiana (Katz-Dolle) (3,300; 30-50)—'Northern Pursuit' (WB) and 'Hi Sailor' (U). Oke $12,000 on Errol Flynn's northern opus. Last week, 'Iron Major' (RKO) and 'Here Comes Elmer' (Rep), modest $11,500.

Keith's (Indie) (1,200; 30-55)—'Gentle Gangster' (Rep) plus vaude. Average $4,700 for four-day weekend. Last week, 'Little Miss Molly' (PRC) and Blackstone magic show on stage, fine $9,000 on full week.

Loew's (Loew's) (2,450; 30-50)—'Young Ideas' (M-G) and 'Kansan' (M-G). Not bad at $10,000. Last week, 'Tartu' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G), fair $9,300.

Lyric (K-D) (1,600; 30-50)—'Never Been Licked' (U) and 'Larceny With Music' (U). So-so $5,500 on first run. Last week, 'Wintertime' (20th) and 'Someone to Remember' (Rep), on moveover, sturdy $6,200.

'Guadalcanal' Bangup $19,500, 2 Denver Spots

Denver, Nov. 23.

usiness continued big here with 'Guadalcanal Diary,' day-dating the Denver and Esquire, tops currently. 'Top Man,' at Paramount, also looms outstanding among new films.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Princess O'Rourke' (WB) and 'Find the lackmailer' (WB), after week at each Denver, Esquire. Big $7,000. Last week, 'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), from Denver and Esquire, nice $6,000.

Broadway (Fox) (1,040; 30-65)—'Rosie O'Grady' (20th) and 'Chance of Lifetime' (Col), after a week at each Denver, Esquire, Aladdin, Rialto. Strong $5,000. Last week, 'Salute Marines' (M-G) and 'Shantytown' (Rep), from Orpheum, good $4,000.

Denham (Cockrill) (1,750; 30-55)—'Let's Face It' (Par) (4th wk) and 'Good Fellows' (Par) (2d wk). Nice $8,000 in days to get Thanksgiving opening on new film. Last week, 'Let's Face It' (Par) (3d wk) and 'Good Fellows' (Par) good $9,500.

Denver (Fox) (2,525; 30-65)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), day-date with Esquire. Big $15,000. Last week, 'Princess O'Rourke' (WB) and 'Find Blackmailer' (WB), also at Esquire, $14,500.

Esquire (Fox) (742; 30-65)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), also at Denver. Great $4,500. Last week, 'Princess O'Rourke' (WB) and 'Find Blackmailer (20th), also at Denver, fine $4,000.

Orpheum (RKO) (2,600; 30-65)—'Lady Takes Chance' (RKO) and 'Falcon Coed' (RKO) (2d wk). Nice $12,000. Last week, big $16,500.

Paramount (Fox) (2,200; 30-60)—'Top Man' (U) and 'Iraq' (WB). Great $10,000. Last week, 'Dangerous Blondes' (Col) and 'Kansan' (UA), nice $9,000.

Rialto (Fox) (878; 30-65)—'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), after week at Denver, Esquire, Aladdin. Fine $4,000. Last week, 'Rosie O'Grady' (20th) and 'Chance Lifetime' (Col), via Denver, Esquire, Aladdin route, $4,500.

Theatre Fires

Continued from page 7

poured smoke into the lobby through a ventilator failed to terrify an audience that had been watching pictures of European aerial warfare. The feature, 'Spitfire,' was just ending when an usher noticed the smoke seeping into the lobby and, after calling the fire department, kept the blaze under control until firemen arrived. At the show's conclusion Manager Martin Lebedoff went on the stage and told the audience of 500 about the fire.

About 300 persons who already had seen the picture filed out calmly. The rest remained in their seats.

Projectionist Killed In Can. Film Exchange Fire

Toronto, Nov. 23.

One man died of burns and five firemen were injured when a three-alarm fire, accompanied by several explosions, swept through the six story film exchange building here for a $150,000 loss. Eighteen film companies have their Canadian head offices in the building. Loss would have amounted to millions but for fireproof vaults which saved thousands of reels.

Herbert Naiman, Monogram projectionist, who was lining up a private screening, was trapped on the third floor. Dissuaded from leaping by spectators, he was rescued by firemen, but died in St. Michael's Hospital from burns and shock. Cause of the fire was not determined but series of explosions occurred. Blaze broke out at around 8 p.m., most of staffs having left some hours before. Three blasts occurred in the basement and then the building became a mass of flames.

While prints in several vaults were saved, most booking records were destroyed. Tenants included Regal Films, distribs, for M-G in Canada, United Artists, Empire Universal, RKO, headquarters of Odeon Theatres and many indies.

Morgan-Rubinoff Up 'Diddle' to Rich $44,000, Det.; 'Acquaintance' Big 23G

Detroit, Nov. .

Getting ready for Thanksgiving holiday, three houses here have fresh product this week with others operating with strong holdovers.

Michigan will shoot out in front with a combination of 'Hi, Diddle Diddle' plus Russ Morgan orchestra and Rubinoff on stage. Other two new bills in loop, 'Old Acquaintance' and 'Adventures of a Rookie' at the United Artists and two chillers, 'Return of Vampire' and 'Thirteenth Guest,' at Adams also will be stout.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Return of Vampire' (Col) and '13th Guest' (Mono). Holida will help, strong $10,000. Last week, 'Top Man' (U) and 'Fired Wife' (U) (2d wk), fine $9,400.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Thank Lucky Stars' (WB) and 'Submarine Alert' (Par) (3d wk). Moveovers from Michigan, rich $15,000. Last week, 'Let's Face It' (Par) and 'Alaska Highway' (Par), good $11,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Guadalcanal Diary' (20th) and 'Never Dull Moment' (U) (2d wk). Will tuck a choice $26,000 on last week's wham $42,000.

Madison (United Detroit) (1,800; 55-75)—'Proudly Hail' (Par) and 'Holy Matrimony' (20th). Robust $5,100. Last week, 'Lily Mars' (M-G) and 'Mission Moscow' (WB), great $4,900.

Michigan (United Detroit) (4,000; 55-75)—'Hi, iddle' (UA) and Russ Morgan orch and Rubinoff on stage. Sock $44,000. Last week, 'Lucky Stars' (WB) and 'Submarine Alert' (Par) (2d wk), great $22,000.

Palms-State (United Detroit) (3,000; 55-75)—'Canteen' (UA) (4th wk). Holiday will give this a lift to nice $14,000 after last week's good $16,000.

United Artists (United Detroit) (2,000; 55-75)—'Old Acquaintance' (WB) and 'Adventures Rookie' (RKO). Great $23,000. Last week, 'Salute Marines' (M-G) and 'Young Ideas' (M-G) (2d wk), choice $16,000.

Wilson (1,900; $1.10-$1.65)—'Bell Tolls' (Par) (8th wk). Holding on even keel with another $7,000 sighted after about same last week.

Max Gordon

Continued from page 3

of partnerships limited to specific purposes, while formerly the weekly stipend was paid out as a loan against future profits.

There are individual differences in each case, of course, but a 'captive producer' deal generally has four main provisions: (a) a regular payment of somewhere around $1,500 weekly to the Broadway producer, against future earnings; (b) the producer takes on no direct obligation to produce any legitimate offering during the life of the contract; (c) a 50-50 split on profits if any; (d) the film company has the first right to buy a legit property resulting from the partnership at the price set by the playwright. Limited partnerships are arranged by the subsidiary of a film company which has to do with investments.

ductions.

'captive producer' deal must be differentiated from a deal whereby a producer arranges for film backing for a given show. In the latter case, the deal is for a single specific vehicle, and the deal ends when the property is disposed of. In the former case, a producer is paid off regardless of whether he has anything on the fire at any given time, and he is free to make his own arrangements as to financing of a given project, with or without backing from the company which has him under a 'captive producer' contract. These deals are also differentiated from percentage propositions where a theatrical producer takes his earnings from a property sold to the films on a spread-out weekly basis to cut down the tax wallop.

What forces film companies and legit impressarios into these 'captive producer' agreements is the provision in the Dramatists' Guild rules that the producer shall be the one who disposes of a play. If a producer were frankly and openly on the payroll of a film company he could not negotiate for the film rights to a property. Hence, the limited partnership.

An interesting aspect of this situation is that the 'captive producer' arrangement could easily be used to develop new playwrighting talent. A film company could shell out an additional $1,000 for example (at an actual cost to itself of about $100, when the potential tax deduction is reckoned in) for the impressario to give to a new playwright to tide him over until an idea or a partially-finished script could be written. Through the legit producer, the film company could thus take a direct hand in shaping or grooming potential story properties.

Yet no company has done this, and as nearly as can be learned, 20th which has three major producers on its books is not doing it, either.

At least two legit producers are already following the practice of subsidizing playwrights to encourage them to work up plays. Herman Shumlin has an arrangement with Howard Fast, author of 'Citizen Tom Paine,' whereby Fast receives a weekly salary until such time as he shall come forth with a play, Fast never having worked in this medium. Otto Preminger ing the same thing with Henry Kleiner, a young playwright who won the Sergel Award for dramaturgy two years ago.

K.C. Biz Off Badly But 'Old Okla.' Hot $12,000, 'Courage' Solid 12½G

Kansas City, Nov. 23.

Grosses are off sharply at the downtown deluxers this week. The Midland, with 'First Comes Courage' dualed with 'Kingdom for a Cook,' is the pacer. Close behind are the Esquire, Uptown and Fairway, playing 'In Old Oklahoma' day-and-date. Combo of 'Always a Bridesmaid' and 'Melody Parade' at the Tower, hypoed by stage show, looks headed for brisk biz.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—'In Old Oklahoma' (Rep). Strong $12,000. Last week, 'Battle of Russia' (20th) and 'Fired Wife' (U), nice $9,500.

Midland (Loew's) (3,500; 35-50)—'First Comes Courage' (Col) and 'Kingdom for Cook' (Col). Good $12,500. Last week, 'Dood It' (M-G) and 'Doughboys in Ireland' (Col), torrid $18,000.

Newman (Paramount) (1,900; 40-60)—'Let's Face It' (Par) (3d wk). Satisfactory $9,000 to add to total of $29,000 for first two frames.

Orpheum (RKO) (1,600; 40-60)—'Watch Rhine' (WB) (2d wk) with 'Aircraft Missing' (UA). Lively $11,000. Last week, with 'Yanks Ahoy' (UA), splendid $15,000.

Tower (Fox-Joffee) (2,100; 35-50)—'Always Bridesmaid' (U) and 'Melody Parade' (Mono), with stage show. Bright $9,500 or over. Last week, 'Paris After Dark' (20th) with 'Hobby Lobby' revue on stage, $10,000.

'Ideas' Snappy $18,500, Prov. Ace; 'Life' Grand 10G, 'Phantom' 11G, 2D

Providence, Nov. 23.

Holdovers of 'Guadalcanal Diary' at Majestic and 'Phantom of Opera' at RKO Albee are both doing stout biz. Snappy newcomers include 'True to Life' at Strand and 'Young Ideas' at Loew's State.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Phantom Opera' (U) (2d wk). Holding own for snappy $11,000 after harvesting swell $18,000 in opening sesh.

Carlton (Fay-Loew) (1,400; 30-50)—'Tartu' (M-G) and 'Women At Work' (PRC) (2d run). Slowed to fair $3,000. Last week, 'Princess O'Rourke' (WB) and 'Murder Waterfront' (WB) (3d downtown wk), snappy $4,000.

Fay's (Fay) (2,000; 30-50)—'Harvest Melody' (PRC) and vaude on stage. Average $6,000. Last week, 'Dancing Masters' (20th) plus vaude, nice $7,000.

Majestic (Fay) (2,200; 30-50)—'Guadalcanal Diary' (20th) and 'Hi Sailor' (U) (2d wk). After strong $15,000 opening sesh, holdover will be in solid $10,000.

Metropolitan (Snyder) (3,200; 30-59)—'Scream In Dark' (Rep) and A. B. Marcus 'Tropicana Revue' on stage. Three-day weekend run, good $7,000. Last week, 'Coastal Command' (RKO) plus Tony Pastor orch, great $10,500 for four-day holida bill.

State (Loew) (3,200; 30-50)—'Young Ideas' (M-G) and 'Oklahoma Kid' (WB) (reissue). Fast $18,500. Last week, 'Tartu' (M-G) an 'Women at Work' (PRC), $17,000.

Strand (Silverman) (2,000; 30-50)—'True To Life' (Par) and 'Submarine Alert' (Par). Stepping right along to strong $10,000. Last week, 'Hostages' (Par) and 'Good Fellows' (Par) (2d wk), nosedived to sad $2,200.

IN PHILADELPHIA
GUADALCANAL DIARY
A TRIUMPH!
IN NEW YORK ROXY
GUADALCANAL DIARY
A TRIUMPH!
IN CINCINNATI
GUADALCANAL DIARY
A TRIUMPH!
IN DETROI
GUADALCA
A TRIUMPH
IN MEMPHIS
GUADALCANAL DIA

A TRIUMPH!
IN MILWAUKEE
GUADALCANAL
A TRIUMPH!
IN ATLANTA
GUADALCANAL
A TRIUMPH!
IN ST. LOUIS
GUADALCANAL DIA
A TRIUMPH!

Richard Tregaskis' "GUADALCANAL DIARY"
ith Preston Foster • Lloyd Nolan • William Bendix
Richard Conte • Anthony Quinn
and Richard Jaeckel • Roy Roberts • Minor Watson • Ralph Byrd • Lionel Stander
Reed Hadley • John Archer • Directed by LEWIS SEILER • Produced by BRYAN FOY
Associate Producer Islin Auster • Screen Play by Lamar Trotti • Adaptation by Jerry Cady
William Goetz in Charge of Production

from the triumphant company

20th CENTURY-FOX

Madame Curie

Metro release of Sidney Franklin production. Stars Greer Garson, Walter Pidgeon; features Henry Travers, Albert Basserman, Robert Walker, C. Aubrey Smith, Dame May Whitty, Victor Francen, Elsa Basserman, Reginald Owen. Directed by Mervyn LeRoy. Based on the book by Eve Curie; adaptation, Paul Osborn and Paul H. Rameau; narration, James Hilton; editor, Harold F. Kress; camera, Joseph Ruttenberg. Previewed in N. Y., Nov. 18, '43. Running time, 124 MINS.

Madame Curie....................Greer Garson
Pierre Curie....................Walter Pidgeon
Eugene Curie....................Henry Travers
Prof. Jean Perot................Albert Basserman
David LeGros....................Robert Walker
Lord Kelvin.....................C. Aubrey Smith
Mme. Eugene Curie, Sr...........Dame May Whitty
Pres. of University.............Victor Francen
Mme. Perot......................Elsa Basserman
Dr. Becquerel...................Reginald Owen
Reporter........................Van Johnson
Irene...........................Margaret O'Brien

Though a great picture, 'Madame Curie' is not only a distinguished contribution to the screen in that it absorbingly tells much of the struggle and heartaches that ultimately resulted in the discovery of radium but, further than that, because it is a very poignant love story, its boxoffice success is assured. Carrying a singularly strong appeal for women, at the same time it is not just a so-called woman's picture and can't miss being big everywhere.

The same hit-making combination of Sidney Franklin, producer, and Mervyn LeRoy, director, who turned out 'Mrs. Miniver' and 'Random Harvest,' have instilled into the story of Madame Curie and her scientist-husband a particularly high degree of entertainment value where in less-skilled hands the romance of radium and its discovery may have struck out. The pitfalls were there but Franklin, giving the film excellent production, and LeRoy, directing it inspiringly, have skirted them in the most intelligent and cautious manner.

While the events leading up to the discovery of radium and the fame it brought Madame Curie are of the greatest underlying importance to the picture as entertainment, it's the love story that dominates all the way. Thus, this is not just the saga of a great scientist nor just a story of test tubes and laboratories.

Film is based on the book, 'Madame Curie,' written by Eve Curie, daughter of the Polish teacher-scientist who quite by accident came upon the source of the precious radium element. It has been adapted with great skill by Paul Osborn and Paul H. Rameau, with a few stretches of narration by James Hilton. Written compellingly, with the dialog having both force and tenderness, it throws Greer Garson and Walter Pidgeon together immediately after the opening and, as the romance between them ripens, it gathers terrific momentum. The scenes in which Pidgeon, himself a struggling scientist, pleads with Miss Garson not to give up her laboratory studies (she's been using his lab as a place to experiment), and his final, rather clumsy proposal, are gems. Farther on, after Madame Curie has found radium and Pidgeon gets killed, a sequence of great pathos and touching romanticism is portrayed which will wring the doughtiest hearts and bring out the kerchiefs.

For the finish, the story skips several years, going to an impressive ceremony before solons of the University of Paris who are honoring the now graying Madame Curie on the 25th anniversary of isolation of the radium element. It marks a fitting close for a fine biography of an illustrious and fine womanan.

The picture has been directed with excellent restraint and both of its stars perform with this same admirable restraint. In all respects, it's a simple story told that way but with uncommonly strong impact.

Miss Garson and Pidgeon, latter with chin whiskers and mustache, virtually carry the picture between themselves, but in the casting of others the selections have been carefully made as to type and otherwise. These include Henry Travers and Dame May Whitty, parents of Pidgeon, and sundry scientists, professors, etc., among them Albert Basserman, Robert Walker, C. Aubrey Smith, Victor Francen, Elsa Basserman and Reginald Owen.

Though running long, the footage of 125 minutes is fully justified and the editing by Harold F. Kress leaves nothing to be desired. Franklin's production backgrounds are excellent and the photography by Joseph Ruttenber good without being gaudy. *Char.*

TITLE CHANGES

Hollywood, Nov. 23.

'Cross Your Fingers' is release tag on 'Kiss and Wake Up' at Universal.

'Rhythm Parade' at Universal became 'Slightly Terrific.'

'The Falcon Out West' is release handle on 'The Falcon in Texas' at RKO.

'When Ladies Fly' at Universal became 'Ladies Courageous.'

'Between Two Worlds' is release tag on 'Outward Bound' at Warners.

'The Girl Rush' new handle on 'Petticoat Fever' at RKO.

'Gildersleeve's Ghost' is new handle on 'Gildersleeve, Detective' at RKO.

'My Friend Curly' at Columbia will be released 'Yes Sir, That's My Baby.'

Jack London

United Artists release of Samuel Bronston production. Directed by Alfred Santell. Stars Michael O'Shea, Susan Hayward; features Frank Craven, Osa Massen, Virginia Mayo, Ralph Morgan. Screenplay, Ernest Pascal, based on 'The Book of Jack London,' by Charmian London; camera, John W. Boyle; music, Fred Rich; editor, William Ziegler. Previewed in N. Y. Nov. 22, '43. Running time, 92 MINS.

Jack London....................Michael O'Shea
Charmian.......................Susan Hayward
Freda Maloof...................Osa Massen
Prof. Hilliard.................Harry Davenport
Old Tom........................Frank Craven
Mamie..........................Virginia Mayo
George Brett...................Ralph Morgan
Mammy Jenny....................Louise Beavers
Kerwin Maxwell.................Jonathan Hale
Capt. Tanaka...................Leonard Strong
'Lucky Luke' Lannigan..........Paul Hurst
Scratch Nelson.................Regis Toomey
Mike...........................Hobart Cavanaugh
Mullins........................Olin Howlin
French Frank...................Albert Van Antwerp
Whiskey Bob....................Ernie Adams
Red John.......................John Kelly
Capt. Allen....................Robert Homans
Richard Harding Davis..........Morgan Conway
James Hare.....................Edward Earle
Fred Palmer....................Arthur Loft
English Correspondent..........Lumsden Hare
American Correspondent.........Brooks Benedict
Geisha Girl....................Mei Lee Foo
Hiroshi........................Robert Katcher
American Consul................Pierre Watkin
Japanese General...............Paul Fung
Interpreter....................Charlie Lung
Japanese Official..............Bruce Wong
Japanese Sergeant..............Eddie Lee
Judge..........................John Fisher
Victor.........................Jack Roper
Axel...........................Sven Hugo Borg
Pete...........................Sid Dalbrook
Commissioner...................Davison Clark
Literary Guests................Harold Minjir, Roy Gordon, Torben Meyer
Eli Dodd.......................Charlene Newman
Bill's Father..................Edmund Cobb
Theodore Roosevelt.............Wallis Clark
Wm. Loeb.......................Charles Miller
Japanese Ambassador............Richard Loo
Cannery Foreman................Dick Curtis
Cannery Woman..................Sarah Padden
Indian Maid....................Evelyn Finley
Charmian's Secretary...........Rose Plummer

Samuel Bronston has brought to the screen one of the great men of American letters, Jack London, and if ever there was a blood-and-guts subject for Hollywood treatment, London has long seemed a natural. But the play's still the thing. 'Jack London,' an adaptation of a book written by the author's wife, Charmian, has much of the writer-adventurer's life crammed into its 92 minutes, but somewhere along the line it has missed fire. Coupled with the lack of name value for the marquee, 'London' seems slated for mild biz in the keys or where his name still spells magic as one of the great writer champions of the class struggle.

To the modern generation the name of Jack London is probably just a memory. To them he may well have been the author of one of the great bestsellers, 'The Call of the Wild,' or the lusty 'Sea Wolf.' But to another generation the name was everything his books implied, a fabulous adventurer whose character seeped into many of his novels and short stories. It was an adventuresome career so fabulous that even in its fictional transition did it excite incredulous disbelief. All this has been told in the filmization, but the story treatment is consistently wavering. It's a yarn that might well have defeated most scenarists; it seems incredible that one screen script could have attempted so full a career.

For boxoffice purposes one of the main snags to 'London' is the fact that one of the film's two most important characters—Charmian London, the author's wife—fails to appear until the film has consumed half its running time. Susan Hayward is starred in the role, as is Michael O'Shea in the title part, and for a starred performer to be absent for that length of time is dangerous scripting and directing, let alone producing.

London's career, of course, will be recalled as being divided into, possibly, two facets. One was his burning desire to cure the world's ills through his writings. That part only receives passing notice in the pic. And it was one of his great links to a world-wide public. The other was the lustiness that creeped into all his stories, and which this film treats unimaginatively.

If it has no value other than narrating the story of a great author, 'London' at least points up the Japanese menace that he apparently determined was out to rule the Pacific—this as long ago as 1904, when he covered the Russo-Jap war as a newspaper correspondent. His treatises on the subject—so the film says—were ignored as too dangerous. The United States and Japan were at that time to all intents and purposes friendly.

There is much more in the film that creates some interest, but all told at a generally languid pace. His early career as raider of oyster beds, his venture into the Yukon in '97 to join the gold rush, his seamanship on a sealing vessel, and more, are told almost perfunctorily.

O'Shea, comparative newcomer to Hollywood from the Broadway stage, is miscast in the title role. His physique, for one, is not what one might expect of a two-fisted Jack London, and a couple of the scenes in which he delivers kayo blows are too obviously staged. His performance generally is uncertain. Miss Hayward lends grace and looks to the part of London's wife, while Frank Craven is best of the large supporting cast.

This is Bronston's first production after years in the film distribution business, and there obviously was considerable coin spent on the production. But there can be considerable consolation in knowing that many another initial failure has been a rung to success. Bronston indicates sufficiently in this pic that he's got the spark and imagination to achieve that success. *Kahn.*

Miniature Reviews

'Madame Curie' (M-G). Greer Garson and Walter Pidgeon in a great picture from every point of view. Augurs big b.o.

'Jack London' (Bronston-UA). Michael O'Shea and Susan Hayward starred in disappointing biography.

'Around the World' (songs) (RKO). Fair Kay Kyser filmusical.

'Is Everybody Happy?' (Col). Ted Lewis name on marquee will carry this mediocre pic as dual support.

'So's Your Uncle' (songs) (U). Billie Burke with Jan Garber and Jack Teagarden bands in dual.

'Women in Bondage' (Mono). Meller of women under Nazi regime; sturdy grosser in many spots.

'Silver City Raiders' (Col). Russell Hayden starrer with plenty of action for rabid western fans.

'Underdog' (PRC). Juve dog-lovers should go for this tear-jerker about a farm boy and his dog against big-city odds.

'It Happened in Gibraltar' (Strong) (French). French spy meller for arty theatres.

Around The World

(SONGS)

Hollywood, Nov.

RKO release of Allan Dwan production. Stars Kay Kyser; features Mischa Auer, Joan Davis, Marcy McGuire, Wally Brown, Alan Carney, Kay Kyser's band. Directed by Allan Dwan. Original story and screenplay by Ralph Spence; special material, Carl Herzinger; camera, Russell Metty; editor, Theron Warth; musical director, C. Bakaleinikoff; songs, Jimmy McHugh, Harold Adamson; special effects, Douglas Travers; musical arrangements, George Dunings; musical numbers staged by Nick Castle; art direction, Albert D'Agostino and Al Herman; set decorations, Darrell Silvera, Claude Carpenter; assistant director, Harry Scott. Previewed Nov. 22, '43. Running time, 80 MIN.

Kay............................Kay Kyser
Mischa.........................Mischa Auer
Joan...........................Joan Davis
Marcy..........................Marcy McGuire
Pilot-Clipper..................Wally Brown
Joe Gimpus.....................Alan Carney
Georgia........................Georgia Carroll
Harry..........................Harry Babbitt
Ish............................Ish Kabibble
Sully..........................Sully Mason
Julie..........................Julie Conway
Diane..........................Diane Pendleton
Little Fred's Football Dogs and Kay Kyser's Band

Kay Kyser, his band and entertainers, with added and major assistance from Joan Davis, Mischa Auer, Marcy McGuire and bevy of eight showgirls, make an overseas camp show tour as basis for this obvious filmusical. Lightly set up, aiming for escapist fare, with accent on combination of songs and broadly sketched slapstick, picture will catch boxoffice reaction mainly on name of Kyser. Unit is picked up entertaining at an Australian canteen, and then planes to India, Chungking, Cairo and eastward across the North African desert. At each stop there are song and musical presentations by Kyser and his group in typical zippy style, intermingled with disjointed and wacky slapstick.

Scripter Ralph Spence digs deep into his memory for numerous aged dialog cracks. Story threads are started at a couple of points, but left dangling when the gang moves on, and the result is an episodic, crazy-quilt tour.

Joan Davis goes all-out with her broad comedy display for good reaction, while Auer does well in limited footage and fleeting glimpses. Young Miss McGuire, newcomer, indicates promise in both acting and singing lines, but requires better showcase than this one. Kyser competently holds spotlight for the journey, and does okay in displaying his band and entertainers in the familiar style of his radio presentations.

Jimmy McHugh and Harold Adamson have provided a good group of songs, several of which can catch popular favor. 'Roodle-ee-Doo,' introduced by Kyser's band and songsters, has good jump tempo to get wide attention; 'Candlelight and Wine' is a romantic tune with chance for popularity. Five others are standard, with 'Great News' best of group. Picture has its broad comedic moments that intrude suddenly and without reason along the route. Attempt to inject dramatics in death of Marcy McGuire's father in action towards the end pancakes into a discordant note to neutralize the finale production number. Most of production is displayed on stages, with background process shots or backdrops. Director Allan Dwan, also listed as producer, took an easy line to whip up a picture to star Kyser. *Walt.*

Is Everybody Happy?

(SONGS)

Columbia release of Irving Briskin production. Directed by Charles Barton. Features Ted Lewis orch, Nan Wynn, Michael Duane, Larry Parks, Lynn Merrick, Bob Haymes. Screenplay, Monte Brice; camera, L. W. O'Connell; editor, James Sweeney. At Fox, Brooklyn, week of Nov. 18, '43, dual. Running time, 73 MINS.

Ted Lewis......................Ted Lewis
Tom............................Michael Duane
Kitty..........................Nan Wynn
Jerry..........................Larry Parks
Ann............................Lynn Merrick
Artie..........................Bob Haymes
Joe............................Dick Winslow
Bob............................Harry Barris
Frank..........................Robert Stanford
Mrs. Broadfield................Fern Emmett
Salinas........................Eddie Kane
Lin Melvin.....................Ray Walker
Carl Muller....................Anthony Marlowe
Missouri.......................George Reed

'Is Everybody Happy?' is mere corn, but for those who go for the Ted Lewis brand of music, philosophy and showmanship, the pic should be satisfying, and with the Lewis name for marquee value it should do well as a dual.

Hard to believe, though it is, film purports to be some kind of biography of Lewis and, incidentally, an explanation of the advent of the jazz era. Story is a straight-away flashback proposition employing situational cliches from countless other musicals.

Lewis undertakes to convince a modern serviceman and his gal that they should wed immediately instead of waiting for the uncertainty of war to end. For this purpose he tells the couple the story of another pair of sweethearts before and after World War I. The other couple (Larry Parks and Nan Wynn) are the parents of the present-day soldier, and the best friends of Lewis. Plot details how they all met, formed a jazz band, struggled upwards, and had differences because Jerry (Larry Parks) went Broadway in a hurry.

Story, acting and direction are uninspired and hackneyed; photography is fair. Pic has no less than 18 standard tunes associated more or less with Lewis, including 'Chinatown,' 'Pretty Baby,' 'Wild About Harry,' 'Way Down Yonder in New Orleans,' 'By the Light of Silvery Moon' and 'Sunny Side of Street.' Miss Wynn delivers such standards as 'It Had to Be You' and 'Am I Blue' in okay style, but in the big 'St. Louis Blues' number she's overshadowed by an unbilled Negro contralto. There are no original tunes.

Lewis speaks lines the way he sings songs, with the same typical Lewis mannerisms, use of hands, hat, and so on, but all effective. Rest of the performances are standard.

So's Your Uncle

(SONGS)

Universal release of Jean Yarbrough production, directed by Yarbrough. Features Billie Burke, Donald Woods, Elyse Knox. Screenplay by Maurice Leo and Clyde Bruckman from original by Leonard Lee; camera, Elwood Bredell, Milton Krasner. Tradeshown in New York Nov. 23, 1943. Running time, 64 MINS.

Minerva........................Billie Burke
Steve Curtis...................Donald Woods
Pat Williams...................Elyse Knox
Joe Elliott....................Frank Jenks
Roger Bright...................Robert Lowery
Dempster.......................Irving Bacon
Dinwiddle......................Chester Clute
John L. Curtis.................Paul Stanton
Plus Mary O'Brien, Tailor Maids, Delta Rhythm Boys, Jan Garber and Jack Teagarden orchestras.

Obviously aimed for the duals, an implausible plot is stretched to the breaking point but gets a breather via specialties in nitery sequences by Mary O'Brien, songstress; Tailor Maids, harmony trio; Delta Rhythm Boys, sepia quintet, and the Jan Garber and Jack Teagarden orchs. But even with all this pulmotoring the gossamer yarn won't raise much dust anywhere.

Donald Woods is a struggling playwright-producer chasing angel coin for his latest opus, for which he's turning actor, too. When creditors close in on him he essays his character makeup, a caricature of his wealthy uncle to escape the plasterers. He is struck by a limousine while making getaway. Elyse Knox, attractive blonde owner, insists on taking him home for medical checkup over objections of Robert Lowrey, the boy friend. Billie Burke, as the gal's Aunt Minerva, with plenty of moolah and a yen for another altar trip, goes for the pseudo middle-aged gent in a big way.

Woods grasps this opportunity to tell her about his nephew and the play and that's when complications set in that have Woods dodging in and out of the alfalfa through alternating as himself and the uncle. Everything's set to produce the play with Miss Burke's backing and they go off to a niteclub to celebrate. Here's where the Garber and Teagarden bands come in for instrumentation in brief sequences. Of course Miss Knox goes romantically overboard for Woods, sans the beard. Deception is about to be caught up with when Paul Stanton, the real uncle, arrives. For scripters' convenience he takes it from there in the romance with Miss Burke and everything points to a double wedding for the foursome at fadeout.

Woods does okay by the dual role. Miss Knox makes an attractive vis-a-vis. Miss Burke gives her usual superb delineation of the coy, chattery husband-hunter. Frank Jenks lends much to the comedy side as pal of Woods. Paul Stanton is sufficiently blustery as the tycoon uncle. Remainder of cast are adequate in the lesser roles. Mary O'Brien does okay with a vocal in nitery sequence. Ditto for Three Tailor Maids and Delta Rhythm Boys. Yarbrough's direction keeps the thin story moving at good pace, considering material at hand.

Women in Bondage

Monogram release of Herman Millakowsky production. Directed by Steve Sekely. Stars Gertrude Michael, Gail Patrick, Nancy Kelly, H. B. Warner; features Anne Nagel, Tala Birell, Rita Quigley, Gisela Werbisek, Alan Baxter, Roland Varno. Screenplay, Houston Branch from original story by Frank Bentick Wisbar; camera, Mack Stengler; editor, Richard Currier. Previewed in N. Y., Nov. 18, '43. Running time, 72 MINS.

Margot Bracken.................Gail Patrick
Toni Hall......................Nancy Kelly
Gertrude Schneider.............Gertrude Michael
Deputy.........................Anne Nagel
Ruth Bracken...................Tala Birell
Gladys Bracken.................Mary Forbes
Grete Ziegler..................Maris Wrixon
Grete's Grandmother............Gisela Werbisek
Herta Rumann...................Rita Quigley
Lisl...........................[illegible]
Blonde.........................Una Franks
Heinz Radtke...................Bill Henry
Pastor Renz....................H. B. Warner
Otto Bracken...................Alan Baxter
Dr. Mensch.....................Felix Basch
Ernst Bracken..................Roland Varno
Corp. Mueller..................Ralph Linn
Dist. Leader...................Frederic Brunn

Monogram has a valuable exploitation picture in 'Women in Bondage,' and wisely is rushing it into distribution. Formerly known as 'Hitler's Women,' it has exploitable angles. Sturdy biz in many spots looms, particularly where sold to the hilt by the exhibitor.

This is a story of Nazi regimentation of its womenfolk. Plot centers around Gail Patrick, a section leader in the German youth movement, and the love affair of her servant, Nancy Kelly. Miss Patrick is pictured as the patriotic wife of a wounded German officer, the older daughter in a rich family. Her efforts to consummate a happy marriage for her servant and shield her from the harsh Nazi methods are the focal points. Brutal twist is injected via having the Nazis order Miss Patrick to become mother, even though her husban has been paralyzed by battle wounds. Climax shows her guiding Allied planes to Berlin by disobeying blackout orders.

Miss Patrick gives depth and character to the role. Miss Kelly, Gertrude Michael, as a stern district leader of the youth movement, and H. B. Warner, as the priest who single-handed tries to battle the Nazi ruthlessness, are also standout among the 'name' players.

Roland Varno, Alan Baxter, Gisela Werbisek, Bill Henry, Anne Nagel, Tala Birell, Rita Quigley and Maris Wrixon are okay in support.

Herman Millakowsky, who turned out numerous screen productions in Germany before Hitler's rise to power, supplied relatively strong production values. Steve Sekely does as well as could be expected with the scripting though not showing much originality. The original of Frank Bentick Wisbar, who produced 'Maedchen in Uniform' in Germany, is faithfully transferred to the screen by Houston Branch. Editing of Richard Currier is okay while Mack Stengler's photography is fine. *Wear.*

Silver City Raiders

(SONGS)

Columbia release of Leon Barsha production. Directed by William Berke. Stars Russell Hayden; features Bob Wills and his Texas Playboys, Dub Taylor, Alma Carroll. Screenplay, Ed Earl Repp; camera, Benjamin Kline; editor, Jerome Thoms. At New York, N. Y., dual, week of Nov. 16, '43. Running time, 55 MINS.

Lucky Harlan...................Russell Hayden
Bob Wills......................Bob Wills
Cannonball.....................Dub Taylor
Dolores Alvarez................Alma Carroll
Dawson.........................Paul Sutton
Steve..........................Luther Wills
Clark..........................Jack Ingram
Ringo..........................Edmund Cobb
Slim...........................Art Mix

'Silver City Raiders' packs enough action to suit the most demanding western fan. Nor is there any stinting on melody in this limited-budget dualer.

Russell Hayden is up to his ears in red tape trying to prove that his ranch and those of his neighbors are not the property of an unscrupulous land grabber, who uses all sorts of strong-arm tactics to prevent Hayden and his pals from getting justice. Hayden straightens out the legal snarl, and then he and his

(Continued on page 21)

Map Industry Show For Dependency Fund

Motion Picture Bookers Club is currently mapping an all-industry show for the forthcoming dependency allotment fund campaign.

Show will be staged in New York, with April as the probable date. Sam D. Berns is chairmanning the fund-raising activity.

'Wilson's' 5 Units

Hollywood, Nov.

Five separate Technicolor units left for various parts of the country to shoot tinted backgrounds for the 20th-Fox production, 'Woodrow Wilson,' in New York, Pueblo, Col., Princeton, N. J., and Staunton, Va.

Indoor filming starts in the studio this week with Alexander Knox in the title role and Henry King directing.

First
A SATURDAY EVENING POST STORY!
Then
MacKinlay Kantor
HAPPY LAND
A RUNAWAY BEST-SELLER!
Next
A READER'S DIGEST FICTION FEATURE!
and Now
"Definitely one of 20th's big pictures of the year. There can be no question of its boxoffice potentialities!"
—M. P. Daily
"Tremendous grosses will be realized everywhere! One of the finest screen achievements of the year!"
—Film Daily
"Looms as a highly profitable grosser! Has extensive ready-made audience!"
—Variety
MacKinlay Kantor's
HAPPY LAND
DON AMECHE · FRANCES DEE
HARRY CAREY · ANN RUTHERFORD
and CARA WILLIAMS · RICHARD CRANE
HENRY MORGAN · MINOR WATSON · DICKIE MOORE
Directed by
IRVING PICHEL
Produced by
KENNETH MACGOWAN
Screen Play by Kathryn Scola and Julian Josephson
20th CENTURY-FOX

Roxy, N. Y.

Ritz Bros. (3), Golden Gate Quartet, Bill Bailey, Jim Wong Troupe (6), Alice Dudley Dancers (5), Ben Yost Singers, Gae Foster Roxyettes, Paul Ash Orch; 'Guadalcanal Diary' (20th), reviewed in 'Variety' Oct. 27, 1943.

With the [illegible]itz Bros. in peak form and sparking a layout that puts appropriate emphasis on comedy and variety as contrast to the hard-hitting 'Guadalcanal Diary' (20th) on the screen, the Roxy again rings the bell with a stage show that's a sockeroo. When the 20th-Fox Broadway showcase acquiesced to the zany trio's demands for equal billing with the film, plus the $8,500 a week they're getting for the engagement, it was anything but a mistake, for they're giving the customers plenty of entertainment.

In other respects, too, the 63-minute stage bill adds up to top values, and is distinguished by an innovation that may well mark a new trend for presentation houses. That's the appearance of the Alice Dudley Dancers, supported by the Roxyettes, in one of the most refreshing dance numbers seen here. Patterned along the lines of the Agnes de Mille-'Oklahoma' school of choreography, it's modern interpretative ballet selling itself to mass audiences with the same click response as garnered via legit and the Met. Mounted on the simple broad plane in keeping with the new terps school, and incorporating some of the dance rhythms of early Americana, the choreography is interesting and the dancing, particularly on the part of the Alice Dudley mixed quintet, polished.

The Ritzes seldom worked harder than they're doing currently, and their efforts tied the show up in knots. Missing from Broadway for several seasons, they had the audience in their collective palm when caught at the last show opening night (17), and although they were on for nearly 20 minutes, they could have remained on indefinitely—if they had the physical stamina. It's captious to say that most of their routine is now long familiar; it's the spirit and frenzy of the zanies that make them now, as then, inimitable. It's the pivotal Harry Ritz, of course, who continues to spark the trio. His double talk, his operatic mugging and vocalizing, his seemingly endless stream of ad libbing, are all boff.

The Golden Gate Quartet, back on Broadway after playing the Paramount several months ago, scored a neat click with their flawless synchronization. Colored singers depart from their usual Bible tale harmony, which was limited to 'Time to Hit the Road,' but are equally as effective with 'Baby Don't You Cry,' 'You Better Run' and in the ensemble with the Roxyettes-Alice Dudley Dancers for the finale to the ballet number.

Bill Bailey, the colored tapster who establishes endurance marks with his continuous hoofing set to a constant line of chatter, is another standout on the bill, garnering hefty applause and winning a begoff. The Jim Wong Troupe with their teeterboard acro routine and sensational catches provide a breathless opener.

Production numbers are up to the usual pretentious Roxy standard and are highlighted by a finale linking the stage bill with the film and marking the 168th anni of the Marines. Number features the Marine-bedecked Gae Foster Roxyettes in a sock drilling routine that could be held up as a model for the mccoy fighting boys. Turn also features the Ben Yost Singers. Show's bow-in is a circus-motifed specialty by the line of girls in traditional color that is a clincher.

[illegible]iz was capacity.

Tower, K. C.

Kansas City, Nov. 19.

Billy Burke, Hanlon & Clark, Robinson & Martin, Jane Meredith, Elinor Brietag, Tower Orch with Jack Parks & Marilyn Ballinger; 'Always a Bridesmaid' (U) and 'Melody Parade' (Mono).

After playing a unit revue, Tower this week returns to its usual policy of building its stage show from four standard acts, a 'Discovery Night' winner and the house orch. Current bill runs 45 minutes, and is a fast-moving combo of music, comedy and dancing.

The house orch tees off with a swingy arrangement of 'Paper Doll,' affording pretty Marilyn Ballinger, featured warbler, a chance for an okay vocal. Billy Burke, mimic, doubles as m.c. First on is Jane Meredith, aerialist, in a routine that wins a nice hand.

Deuce spot goes to Billy Burke, who opens with an imitation of Bonnie Baker singing 'Johnnie,' and continues with one of The Ink Spots doing 'If I Didn't Care.' Follows with takeoff of Tommy Riggs and Betty Lou, and fininshes with a torrid chorus of 'Ma, He's Making Eyes at Me.' Burke works easily and effectively, and is standout of the bill.

Robinson & Martin, duo of hoofers, breeze through a routine of fancy steps. Man really knows how to whirl and recover gracefully. Then the 'Discovery Night' winner, Elinor Brietag, sings 'The Man I Love' in an okay soprano voice. Two bows after a nice round of palmwhacking.

Closing bill, Hanlon & Clark set the pace for their turn with a chorus of 'Crazy People.' After a running fire of gag, the woman does a rube character song, 'I Thought I'd Die,' which [illegible] the high spot of their act. Their restaurant skit would register better if the material was revised and brought up to date.

House near [illegible]acity caught.

Adams, Newark

Newark, Nov.

Tommy Tucker Orch (15) featuring Amy Arnell, Don Brown, [illegible]nd Kimker and Kirwin Somerville; Walter Nilson, George and Gene Bernard; 'Boy from Stalingrad' (Col).

Strong Scheherazade influence on this bill of George and Gene Bernard, plus a quartet of dancing Mohammedan mamas, keeps show in a rollicking frame with strong accent on low comedy. [illegible]oonery angle is also carried out by Walter Nilson, whose 'Hellzapoppin' cycle s[illegible] is flavorsome and [illegible] any vein.

In the band spot, Tommy Tucker's orch dispenses a smooth line of stuff that gets a rise. Band is easy to listen to, albeit the tempo is plodding and the arrangements are none too bright.

Band is solid on the vocal end, with Amy Arnell and Don Brown holding attention throughout. Former opens with 'Johnny Got a Zero' and follows through with 'Either too Young or too Old,' for good returns.

Featured with the orch are Bud Kimker and Kirwin Somerville, former in a tuba solo that catches on. Somerville, working down front, vocals 'Pistol Packin' Mama' and 'Man Who Comes Around' to close show. Has no voice to speak of, but he's reinforced with clicko material. 'Man' number being especially catchy.

Tucker, who emcees the show throughout, is an able conferencier, but keeps forgetting to talk directly into the mike, with the resultant effect of having only every other word picked up by the audience.

Opening the vaude front... Walter Nilson trots out a bizarre collection of cycles that belongs nowhere but in 'Hellzapoppin,' from which act originated. Nilson keeps up a steady line of chatter as he rides the discs and clicks on both counts.

George and Gene Bernard are high kudo scorers in a haremesque setting involving dancing dames, plain and fancy hoofology and nutty patter. Act takes in everything from a broad takeoff on the Dance of the Seven Veils to satiric mimicry of the now standard acts that pantomine while a concealed recording machine gives out with the voices of w.k.'s. Only flaw in this stunt is the condition of the records used, which sound badly distorted and grate on the ears. By the very nature of the act, however, it's possible that the effect is deliberate. Turn is unusually long and varied, and packs a strong laugh wallop all the way.

Jona.

RKO, Boston

Boston, Nov. 18.

Jane Withers, Al Dexter & Gang (6), Maysy & Brack, Leon Navara, Chester Frederick & Kaye Wilson, Larry Flint's House Band (14); 'Holy Matrimony' (20th).

A lightweight show despite name value of Jane Withers and 'Pistol Packin' Mama's' papa Al Dexter and his hillbilly gang.

Begins with pop medley by Larry Flint's house band neatly presented on stage and brings on Maysy and Brack for a session on the unicycle. Brack does good stunts on the high wheel and draws suitable applause, but needs a smashier get-away gag to register solidly. Leon Navara, m.c.ing, devotes plenty of time to cracking up the acts to follow and asking for applause, but redeems himself later in the show with his staunch piano specialty and manages to get the customers to sing along while he fools around with his trick modulations.

Chester Frederick and Kaye Wilson seem to run up and down the proscenium arch in their enthusiastic jitter-and-jump dance specialty, and really click from the outset out of sheer exuberance. They scored heavily and helped lift the show out of the run-of-mill doldrums.

Jane Withers, a yearly visitor, does 'They're Either to Young' and 'Pin-Up Girl,' with another one of those corny monologs (that only visiting movie stars seem able to obtain) in the middle. She returns later to warble 'Pistol Packin' Mama' with Al Dexter and his gang, in a finale which is accy. In the menlime the Dexter Gang, consisting of a hillbilly instrumental combination with guitar, accordion, trumpet, bass, etc., does a few homespun tunes, most of them written and sung by Dexter, the others getting in hottish licks. Audience likes the outfit, and when the pistol packin' finale comes around, it's solid.

Biz was off at opener. *Elie.*

State, N. Y.

Latin Quarter Revue with Dave Apollon & Filipino Boys, Bobby May, Billy Wells & 4 Fays, Enrico Novello, Terry Vance, Gil Galvan, Ben Yost Singers, Wally Wanger's Beauties (12); 'Lassie Come Home' (M-G), reviewed 'Variety' Aug. 18, 1943.

[illegible]ou Walters, whose Latin Quarter nitery on [illegible]roadway is now practically a sideline, what with his 'Artists and Models' production and his annual series of vaude units, is represented with a new edition of the latter. It has most of the ingredients for a boxoffice cleanup on a hinterland tour of vaudfilm houses. And, judged by Broadway and Loew's State standards, it's still a neat 60-minute package of entertainment. There's no stinting on production, with the sets handsomely mounted, the Wally Wanger line of 12 is comprised of eyefulls and the individual turns make for a neat blending of comedy, dancing and melody.

Comedy end of the revue is entrusted to Dave Apollon, who, both as emcee and with his long standard act with the Filipino Boys, delivers all the way. The customers here know the routine by heart, but Apollon and his supporting trio still garner plenty of laughs. The Apollon accent, the comedy-slanted intros of the guitar-bass fiddle combo, the Filipinos' singing and the instrumental quartet work, notably with 'Beguine,' make for one of the revue's punchy interludes.

Nicely mounted opening production number, featuring the line and the Ben Yost ensemble, sets the pace for the swift-moving show, with Billy Wells, the belly roller, and the Four Fays, including three femmes, on next to register with their acrobatic turn. Double-jointed gal in particular scored heavily. Apollon next brings on Terry Vance, good-looking brunet, who won a good hand with her tap dancing. When caught, Bobby May, the juggler and one of the best in the business, won the evening's top plaudi[illegible]. His dexterous manipulation of lemon-shaped bouncing balls in trick maneuvers had the customers pop-eyed.

The line is featured next in a bolero-tempoed dance number, with Enrico and Novello, ballroomologists, and Gil Galvan in a cape-swirling turn, sharing the spotlighting and getting over nicely. Apollon and the Filipinos take over from then on, making way for an effective United Nations patriotic finale.

House was near capacity at early show Thursday night (18). *Rose.*

Hipp, Balto

Baltimore, Nov. 20.

Walter Dare Wahl (2), Gray Family (5), Steve Evans, Bert Walton (2), Mr. (John J.) Anthony, Felice Iula and house orch (12); 'Dangerous Blondes' (Col).

This show has been actually set up into two distinct parts; the first with orch on stage and four acts working in front paced by Bert Walton as emcee and the second with John J. Anthony given special setting after close in of side tabs and drop directly in front of orch pushed back on a dolly truck.

Mr. Anthony of radio's 'Good Will Hour' (New Acts), closes stanza with a period of advice based on queries written out on cards by stubholders. Rest of layout opens with a Gray Family of five femmes singing and hoofing mostly in Scotch pattern. Nicely costumed and well-appearing gals score with a nicely set cowgirl routine which garners applause.

Steve Evans is assigned the deuce for his skillfully sold impressions and he earns a beg off. Still uses the Mussolini bit but treats it a bit differently and gets maximum results with a drunk, but that's loaded with plenty of laughs and comic business. Closing spot of jitterbug hoofery is set okay to take him off at the right moment. Makes swell spot for Walter Dare Wahl and his stooge in standard hand-to-hand balancing smartly pointed for laughs and socko tricks.

Bert Walton is a flowery talking emcee and closes this portion of the setup with his dead pan femme stooge essaying a song as Walton puts in the suitable gestures. Made 'em laugh when caught and sends in following stint of 'Mr. Anthony' with just the right intro.

Biz just fair. *Burm.*

National, L'ville

Louisville, Nov. 19.

Blackstone Magic Show; Earle Keller's House Orch (12); 'Harvest Melody' (PRC).

Paying one of his periodic visits to this town, Blackstone brings with him a show, heavy on equipment, and a company of some 30 assistants.

With transportation problems to cope with, it's surprising that the magi can tote a production of this size around the country. Costumes are showy, and his male assistants look like they know their business as they anticipate Blackstone's requirements. Blackstone, himself, presents a striking appearance, with a shock of wavy white hair, and his modest chatter is delivered in just the degree to help sell his demonstrations.

This season Blackstone is presenting 'Blown Into Eternity,' 'The Birth of Fashion,' 'Jack in the Box,' 'Radio Girl,' 'Mystic Glass,' 'Where Do the Duck's Go,' 'Girl from Mars,' 'Vanishing Soldier,' and 'Child's Dream of Fairyland.' Best production numbers are 'Girls from Mars,' a variation of the 'sawing a woman in half' illusion, and the 'bodyless woman,' very good, and 'Girls from Nowhere,' a number in which various femme assistants appear as [illegible]ack-in-the-box, popping up from the most unusual places. 'Lady with a Lamp' is also tremendously effective. Blackstone takes the lamp bulb into the audience, passing and repassing his hands around it while it apparently floats in the air.

Also does the 'mixed drink' routine, having his femme assistants pass out glasses of a local brand of suds to the patrons. Throughout his performance, [illegible]lackstone includes audience participation, one of the most effective being the disappearing canary bird and cage. He comes down into the audience for this one too, and makes the cage and bird disappear before their eyes, then invites a gang of patrons onto the stage, has them cover the cage completely with their hands, and then makes it disappear so mysteriously none of the audience assistants can figure it out.

Patrons, both young and old, seem tremendously interested in Blackstone show, and biz should be brisk throughout the week. He gave a 'spook show' Saturday night (20) and offered to duplicate any stunt put on by the spiritualists. His efforts held their attention all the way. A pleasant hour of wholesome, clean and fast-moving entertainment. *Hold.*

Capitol, Wash.

Washington, Nov. 20.

Juggling Jewells, Milt Britton's band, Frank Gaby, Fred Roner; Sam Jack Kaufman's house band, Lynn Allison; 'Top Man' (U).

Sam Jack Kaufman's band starts show off with a melodious bang in medley of Rudolf Friml's tunes. Lynn Allison's coloratura makes the vocals count.

Milt Britton's band is less destructive than usual. Its routine is organized to arouse laughter with nutty nonsense, although they get a lusty hand for their finish in which the mad musicians impersonate masters of the past to good effect. In the home of John Phillip Sousa, his impersonator received some sturdy applause. Frank Gaby, aided by two stooges—one working from a stage box—makes fun his dominant note, getting good results from his exchanges with the flip fellow who heckles him. Socko of his act, however, is the ventriloquial bit, with the doubling earning him a handsome response.

Fred Roner steps down onto the runway for a gag introduction by Maestro Kaufman. Then the pickpocket-magician induces four members of the audience to come on the stage and assist him. Gets good comedy out of a soldier and sailor, whose pockets he proceeded to rifle. The Juggling Jewels are British lasses who know how to make every moment count. They have a flashy spangled wardroobe and really are dexterous in tossing Indian clubs.

Arke.

Circle, Indpls.

Indianapolis, Nov. 20.

Johnny Long Orch, with Patti Dugan, Gene Williams, Cookie Bowers, Barr & Estes, Sally Joy & Mascot; 'Dancing Masters' (20th).

Johnny Long's orch is making a favorable impression on the local band show crowd with a smartly varied program for his first engagement at the Circle, which returns to the stage policy this week after several weeks of straight films. A nice set of supporting acts headed by Cookie Bowers helps him clinch the deal.

Long's agreeable change of pace pleases both the rug cutters, who go for his 'Three O'Clock Jump,' and the sentimentalists, who like his 'My Buddy' and 'Mighty Like a Rose,' in which he adds his own sweet violin to the muted brass. He opens in the subdued mood with a nifty arrangement of 'Sunday, Monday and Always,' followed by the special on 'My Buddy.' Patti Dugan then puts her individual stamp on 'In My Arms' and 'They're Either Too Young or Too Old' in a pair of nice vocals.

Archie Freeman, the drummer, does his stuff with a punch to top off a torrid version of 'Hallelujah,' and Jean Williams makes friends with his singing of 'All Or Nothing at All' and a medley including 'It's Always You,' 'I Heard You Cried Last Night' and 'Paper Doll.' All the key men register sharply in 'Three O'Clock Jump' and the band makes that last impression count with a solid 'In Old Shantytown' for the finale.

Cookie Bowers gets plenty of laughs with his impressions of odd characters and imitations of a man getting up in the morning and a young lady preparing to retire. Barr clicks with his outlandish imitations of a dope dancing, a man standing up on a crowded street car, etc. Sally Joy & Mascot, a girl and dog acrobatic team, do flipovers, etc., in unison. The customers also like the dance, in which the canine sits rigidly on top of Sally's tall silk hat.

Biz was fair when caught. *Corb.*

Earle, Philly

Philadelphia, Nov.

Cab Calloway orch (17) with Dotty Salter, Fay Canty, Quinton Jackson, Evelyn Keyes, Ralph Brown, Chocolateers (3); 'Dr. Gillespie's Criminal Case' (M-G).

Cab Calloway's hi-de-ho carnival is ensconced on the Earle's boards this week and though a little more subdued than in previous appearances, the band still is on the gutbucket beam to the delight of the jive devotees.

The Cab is still the animated, eye-rolling, hip shaking hi-de-hoing maestro and the talent surrounding the show is, in the main, out of the top drawer.

Band kicks off with the time-honored 'Minnie the Moocher,' with Calloway breaking things up to set the mood for the rest of the show. No. 1 on the menu is 'Rhythm Cocktail' in which each member of the Calloway aggregation gets a chance to shine.

Evelyn Keyes, femme terper, [illegible] the opening slot for a fair-to-middling round of taps, followed by Fay Canty a soprana, whose effort at 'People Will Say We're in Love' is very mediocre and slows things to a walk.

The Cabmen get back in the jive meter with 'Jumpin' Jive,' followed by Quinton Jackson's baritone rendition of 'Begin the Beguine.' Jackson's efforts, too, aren't appreciated by the down-fronters who were out for a lowdown clambake and the sweet stuff threw them out of stride.

Ralph Brown, husky hoofer, nets salvos with his high-grade brand of terpology.

Real duke-thumping, however, is reserved by the pew-holders for tiny Dotty Salter, a miniature [illegible]thel Waters with a peach-fuzz voice whose vocals, 'Right Kind of Love' and 'There's a Man in My Life' are a treat to the ears.

Cab takes the mike in [illegible] next spot for a Harlemese version of 'Pistol Packin' Mamma' which [illegible] well received. The Cab Jivers, a sextet of Calloway sidemen, take things over with a jam session tagged, 'That's the Lick, Jackson.'

The Chocolateers, a trio of sepia comedy terpers, have themselves a time knocking themselves out with their antics to the howls of the audience.

A band number, 'The Jive's Been Here and Gone,' rings down the curtain.

House almost capacity when reviewed Friday (19) evening. *Shal.*

St. Charles, N. O.

New Orleans, Nov.

Chico Marx Revue, featuring Lisheron & Adams; Marilyn Ross, Joe and Joey Mack, Jack Pepper, Marx's own Band; 'Prairie Chickens' (UA).

Chico Marx's revue, which he calls 'Hollywood Cavalcade,' is a bang-up show, chockful of good singing, dancing and laughs, topped by the funster's inimitable piano playing.

The offering is one of the most entertaining bills to play the house since it changed from the Casino de Paree and dropped burlesque for family-trade shows.

Lisheron and Adams are a smooth ballroom dance team, enhanced by the gal's beauty and guy's poise. Get nice hand.

Marilyn Ross, pretty warbler, is equally at home piping the sweet and jive tunes, and clicked heavily with the opening nighters, which included a large crowd of service men. Her remarkably clear enunciation was a joy to the ears. Her best tunes are 'Happy Go Lucky,' 'I Heard You Cried Last Night' and an Irving Berlin medley.

Audience got a big kick out of Joe and Joey Mack, comic dancers, who introduce violin playing a la Jack Benny. They push each other around, drop each other and cut up generally for good old-fashioned belly-laughs.

Meanwhile Marx and Jack Pepper have been drifting off and on the stage pulling gags, each claiming to be the rightful m.c.

Pepper finally gets around to singing in good tenor voice a group of songs which he said proved popular with the boys he entertained with Bob Hope on the latter's recent tour across the pond.

By this time the capacity audience was demanding Marx. The comedian got a terrific ovation when he finally trundled out his specially built grand piano and announced his first number as the second movement of the 'Beer Barrel Polka.' Chico played for half an hour or more, and would be playing yet if the audience had its way. His facile fingers ripple over the keyboard while he incidentally leads the orchestra, arranges loudspeaker wires, leans on the piano lamp-post fashion, and wisecracks. His choice of jokes is not consistently on the family trade side, but, rather, in the vein associated with the Marx Brothers.

The revue has its own nine-piece orch and rates bows for the gift of accompanying instead of drowning out the entertainers, as has been the case of many of the name bands which have appeared here.

Capacity biz when caught. *Liuz.*

Stanley, Pitt

Pittsburgh, Nov. 19.

Ina Ray Hutton Orch (15), Harmonica Rascals (7) with Johnny Puleo; Bob Dupree & Charlo, Stuart Foster, Kim Loo Sisters (3); 'Young Ideas' (M-G).

Ina Ray Hutton band may have started out originally as a novelty, with the emphasis more on sex than on music, but today it's a legitimate institution. Gal must have either an in with the draft boards or a monopoly on the black market in 4F's because she's got herself a crack gang of musicians, about the best the blonde batoneer has ever had under her stick, and musically the orch's on the nose. With the added visual fillip from La Hutton herself, that puts the outfit right up in the higher brackets.

'Basin Street Blues' gets the show off on the right foot and Jack Purcell keeps it going with some slick steel guitar work on 'China Boy.' That brings on Bob Dupree and Charlo, boy and girl dance team who add a neat polish to a couple of attractive if not particularly distinguished routines. Band's male vocalist, Stuart Foster, has a rich baritone he uses with authority and handles the singing better each time around. Does 'Without a Song' and 'White Christmas,' and then comes back to dust the oldie, 'Angry,' with Miss Hutton for a high spot. Arrangement on this number is tops.

'Got Georgia On My Mind' gives first trumpet player an opportunity to go to town, and he does, and Kim Loo Sisters, three charming Orientals who harmonize in the Occidental manner, score solidly with 'In My Arms,' 'Paper Doll' and 'Pistol Packin' Mama.' Band's 'Dark Eyes' brings Miss Hutton back in a new gown which lights up when the spots go down and the phosphorescent business on the band stand, with Foster pitching in for a chorus, adds a showy novelty to the proceedings.

For a closer, the Harmonica Rascals which Borrah Minevitch has long since turned over to little Johnny Puleo stops the show colder than a landlady's heart. That's routine with them, however.

Overture this week has Maurice Spitalny and his house crew reviving their medley from 'Oklahoma,' with Spitalny cracking out some effective violin soloing. *Coh n.*

Albee, Cincy

Cincinnati, Nov.

Richard Himber's Orch (14); Ethel Waters piano-accompanied by Reginald Beane, Eunice Healy, Pat Henning, Marjorie Lee, Gene La Salle; 'Young Ideas' (M-G).

Ethel Waters romps home with laurels in this layout. Purple gowned, the husky, dusky songstress, rating oodles of stripes for stage and screen triumphs, stands her ground at the mike in one while goaling 'Taking a Chance on Love,' 'Little Joe,' 'Cabin in the Sky,' a medley of pop tunes she helped springboard to the hit parade, and, for a clincher, before begging off, with fingered indication of the day's shows to follow, 'Stormy Weather.' Only breather in her rapid-fire routine is to share a bow with her boy at the ivories, Reginald Beane.

Richard Himber's 14-man combo does a workmanlike job of its own and backgrounding.

The band's warblers are Marjorie Lee, a deep-voiced brunet in red-waisted white gown, who delivers 'People Will Say' and 'Paper Doll' to fair returns, and Gene LaSalle, blonde in gray gown, who sells 'Either Too Young or Too Old' and sock hillbilly takeoff of 'Pistol Packin' Mama.'

Light-haired Eunice Healy, in the No. 1 spot, turns in nifty tapology, with ballet trimmings. Merited an encore.

Pat Henning, a semi-bald knockabout comic, capers lightly for several minutes, getting most hands for burlesque imitations of how names in gangster pix take their fadeout shots. *Koll.*

Keith's, Indpls.

Indianapolis, Nov. 20.

Tom O'Neal, Zoppe Troupe (4), Carlton Emmy & Mad Wags, Chic Thomas, 2 Coeds, Peters Brothers (2); 'A Gentle Gangster' (Rep).

Keith's continues in the groove of pleasantly diversified vaude with a smooth-running show featuring comedy, dancing, novelty and athletic acts for the current stanza. Tom O'Neal, who clicks both in his comedy single and as emcee, sparks and paces it to good advantage.

O'Neal's dry wit and amusing versatility tickles those present. He dishes out a droll line of comedy patter and kids around with dashes of toe dancing, ventriloquism and magic, all geared for laughs. When he plays 'St. Louis Blues' on the harmonica, it's hot and okay.

Carlton Emmy and his Mad Wags, an old favorite, are well liked in a snappy bunch of amusing routines for the well-trained canine performers. The 10 dogs go through intricate stunts that would bewilder a human without a mishap. Their jumping tricks are particularly good. The Zoppe troupe—father, mother, son and daughter—thrill with perilous tricks on unsupported ladders. They work with ease and skill.

Chic Thomas gets polite attention with his monolog on experiences overseas in the first World War. Old soldiers in the audience find him especially entertaining. Two Coeds, attractive blondes, register with nifty tap dancing, followed by an acrobatic routine. The Peters Brothers combine trick rollerskating with a fast line of patter to open the bill acceptably. Biz average when caught. *Corb.*

Michigan, Detroit

Detroit, Nov. 19.

Russ Morgan Orch (14), with Sylvia Grey, Pee Wee Lewis, Walter Link; Rubinoff, Lowe, Hite and Stanley, Phil Brestoff House Orch; 'Hi, Diddle Diddle' (UA).

First show hit the pix houses here in more than two months something like old-home-week for the locals. Russ Morgan, who got his start with the old Goldkette organization in Detroit, is back with a mighty solid band; Rubinoff, who practically grew into a local during his long stay and illness in Detroit, was greeted like an old friend and for the comedy end Lowe, Hite and Stanley stemmed out of the Hamtramck section here. However, it isn't purely a local appeal that is putting over the current show at the Michigan but fast-moving entertainment even if slightly unbalanced by the failure of June Preisser to get in, because of transportation difficulties which knocked out the dance end.

Morgan may have fattened up a little personally, but his present musical crew is streamlined with plenty on the rhythm end and shown off nicely by the maestro—from sweet to hot—through his affable way of kidding with the audiences. Morgan not only shows off his band to good advantage but moves via the trombone and piano to a nostalgic display of his musical identification. He clicks in piano medley ranging from 'Small Fry' through 'Eloise' and 'Somebody Is Taking My Place' to his new 'Homespun.'

Band also comes through well with the hearty singing by Miss Grey of 'Stormy Weather' and 'They're Either Too Young or Too Old,' and the clowning of Pee Wee Lewis with his sad-voice' and the 'Put Your Arms Around Me' stuff of Walter Link. Band stays sock to the finish when it sends the customers home with the 'Johnson Rag.'

Rubinoff clicks in a big way having them yelling for more after a versatile turn ranging from polite to popular fiddling. He wins good response for his popular technique whether he is using 'Sweet Mystery of Life,' a gypsy serenade or 'Oh, Johnny' for his number.

Lowe, Hite and Stanley is a familiar turn here but the boys score again with their assorted size, unassorted antics, particularly in their imitation of the Andrews Sisters. Brestoff's house orch cues into the season with a medley of Thanksgiving numbers. Attendance good at evening show caught opening day. *Pool.*

Oriental, Chi

Chicago, Nov.

Carl Ravazza Orch (15) with Jackie Van, The Modernaires with Paula Kelly (5), Ray English; 'Footlight Glamour' (Col).

Carl Ravazza, who became quite a local favorite during his long run at the Blackhawk Cafe, heads a peculiarly booked bill. Combination of Ravazza's band, with excellent singing specialties both by Ravazza and his femme vocalist, Jackie Van, and the Modernaires and Paula Kelly, gives the bill too much singing and it doesn't quite jell. Only other act is Ray English.

Ravazza's gang gives out with excellent music. Instrumentation includes four violins and an electric guitar which results in fine tonal shadings. Curtains part to Ravazza's theme song 'Vieni Su' and band swings into 'Of Thee I Sing' followed by a trio composed of Ravazza, Henry Nolette and Herbie Dell harmonizing on 'Sho Sho Baby!' Jackie Van, definitely a singing find, stopped the show with some excellent vocalizing and impressions. Opening with 'Either Too Young or Too Old' she follows with a song as done by Bonnie Baker, Zasu Pitts, Marlene Dietrich, Katharine Hepburn and Carmen Miranda, nicely delivered. Then a cute version of 'He Don't Wanna' and 'Pistol Packin' Mamma' as an encore. A solid click.

Band's smooth rendition of 'Lullaby of Broadway' is a bright spot as are Ravazza's two comedy songs, 'Princess Papula' and 'Bessie Couldn't Help It.' Highlight is band's musical portrait of Irving Berlin during which compositions of Berlin throughout the years are done in nifty arrangement.

Ray English mops up with his comedy falls, chatter and dancing. Had 'em roaring with his boogie-woogie girdle routine. Sock hit.

The Modernaires, with Paula Kelly, close with a batch of pop numbers including 'Put Your Arms Around Me,' 'White Christmas,' 'Paper Doll,' 'St. Lou's Blues' and other..., an applaus... *Morg.*

Orpheum, L. A.

Los Angeles, Nov. 17.

Louis Jordan & Tympany Five, with Selika Pettiford, Monahan & Morris, Jud Manners, Serge Flash, Sleepy Williams & Pop; Al Lyons Orpheum Orch; 'Melody Parade' (Mono).

Fast show assembled this week for maximum popular appeal, but slated to be trimmed considerably from the extended 81 minutes running time at opening day matinee.

Although Jordan and his colored aggregation are rather lost in full stage setting, it makes up for sparse setting with fine display of showmanship in thumping out number of tunes in jump time. Jordan's unit is fresh from engagement at the Swing Club in Hollywood and gives out with fast-tempoed tunes for great results. Jordan, playing sax, doubles as vocalist for individualistic deliveries of several tunes recorded for Decca that sparkle in presentation via most unusual and catchy arrangements. Small unit has standout trumpeter in Edward Roane, who gives out with a couple of spotlighted solos, while drummer Shadow Wilson catches attention with his dexterity with the sticks.

At opening show, Jordan's group started out with jump-timed 'Baby Knock Me a Kiss,' segueing into 'Five Guys Names Moe,' with Jordan handling the vocals for both. New tune, 'Is You Is or Is You Ain't My Baby,' is decidedly novel in addition to carrying good jump rhythm. Another new tune, written by Jordon: 'The Ration Blues,' is okay for night spots but too broad on double entendre for family theatre trade. In addition to fine timing and showmanship, Jordan and his crew capably deliver in the musical line, deftly mixing up their numbers. Jordan can click for an intimate night spot better than in regular route of theatre datings due to small size of his orch.

Al Lyons and the Orpheum orch are upon stage, with Selika Pettiford retained for two numbers on the Hammond organ with band accompaniment. Xylophone team of Monahan and Morris, just back from camp show tour, on next for three numbers, with Monahan attaching hammers to shoe toes for foot and hand tapping. Pert and personable songster Judy Manners follows, singing five numbers in grand style to catch four bows and an encore.

Rubber ball balancing artist Serge Flash works in one to allow transfer of the house band to the pit to give full stage to the Louis Jordan band which follows. Sleepy Williams and his 74-year-old father closes show with former doing some solo stepping, and the agile oldster giving his conception of the one o'clock jump. Williams displays some neat terping, with his white-haired dad surprising with his stepping abilities. *Walt.*

Embassy, N. Y.

(NEWSREELS)

This being a year in which everyone has more to be thankful for in the face of advances against the enemy, Paramount has specially produced a newsreel short, running at some length and with a special narration, which points up the significance of the holiday instituted by the Pilgrim fathers. It has been excellently done under a wartime theme, and, appropriately enough, leads off the the generally satisfactory newsreel show here currently.

The recent Allied conference in Moscow takes precedence over the balance of the material on display here, and follows through with Hull's return to Washington, where he delivers a brief statement to the cameras and others. Carrying the Pathe label and tacked to this are items welcoming DeGaulle to Corsica. AMG aid under Col. Charles Poletti's direction in Sicily and Red Cross machinery set up in Iran for the aid of natives.

This segues into a clip on the momentous meeting of representatives of 44 nations in the formation of United Nations Relief & Rehabilitation Administration, but a subsequent item on the first meeting of the UNRRA at Atlantic City, with Director-General Herbert H. Lehman presiding, is saved for later. It should have immediately followed the Washington session.

Slipped in between instead is 'World Spotlight,' Newsreel Distributors' special presented by Look magazine, with Charles Collingwood, war correspondent, as narrator. Using good background shots, he discusses in an intelligent manner the problems of transportation, labor, rationing, etc., that have come up since the beginning of the war.

War action shots are conspicuous by absence, but related clips include planning of a big Pacific offensive, 168th anniversary of the Marine Corps, survey of Naples with view to reconstruction of harbor and other damaged places. Army nurses under rigorous indoctrination training, new tank retriever and Washington ceremonies in honor of the 26th anniversary of the Soviet Union.

Three football games, all well photographed, are squeezed in. Lew Lehr is on again currently with what he calls 'Joke of the Week.' It is... so hot while filling out are a short in Par's Popular Science series and a ...vetalk, 'Motoring in Mexico' (M-G). *Char.*

Film Reviews

Continued from page 18

Silver City Raiders

neighbors mess up the land-grabber and his gang in a lusty slugfest that wrecks the local saloon.

Hayden does thorough acting job, but the standout performance is turned in by Dub Taylor, a roly-poly fellow with a thick drawl which sounds more southern than western. He has an easy comedy style. Bob Wills and his Texan Playboys deliver some okay music, alternating between vocals and instrumentalizing. Alma Carroll is an attractive brune., who comes as a welcome change to the usual run of deadpan gals usually featured in actioners. The film is well-paced and clearly photographed.

The Underdog

Producers Releasing Corp. release of Max Alexander production. Directed by William Nigh. Features Barton MacLane, Bobby Larson, Jan Wiley, Charlotte Wynters. Screenplay, Ben Lithman from story by Lawrence E. Taylor and Malvin Wald; camera, Robert Cline; editor, Charles Henkel, Jr. At New York, N. Y., dual, week of Nov. 18, '43. Running time, 63 MINS.

John Tate	Barton MacLane
Peter Tate	Bobby Larson
Ann Tate	Jan Wiley
Mrs. Bailey	Charlotte Wynters
Sodo	Conrad Binyon
Mrs. Conners	Elisabeth Valentine
Eddie Moki	Kenneth Harlan
Kroeger	George Anderson
Officer O'Toole	Jack Kennedy
Hobo, the dog	Himself

Juve dog-lovers should go for this tear jerker, which teams a mongrel and a farmboy in their battle to win respect in the big city. Strictly for duals, lots could have been done with the film, but it misses out when it tears off in several directions.

On the one hand, the story has Bobby Larson, the boy, and his dog, Hobo, tangling with neighborhood toughs and trying to prove that by turning the other cheek and doing right by one's neighbors, virtue will be rewarded. At the same time Burton MacLane, who portrays a dispossessed farmer seeking his fortune in the city, poses another problem, and suggests another story. He and his wife, Jan Wiley, are in constant conflict. He wants to return to farming and she wants to stay in the city to keep from being lonely.

Juve delinquency also enters into the film via a gang of vandals who make life miserable for Bobby and his dog. But the scripters tie everything up by having Bobby and the dog (which had been rejected for armed service) route saboteurs and save MacLane from burning to death.

Young Larson overacts considerably, and at times his performance suggests that of a martyr, which isn't very comfortable to witness. MacLane offers very little of his usual bluster and consequently loses much of his punch and appeal. Jan Wiley and Charlotte Wynters are highly decorative and adequate, although Miss Wiley looks too attractive and well fed for a farmer's wife who's been through drought and floods.

Film lacks solid direction and continuity.

It Happened in Gibraltar

(FRENCH-MADE)

Vigor Picture Corp. release of Gibraltar Films production. Directed by Fedor Ozep. Stars Erich von Stroheim; features Vivian Romance and Roger Duchesne. Screenplay, Jean Stelli, Jacques Companeez, Ernest Neuville; camera, Ted Pahle; music, Paul Dessau; English titles, Herman G. Weinberg. At World, N. Y., starting Nov. 15, '43. Running time, 92 MINS.

Marson	Erich von Stroheim
Mercedes	Vivian Romance
Mouti	George Flament
Robert Jackson	Roger Duchesne
Lloyd	Abel Jacquin
General Wilcox	Andre Roanne
Maud Wilcox	Yvette Lebon

(In French; with English titles)

Produced in 1939, before France and England entered the war, 'It Happened in Gibraltar' is a swift-moving spy meller up to usual high French pre-war standards. It should prove top boxoffice at arty theatres. Erich von Stroheim and Vivian Romance, in principal roles, are added b.o. sets for arty filmgoers.

Yarn tells of a spy ring headed by von Stroheim in trying to disrupt the military machines of England and France. Basic theme concerns efforts of the spies to obtain vital secrets of the British admiralty and blowing up Britain's troop ships after they depart from coaling at Gibraltar.

The romantic passages between Roger Duchesne, as a British naval officer, and Miss Romance are plenty hot. There is one particularly spicy boudoir episode that hardly would get the Haysian nod, and is torrid enough despite apparent clipping by N. Y. censors.

Von Stroheim stands out per usual. Miss Romance, as a Spanish dancer doing spying between cabaret appearances, makes every episode a penetrating one. She's depicted as saving her British naval sweetheart and going against the spy ring at the end. Duchesne is satisfactory, and remainder of principals are nicely picked. George Flament as the spy trigger-man being particularly effective.

Fedor Ozep, Soviet director who's now making 'Russian Girl' in Hollywood, did a crisp directorial job, being especially strong on his suspenseful scenes. Ted Pahle's camera work is mostly good though some scenes are below par on lighting. Original script by Jean Stelli, Jacques Companeez and Ernest Neuville probably would be just one of those things without such a strong cast and Ozep's direction. However, bulk of the dialog is smart. *Wear.*

Wide-Screen Tele

Continued from page 3

framed for ... units of houses.

Improvements in color usage have reached the stage where most producers are convinced it will be so perfect economically feasible that every screen production will be a tinter.

While just now principal discussion appears to be on the probabilities of television in the theatre, with at least five major picture companies watching every move in this field closely, wide-film negative is reported achieving the long-sought goal—obtaining perfect lifelike reproduction of the original scene. Lab tests are revealed that use of negative 40 to 5 millimeters wide, when combined with color, gives images and sound so nearly perfect that only skilled experts in vision and sound can detect any difference from the original.

Although now the laboratory stages the wider negative looms for general use as soon as adapted to assembly-line production, so the equipment can be furnished inexpensively.

Re-Employment Benefits

Besides generating a return trek to the theatres should the subsequent post-war slump develop, all three improvements are viewed as of sufficient potentialities to give a terrific lift to industry employment, thereby providing for furnishing jobs to industry people returning from service.

Major film company toppers now are about convinced that the equipment angle of television will be solved almost immediately after the war's end, not only on quantity production of equipment but also on reasonable price for such theatre equipment. Checkups by several majors convince leading film officials that the show producing phase of television, including coverage of big events, is feasible from a spectator's viewpoint principally via theatres and the picture business. The huge cost of television program producing makes this the most logical setup.

By using co-axial cables, picture industry experts envision coverage initially of the eastern seaboard area and soon thereafter of the middle-west. One of these lines extends from N. Y. to Philadelphia, another from Baltimore to Washington and a third from Chicago to Milwaukee. Others are reported as ready after the war. Future television is reportedly so equipped that it could go out only to certain stations, being so scrambled that others could not pick it up with the unscrambling possible only for desi nated theatres or accounts.

Not only would sports and outstanding events be covered by television but the possibilities of covering complete variety shows such as staged by the Roxy, Music Hall or Paramount also are being considered by filmites.

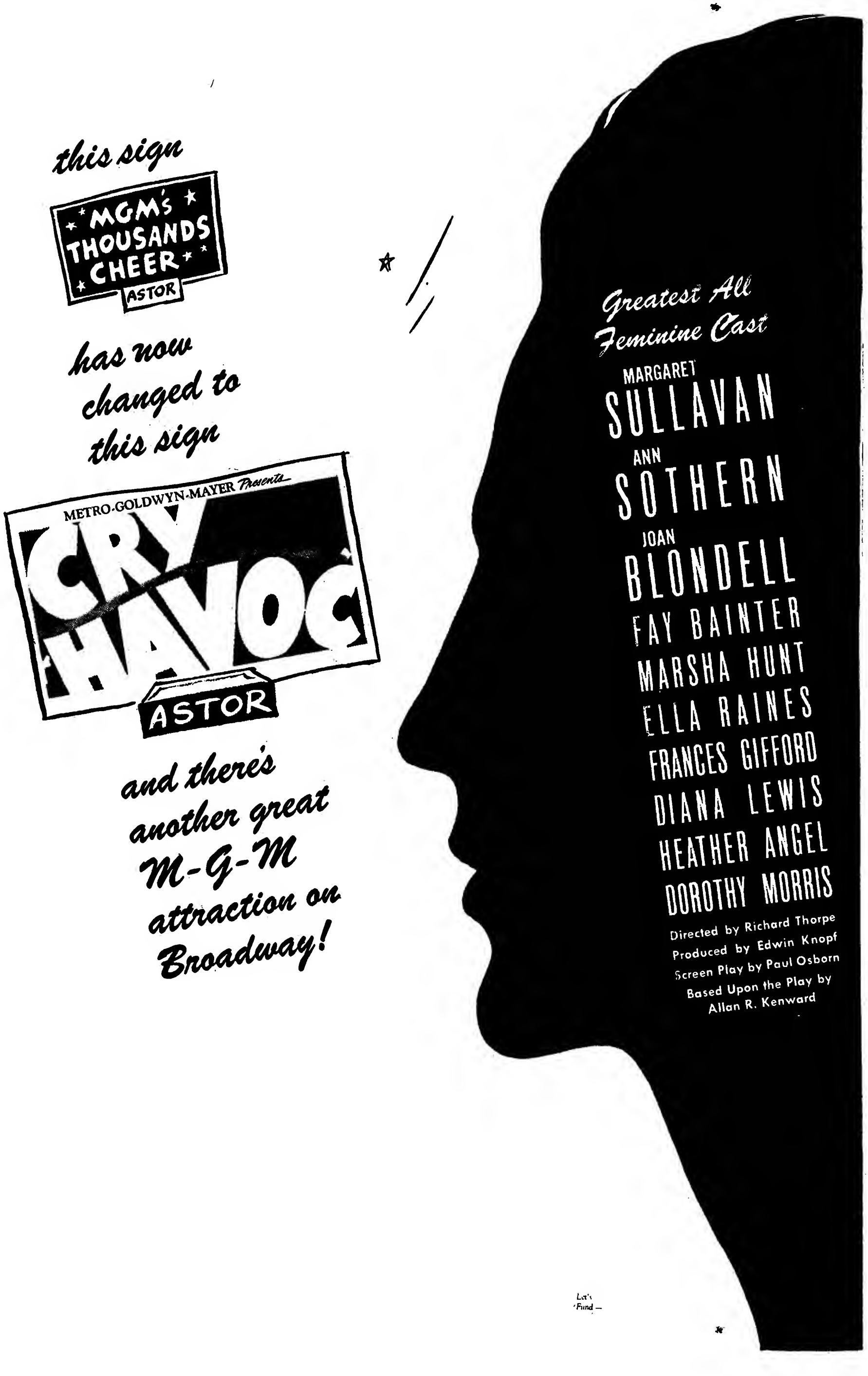
U.S., Russia Ties

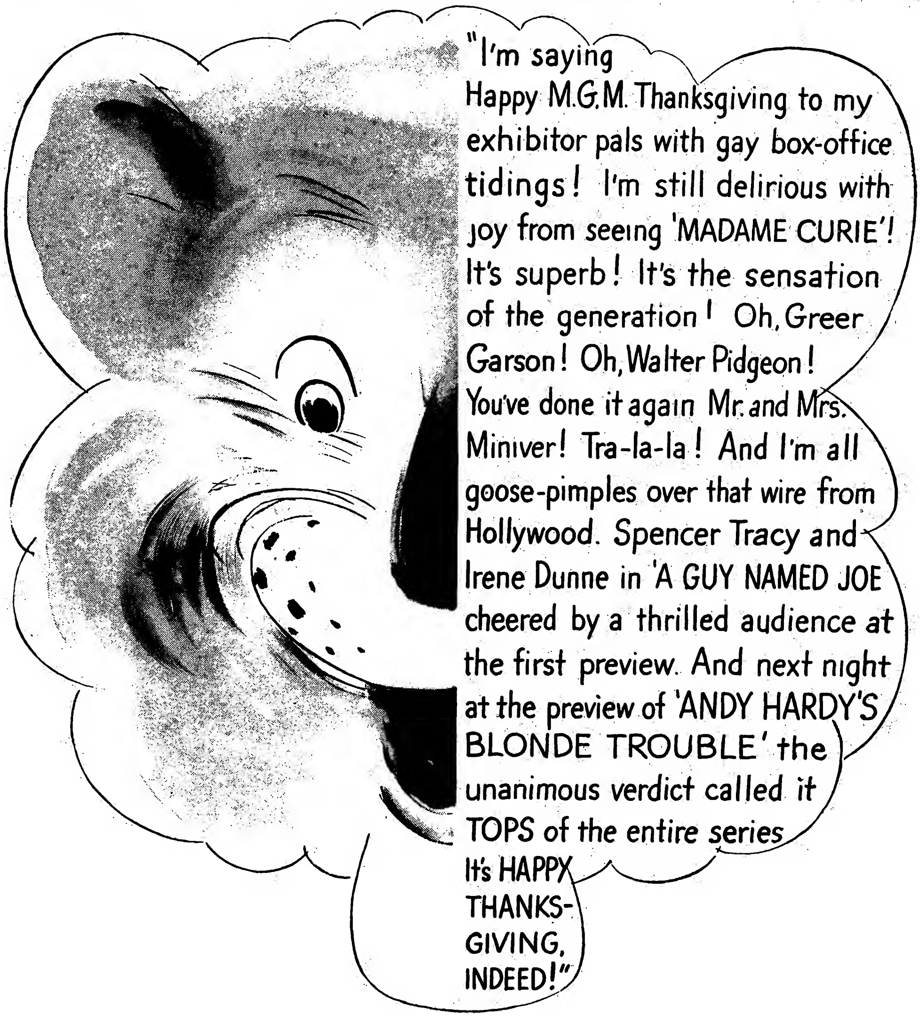
Continued from page 1

whereby he will send over such stars as Marian Anderson, the Ballet Theatre, the Katherine Dunham dance group and bring over here the Leningrad and Moscow Ballet companies, the Red Army Ensemble, along with a group of singers, dancers, pianists and other performers.

It's also known that such men as Morton Gould, Alfred Wallenstein, Benny Goodman, to mention a few, have expressed desires to bring their music to U.S.S.R., and the Society for Cultural Relations with Foreign Countries in Moscow has been trying to get Dmitri Shostakovitch and Serge Prokofieff to this country.

An in ...ation of how much the Russians want our type of entertainment is seen in the preparation of a series of concerts in Moscow which will be devoted to American music, while the theatre in Moscow and Leningrad ...skedding Russian adaptation... American plays among the coming season's performances. Am-Rus Mu... is here is handling many American compositions to Russia for the planned concerts.


this sign
MGM's THOUSANDS CHEER
ASTOR
has now changed to this sign
METRO-GOLDWYN-MAYER Presents
CRY HAVOC
ASTOR
and there's another great M-G-M attraction on Broadway!
Greatest All Feminine Cast
MARGARET SULLAVAN
ANN SOTHERN
JOAN BLONDELL
FAY BAINTER
MARSHA HUNT
ELLA RAINES
FRANCES GIFFORD
DIANA LEWIS
HEATHER ANGEL
DOROTHY MORRIS
Directed by Richard Thorpe
Produced by Edwin Knopf
Screen Play by Paul Osborn
Based Upon the Play by Allan R. Kenward



AND YOU HAVEN'T HEARD THE HALF OF IT!

(For instance, at press-time "GIRL CRAZY" doing gorgeous 277% in first date, Seattle!)

P.S.—Thanks Variety for that nice review of our new radio program. We're helping showmen to sell seats (*first for* "Girl Crazy," *next for* "*Thousands Cheer*") over the nationwide Mutual Network at 8:15 P. M. every Monday through Friday. In New York WOR at 8:15—also WHN at 8:30.

Let's All Give! National War Fund—Which Gives To All!

A love story only a soldier's sweetheart can tell!
There's Something About a Soldier
Something about a sweetheart who sacrificed everything for the love of her country!
Something about a soldier who faced disgrace, dishonor yet you'll call him a hero for his unselfish devotion!
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TOM NEAL · EVELYN KEYES
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A COLUMBIA PICTURE
ENTERTAINMENT THAT MAKES YOU SWELL WITH PRIDE!
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LET'S ALL GIVE TO THE NATIONAL WAR FUND! IT GIVES TO ALL!

Government Closes Film Shakedown Case; Defense May Take 3 Weeks

The Government rested its case against seven Chicago 'syndicate boys' and the business agent of the Newark IATSE local Tuesday afternoon (23) in the eighth week of the $1,000,000 film extortion trial. Defense attorneys, who have prepared a list of between 40 and 50 witnesses to be called indicated they would require a possible three weeks to present their case.

The spotlight shifted over the weekend from the Federal courtroom in New York to the Palace Theatre, Orange, N. J., where a Government witness, Andrew J. Roach, employed as a projectionist at the house, claimed he was threatened with death following his appearance on the witness stand Friday (19) when he testified he acted as a go-between for Louis Kaufman, Newark local 244 business agent, and Chicago mobsters.

Roach complained to FBI agents that as he was entering the theatre to go to work Friday night he was accosted by John Torten, member of 244's exec board, who told him, 'You'll never live to see Monday morning.' Torten was arrested later and held in $15,000 bail by U. S. Commissioner William J. Bartholomew, Newark, for Federal grand jury action on a charge of attempting to intimidate a Government witness.

Despite the threat Roach resumed the stand this week and Tuesday's session (23) found him under cross-examination by attorneys for Kaufman. Other defendants on trial before the jury which includes nine women are Ralph Pierce, Philip D'Andrea, Louis Campagna, Francis Maritote, Charles Gioe, Paul DeLucia and John Roselli.

$150 Bribe and Case of Brandy

Before prosecutor Boris Kostelanetz rested his case the court and jury heard Roach testify to an alleged bribe solicited by Kaufman who, according to the witness, asked for $150 and a case of brandy in return for which he would put Roach's brother, Joseph, to work as a film operator. Roach told an involved story of his complaints to police about Kaufman's reported request and an attempt to trap the business agent with marked bills on instructions from Newark police.

Kaufman, however, refused to accept the money offered by Roach, the latter admitted. The witness' complaint was brought to the attention of the grand jury but no indictment was returned. Roach denied sending telegrams to the Governor of New Jersey and the Chief Justice of the N. J. State Supreme Court complaining because no police action was being taken on his complaint although the defense declared that such messages had been received by the officials.

Just before closing Kostelanetz introduced certified copies of income tax returns said to have been filed by Pierce in Chicago from 1936 to 1941, inclusive, and same were admitted as evidence. The prosecutor explained the nature of the documents to the jury but did not disclose the amounts during those years on which the defendant declared tax figures. He did, however, point out that Pierce set forth in the returns that his income was derived from 'partnerships, syndicates or pools' and named these in the succeeding years as Russell, Russell, Joye & Pierce; R., R., Joy & P.; R., R., P. & J.; R., R., P. & Joyce; Pierce & Joy.

Kostelanetz did not explain the significance of this evidence nor did he comment on the slight changes in the names of the concerns Pierce declared as sources of income.

After the Government rested court recessed until 10 a.m. Wednesday (24) when defense motions for directed verdicts, quashing, etc., will be presented. Some defense witnesses might be heard at today's (Wed.) afternoon session, it was indicated.

Roach Resumes Stand

Roach, projectionist from Orange, N. J., resumed the stand Monday (22) to reiterate his story of being sent to Chicago by defendant Louis Kaufman to deliver a mysterious envelope to Frank (The Enforcer) Nitti, suicide member of the Chicago 'syndicate' of mobsters. He told a tale of waiting, under Kaufman's instructions, for a blonde who guided him to Nitti on a November, 1939, evening. Nitti, Roach said, picked up the envelope after giving the password. 'I am No. 10.'

J. B. Wegman and Harold Simandl, counsel for Kaufman, attempted to shake Roach's story by their efforts to prove that he went to Chicago to see a blonde friend, Mrs. Betty A. Lewerenz and that he was quite a lad with sundry other blondes. On this subject Roach suffered frequent lapses of memory, and had to be admonished by Judge John C. Bright for his loquacity in answering.

The only other witness heard Monday was Cpl. Jerry Kugel, also a projectionist from Orange. Kugel, called by the defense, told of writing Roach's letters for him because 'he didn't know how to spell.' The soldier also told how Roach revealed he was going to Chicago 'to straighten out his girl friend's affairs for her.'

Falls to Identify

G. Bernard McClain, who seemed to be suffering from something stronger than stage fright the previous day, was recalled by prosecutor Kostelanetz Friday (19). When the witness was settled, Browne, Bioff and Nick Circella, alias Nick Dean, were brought into room; Kostelanetz asked the witness if he had ever seen these men. McClain admitted knowing Browne and Bioff but not Circella. Prosecutor then made another attempt to have the witness identify Campagna and DeLucia. McClain denied that either of the men pointed out by Kostelanetz were the men he had met in Chicago.

McClain admitted he saw ioff at a meeting in 1939 in Chicago when he was nominated as president of the Bartenders Union. When asked about conversation with Bioff, he answered that all the latter asked of him was 'to stay loyal.'

Prior to McClain taking the stand, Kostelanetz called Andrew Roach, member of Local 244, Projectionists Union, Newark, N. J. Roach testified to his friendship with Kaufman, business agent of the local and admitted being employed as ' ick up man' by Kaufman.

After stating that he had met some of the mobsters with Kaufman in Florida, he also detailed a special trip he had made to Chicago with a wax-sealed envelope for Kaufman and delivered it to a Chi mobster giving him the password in a Chicago nitery.

Hazy McClain

McClain was the lone witness for the prosecution at Thursday's (18) session of the trial. His memory was hazy. The witness did remember that he had been a bartender for 35 years in Chi and in 1935 was business agent for the Bartenders Union, Local 278, of Chicago. He also remembered that during that year he had met two men introduced as Paul Ricca (Paul De Lucia) and Louis Campagna. From there on his memory lapsed and despite barrage of questions by prosecuting attorney Kostelanetz, McClain was certain it must have been two other guys.

Even when the prosecutor requested the witness to step from stand and scrutinize the named defendants, McClain was obdurate in that the men on trial were strangers to him.

Kostelanetz, temporarily nonplussed by the turn of events, changed his tactics and went after McClain as one would expect an inquisitor to handle a hostile witness. Photostat records of testimony he had given before the Cook County Jury, Illinois nor police pictures of Campagna and Paul DeLucia failed to restore the witness' sudden state of amnesia.

Prosecution Stymied

rosecution was so taken back by turn of events via witness' testimony which had evidently been intended to strengthen identification of the two defendants involved that Kostelanetz lost patience with evasive answers of the witness and asked: 'Are you really ill or afraid to testify in this case?' This brought James D. C. Murray, of defense counsel to his feet with a vigorous objection, accusing Kostelanetz of attempting to impeach and cross-examine his own witness. Objection sustained, and this brought Otto Christiansen, another defense counsel to his feet with motion for a mistrial which Judge Bright denied.

Kostelanetz then asked 'Didn't you get a telephone call from your wife last night asking you not to identify these men or your life wouldn't be safe if you returned to Chicago?' Murray was on his feet again and again sustained. Both Murray and Christiansen petitioned judge to admonish the jury to disregard those unethical remarks and to censure the prosecutor. Both requests were granted.

For a final fling Kostelanetz asked the witness: 'Do you fear bodily harm?' Latter said he didn't understand question. Judge Bright took over and witness volunteered he guessed everybody feared bodily harm. This, too, was objected to but overruled. At this juncture the prosecutor asked the witness if he was still ill. When latter replied he was, Kostelanetz moved for an adjournment until the following day (Fri.).

John P. Smith, business agent of Chi Local 110, and Frank Korte, who aspired to that post but never was able to get himself elected despite appeals to Frank Nitti, Paul DeLucia and other alleged manipulators in the background of the union's political crazy quilt, were the principal witnesses called by the Government Wednesday (17).

Both men described the shifting pattern of the local's executive setup after the sudden demise of Business Agent Tom Maloy and were directed by the prosecutor through a detailed story of affairs leading up to the Government probe, jailings of Browne, Bioff and Circella, and the current court action. Salary kickbacks allegedly made by officers of Local 110 were the principal points hammered home by Kostelanetz.

Two members of Newark Local 244, William G. Nugent and Nathan Zapol, also testified despite strenuous efforts by Kaufman's attorneys to block their appearance, and declared that the Newark business agent addressed a meeting of the local in January, 1942, and allegedly said, 'There are some people around here who want to see me go to jail but I'm not going to jail. I'll be around and alive when others won't be here and they are not going to die natural deaths.' Efforts by the Government to have the witnesses explain who the 'some people' were failed as defense objections were sustained by Judge Bright.

CHI OPERATORS ASK FOR COURT PROTECTION

Chicago, Nov. 23.

Move to guard the six members of the Chicago Moving Picture Operators' union who filed suit against the local's officers for an accounting, was made last week when an injunction, restraining three officials of the union from threatening or assaulting the members, was issued by Judge Julius H. Miner in circuit court. Order also restrains them from taking any measures to expel or discipline the men and affects John P. Smith, business manager; Clarence C. Jalas, secretary-treasurer, and Glenn Sweeney, vice-president.

Bill filed last week by David Riskind, attorney, accuses officers of Local 110 of being George E. Browne and Capone mob stooges. Bill states that Smith was installed in 1937 in violation of local by-laws, and was re-elected in 1941 when agents of the gangster mob warned members not to oppose Smith under threat of death. Testimony given by Smith at the New York trial last week has substantiated charges filed in the bill here with the report that some 200 operators are now backing the suit filed by the six members as representatives in behalf of all operators in the local.

The six members who entered the suit are Herman Posner, George Halliday, Joseph Bristk, Hugo Kraus, Phillip Kore and John C. Mulvany, all of whom have been identified in the past as opposing the gangster element in the union.

N.E. Agent for Banknite Wins Vs. Holyoke Exhib

Springfield, Mass.

Suing for the second time to recover for use of the 'bank night' come-on at the Bijou, Holyoke, Roy E. Heffner this week was given a verdict substantially the same as that awarded in superior court here last year against Joseph S. Rapalus, Holyoke and Easthampton theatre man. This time, however, the verdict of $1,056 had no strings attached. Last time, Judge Edward T. Broadhurst reserved leave to find for the defendant and then, after arguments, ordered the new trial, following a $1,041.95 verdict.

Heffner, New ngland agent for Affiliated Enterprises, Inc., of Denver, claimed that Rapalus was bound by a contract dated Oct. 24, 1936, to pay $10 a week at the Bijou for se of the 'bank night' setup for which Heffner supplied the materials. The plaintiff claimed that Rapalus paid for time, but when stopped payments, offering virtually the same idea under other names.

If Proceeding on Divorcement Clark Will Include Indie Chains

Washington, Nov. 23.

Arthur Howard, meeting here today with Tom C. Clark, U. S. assistant attorney general, to present the views of the New England Independent Exhibitors, was told by Clark that he had not yet decided whether to take divorcement proceedings against the Big Five.

Clark said, however, that if he proceeds to break up chains he will break up the large independent circuits such as Crescent and Schine as well as the major producer-distributor circuits. He stated that he would go after bi independent chains as well as the producer chains. So far, however, Clark has not decided upon any action.

Howard, in his representations Clark, said his group sou standard contract which would prevent distributors from se ing pi after a block of pictures is sold. also reiterated demand ment of producer-distri their chains.

Legislators Watch

Washington, 23.

In the event any new motion picture consent decree fails to provide an adequate cancellation clause under block booking, and if blind selling is again resorted to, indications here are that there may be new agitation in Congress on these subjects. Chances are that additional bills would be introduced and the solons would once more raise the legislative roof.

Survey of past bills on the subject shows that no less than 24 on block booking and blind selling have been introduced in the past decade, none of which got anywhere, but felt this would not necessarily mean much in the present runaway Congress, many of whose members have the axe out for Hollywood. Record of the legislation is as follows:

The first was introduced on March 16, 1933, by Rep. Emanuel Celler, New York Democrat. It opposed compulsory block booking. This was followed up in the House the following year with bills by Wright Patman of Texas, and the first of the long series by Francis D. Culkin, upstate New Yorker. On the Senate side, Gerald P. Nye also introduced one in 1934. In 1935 came the first Neely bill in the Senate, and two more in the House by Celler, opposing block booking and blind selling. Culkin also put two in the hopper, one against block booking and the other to create a Federal Motion Picture Commission. There was also a Samuel B. Pettingill bill against block booking and blind selling.

The statesmen were silent in 1936, but back again in full cry in 1937. Neely reintroduced his measure in the Senate; Culkin put his two back again, and Pettingill reintroduced with variations. A newcomer, Andrew Edmiston, from Matthew Neely's home state of West Virginia, got into the swim with an anti-block booking measure in 1938.

Following year was a good one for bills. Neely and Edmiston introduced identical measures in the Senate and House. Culkin's two were reintroduced, and Celler, who had been inactive for two years, came back with a new elaborate measure against block booking. Neely reintroduced in 1941, but on di not come back to Congress. Culkin came through again with his anti-block booking measure, but dropped the one to create a Federal Motion Picture Commission of five men.

On the current session, the Culkin bill is back for another whirl. In the absence of Neely, Senator Harley M. Kilgore has upheld the hand of erstwhile colleague by introducing the Neely bill, now called the Kilgore bill.

SPG Mulls AFL Tieup

Hollywood, Nov. 23.

Screen Publicists Guild is planning affiliation with autonomous local American Federation of Labor to soli ify its position for renewal of the five-year contract with major producers next October.

A special committee has been named to check into the situation and report back for a vote by the membership.

EXTRAS SPLIT UP $389,000 IN OCT.

Hollywood, Nov. 23.

Total wages of film extras placed through Central Casting in October reached $389,000, with an average daily placement of 1,176 and average pay of $12.74.

October jobs and wages fell slightly below those of September but exceeded those of October, 1942.

Jim Cherry Named Head Of Dallas Variety Club

Dallas, Nov. 22.

James Owen Cherry, city manager of Interstate Theatres, named chief barker of Variety Club of Texas for 1944. Newly elected board comprises W. G. Underwood, R. L. Payne, Ted De Boer, Phil Isley, Ray Beall, Sol Sachs, William O'Donnell, Julius Schepps, F. W. Allen and Lon Baxley of Houston. This group, nominated from the floor and elected by the general membership, elected officers from their own number. Officers for 1944 including Underwood, first assistant chief barker; William O'Donnell, second chief barker; R. L. Payne, property master; Ted De Boer, treasurer. Convention delegates selected are Don Douglas, S. L. Oakley and alternates, Ben Ferguson and Louis Charninsky.

itt Variety Elects

Pittsburgh, Nov. 23.

Harry Feinstein, assistant zone manager for WB in charge of booking operations, has been elected chief barker of Variety Club, Tent No. 1, for 1944. He succeeds Brian McDonald. William Finkel, exhibitor, and Buck Stoner, M-G manager, were named first and second assistants, with Jim Alexander, Rep franchise holder, getting treasurer's berth and Al Weiblinger, utility accountant, retaining secretary's post.

Board of directors for coming year will be composed of: I. Elmer Ecker, attorney; M. A. Silver, Warner zone manager; Frank Smith, theatrical printer; Sam Fineberg, Rep pix; Dinty Moore, WB exchange manager, and Mike Gallagher, concessionaire.

New IA Pact Tilts Pay Of St. Loo Projectionists

St. Louis, Nov. 23.

A new two-year wage pact between IATSE Local 143, and groups of indie film house owners in St. Louis and adjacent St. Louis County was sealed last week and projectionists in 60 houses will receive increases in pay. The terms of the contract call for a $5 per week boost for projectionists receiving less than $55 per week, and a two-week vacation, with pay, for operators earning $80 and less and who have been employed for a year or more. For those who have been steadily employed in a house for less than one year a one-week vacation, with pay, will be given.

Vacations granted by some of the indies a year ago when the last contract was signed will be continued. The new vacation policy will be extended to the St. Louis Amusement Co's chain of deluxe nabes. The operators originally asked for a flat 15% wage hike, but the owners balked and huddles lasted for more th two months before the wrinkles were ironed out.

DREIFUSS' SHIFT

Hollywoo , Nov. 23.

Arthur reitans shifts from Monogram to Columbia under a one-picture deal as writer and director on the Darmour roduction, 'Beauty For Sale.'

Original story written several months ag by Dreifuss and McEl-...bert Moore

14 Par Producers Enuf; 3 Not to Be Replaced

Hollywood, Nov.

Three producer posts in the Paramount studio, left empty by ent departures of David L ewis, Richard Blumenthal and Sheridan ibney, will not be refilled for the time being. B. G. De Sylva announced he could get along with the 14 producers now under contract.

List consists of Cecil B. DeMille, Mark Sandrich, Joseph Sistrom, Charles Brackett, Paul Jones, Fred Kohlmar, Sam Coslow, D. Lessing, Walter MacEwen, Seton I. Miller, John Houseman, Harry Tugend, Carl Tunberg and Dorrell ...

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That's Universal Values!

Italian Copyright Formula Possibly Influencing Universal Legislation

The Italian copyright law of April 22, 1941, which many film execs are endeavoring interpret, not only affects future distribution and production by American companies Italy, but because of its modernity is considered likely to influence copyright legislation in many countries when the war is over.

According to Vladimir Lissim, member of the International Institute for Copyright Law, part of Paris University, the nature of the Italian law is such that it will require attention of producers purchasing story material from Italian writers, since latter would have recourse in event of a dis and would be able make claims for profit from pictures released in any part of world, including the U. S.

Lissim, attorney formerly handling European distribution for RK and now rating out of the RKO home office in New York under Phil Reisman, points out that the policy applied by the Allied military government in Sicily indicates that the Italian Civil Law, which is not of pronounced Fascis character, will likely be retained in Italy after the occupation.

Review of this advanced Italian copyright legislation shows that, while the previous Italian copyright law (7, 1927) gave the author exclusive and transmissible rights to use his work within the limits fixed by the law, the new clauses involve protection of the 'moral' rights the author so as to assure him a fair share of the profits his work may eventually bring to thos who exploit it commercially and with a view to protecting the honor and reputation of the author. Taken into account in the new law is the progress of radio broadcasting, motion pictures, recording and television.

Section on Pix

The new law devotes a separate section to motion pictures. The producer is recognized as the owner of the right to us a picture commercially, but considered as co-authors are the author of the scenario, composer of the music and the director. If not stipulated otherwise the producer has no right to perform the work transformed or translated without having received the consent of the co-authors. The performance rights of composers and even of fees, re fixed by the law.

If story, writer or director, Lissim points out, does not receive a certain percentage of the gross receipts, he can obtain a supplementary fee after the gross reaches a certain figure to be mutually agreed upon.

Under the law the producer has the right to make necessary changes when adapting the work to a motion picture. But in the event that the co-authors do not agree to these changes a commission designated by the Minister of Culture adjudicates.

The music or plot of the picture can be used by the author independently, but not interfere with the commercial possibilities of the picture.

If a producer does not make a picture within three years following the delivery him of the literary and or musical material, or does release the picture within three years after completion, the authors have the right to use their work in any way they wish without compensating the producer.

The law protects collective works which are considered as original works without any prejudice to the rights of the co-author. There is also special protection for adaptation under which the law enumerates translations and different kinds of work based on previous works substantially transformed.

Moral

The moral rights of the author are especially even after the expiration of protection period. The author or, after his death, his family, consort, parents, children, other sisters, their children may inject without any limitation of tim mutilation or modification of his work which would affect his honor or reputation. For works 50 years after his death. If the work was created by several authors, each of them has the same rights.

The protection of the law extends to the whole life of the author and created in co-ownership the 50-year period begins with the death of the last living co-author; in collective works 50 years from date of publication.

However, Fascist party private non-commercial institutions have only 20 years protection which is reduced two y ars for publications of cultural character. For works published after the death of the author the protection lasts for years from the date of publication provided the publication was made during 20 years following his death.

A special provision is made for motion pictures protected for years from release, which must take place during the five years follow the completion of the roduction. Otherwise, the protection exists for only 30 years following the year in which the picture was produced.

Very elaborate provisions made within the framework of the law for works in which music combined with words and or dances. It is stipulated that the rights of commercial use belon the composer, and his share is fixed at 75% of the revenue in works similar to operas and 50% operettas or ballets.

However, the right of commercial use in ballets belongs to the director. In a revue the author of the text is vested in the rights to commercial us . Moreover, each author has the right to use his work independently. The author of a libretto may dispose of same if the composer did not use, publish or perform same for five years in the case of an opera or operetta and one year in any other instance. If the work was performed but the performances discontinued for 10 consecutive years, the author or composer may dispose of his works otherwise.

In broadcasting the author's authorization is required order to reproduce new works or works which were just published or performed during the season. However, after a theatrical work is represented in three different theatres it is not considered a new one. Also, due to the fact that broadcasting in Italy belonged to the state, even during the season of a concert the State had the right to broadcast a new concert program once a week.

The author has no right to contest the transmission even if dissatisfied with the performance and his name must be included in the broadcast. Broadcasting stations hav the right to record the broadcasting for their own use, specially for later rebroadcasts.

Fees which an author gets must be mutually agreed upon and in the event that an agreement cannot be reached with the State, the court fixes same. If the broadcasts are received in public places a fee is fixed by the particular syndical authorities and the collecting society.

Section recording states that the assignment of the right to reproduce or sell the records does not cover the public performance or broadcast of same.

The new law considers the author, intellectual creator or the organizer (in collective works) as the author and his rights as such are inalienable. Thus, if an author sells his material for film or other reproduction, he may still have recours in the Italian courts against a producer if the terms an agreement are not in accordance with the new right laws.

The new copyright law was incorporated in the Italian Civil Code, known as the Mussolini Code, and is regarded as having any Fascist significance in respect only to the title under which it is filed.

Editor, 'Variety':

Contrary to your article on woodpulpers only two landed in Hollywood, Frank Gruber and George Bruce. Steve Fisher and Max Brand, the last named the king woodpulpers for 20 years, never got the movie nod until both had reached the slicks. a number of years leading wood pulp writers were told in the east the hiring was done on the Coast—out there they were brushed off by being informed all writer contacts must be made in the east. icture studios bought several yarns before his slick career, by the crown prince wood-pulper of the U. S. A., George Worts, including his 'The Phantom President,' but never gave him a writing job.

It was by devious ways that woodpulpers reached the Coast contracts, Frederick Jackson became a dramatist. Dashiell Hammett's 'The Maltese Falcon' first came out in The Black Mas . Only after it became a hit was it given attention. 'Scarface' was originally a woodpulp serial before book success. So was my 'Under Cover Man,' both of the early '30's. the gangster era was really ut neither the author of that nor myself have received writer invites to top those buys. Poor Fred McIsaac even moved Coast, stayed there for years, couldn't get nod, and, as I said, I could name a dozen who in California got chills in the sunshine.

Indeed, it would be if the movement you speak ally existed. One swallow doesn't make a spring, nor two wood-pulpers—one great selling himself, Mr. ruec— ma what can be called a trend.

John Wilstach.

Hoyt ack to His Paper

Palmer Hoyt, who followed Gardner (Mike) Cowles as head of the OWI omestic Branch, quits about Jan. to resume his job as publisher and editor of the Portlan regonian. His successor chosen by Davis and the OWI Newspaper Advisory Committee, will be George Healy, Jr., managing editor of the New Orleans Times-Picayune.

Hoyt came here in July on a six-month leave which the proprietors of his newspaper were unwilling to extend despite all efforts by Government officials to keep him here.

uring Hoyt's brief tenure he brought in Stanton Gri is to head the Motion icture Bureau, and promoted Philip Cohen to chief of the Radio Bureau. He created newspaper and radio advisory committees for the Domestic Branch of OWI, and was able to cut off much of the Congressional criticism of the Davis agency.

. Y. Guild Showdown Due

Showdown in the battle of the national administration of the American Newspaper Guild to oust that of the N. Y. Guild is due next Tuesday (30) at an emergency meeting called by the local body. Nominal purpose of the meeting is to consider a probe ordered by the International Executive Board of the ANG into alleged constitutional violations and irregularities by . Y. Guild officers. But it's seen as a marshaling of strength by the local body which, if sufficiently formidable, may head off the investigation.

Dispute results from supposed 'Red' tinge of the N. Y. Guild officers. Terrific campaign against the local officers by the national administration failed to dislodge them in the last election, hence the new action.

Investigation of the alleged irregularities in . Y. was initiated by Milton Murray, ANG prez, and Sam B. Eubanks, exec v.p., with Murray heading a three-man commission for the purpose. Many contract irregularities are charged, with all the officers of the N. Y. local coming under fire.

N. Y. Guild officers, in sounding the tocsin for the rally to nip the probe, has sent warnings that the charter of the local group might be revoked if the national body prevails. ANG fact-finding commission has indicated it seeks only the removal of the N. Y. local's officers.

More Show Biz Stuff

urlesque is Dead' say arry Henderson and Stan Shaw in a current Collier's piece and then proceed to disprove it. Maurice Zolotow dwells 'The 40 Thieves,' Broadway ticket scalpers and chiselers. Laurence Schwab, the producer, authored a short in Cosmopolitan titled 'Anything for Boys'; Joe Harrington 'profiles' Maria Kramer as the 'Cosmopolite-of-the-Month' for the same mag; and J. B. Gridwold, nom-de-plume Jerome Beatty, dwells on 'How to Boss Women' the current American mag.

enny Goodman is also slated for rofiling' in Cosmo by Abel Green ('Variety'); Moss Hart will be done in Collier'; and Xavier Cugat is a hot subject due both in Collier's and Satevepost.

Sobbies' Self-Awards

Huge increase in the number of newspaperwomen, as the result of war calls for newspapermen, has decided the femmes to show off their capabilities. Consequently, greatly-augmented membership of the National Federation of Press Women has decided to make citations for excellence in writing and achievement in journalism, as their male counterparts have been doing.

Jo Baumgartner, Des Moines sobbie, was named chairman of a tional writing contest committee. Will set up state committees to sift best writing in all departments, with these competing for national awards. Announcement of the first contest winners is expected to be made by April.

How Esquire Has Benefited

Best example of the plug value of the recent Post Office trial of Esquire comes from Washington's elite Cosmos Club, whose membership runs largely to scientists and other learned men. Club celebrated its 65th anniversary recently and on the bulletin board appeared the following notice:

'In view of the fact that the October and November numbers of Esquire have disappeared as soon as they were placed the reading tables, the December number will be kept at the front desk.' Notice added that members who borrow it will have to sign a receipt.

Called Everything, ut—!

'Variety'—in cas you never knew it before—is classified as literature in the Library of Congress.

A visitor stopped into the library at 5:50 p.m., the other day, and asked for some back numbers of 'Variety.'

'We never hand out literature after 5:45 at present due to the lack of help,' explained a librarian.

The visitor argued that 'Variety' was weekly newspaper of show business and that it could be seen after 5:45.

'No, sir,' was the firm reply, 'it's literature, and you can't see it this late in the day.'

War Correspondent Cited

Michael Chinigo of INS has been awarded the silver star by General Eisenhower, war correspondent having been wounded twice in the performance of duty in icily and Italy. It is the fourth highest decoration in the Army. Chinigo is the second reporter be similarly cited. T. Haugland, of AP, having been given the silver star in the South Pacific last year by General MacArthur.

Considine Back to Mirror

Considine has resumed columning for the N. Y. Mirror as of Monday (22), but will not confine his material to sports, going in for general comment and observation.

Caswell Adams, who has been writing sports during Considine's absence as war correspondent, will continue writing sports column which will be wire-syndicated by King atures, resuming with the Mirror when Considine returns to one of the war fronts.

No Longer Anonymous

Bronx (N. Y.) Home News is finally granting by-lines starting this week. Previously sole by-line used had been the paper's stock one, Chris Graham, on play and film reviews. That's now to be dropped, with Pincus W. Tell, drama and picture critic, to have his own name used along with the other by-liners.

With the daily's Newspaper Guild contract now one of the most generous in the country, by-line grant is an added management gesture of goodwill. Paper's staffers have remarkable long-service records, great majority having served the daily 20 years or more.

D. . Star's Ad Lineage Cut

Washington Star is putting in a 10% cut in advertising lineage to conform to newsprint shortage. Star is No. 1 nationally in advertising lineage and has held this rating for five years.

Cut will not apply to amusement page.

Collier's Show

Collier's mag carries two show business pieces in the Nov. 13 issue. ne a yarn titled ' ifeboat,' based on the original screen story by John Steinbeck the 20th-Fox film of the same title. Other is a profile Lucy Monro , titled 'The Star-Spangled Lady,' by Kyle Crichton.

CHATTER

Robert Mountsier named the aviation editor by the N. Y. Sun.

Ivy Wilson appointed Hollywood correspondent for the London Star.

Pat Murphy, editor of Movie Star Parade, in Hollywood to gan film studios.

Babette Lazarus the new publicity director for Sheridan House, book publishers.

Robert Murphy, Minneapolis State Journal's drama editor, in Hollywood to inspect studios.

John Farrow completed a volume of poetry to be issued by the McVay Publishing Co., of Boston.

Two $2,500 fellowships in the fields of history and biography have been announced by Alfred A. Knopf, but the customary fiction award is bein dropped. Applications will close June 1, 1944.

W. R. Burnett, currently scr en writing at Warners, has a novel, 'Nobody Lives Forever,' coming in January.

Louis Untermeyer now heads the editorial departments of the George Macy publishing enterprises, including the Heritage Press and Readers Club.

Vincent Johnson, feature writ for the Pittsburgh Post-Gazette and formerly that sheet's in editor, has resigned as Pittsburgh repre sentative for Time, Life and Fortune.

Howard Traubman, Times 'longhair' music critic, is readying a Sunday magazine feature on hot jazz and has been mingling with cats various niteries while ollectin background.

Full name of Marge, who does those 'Lulu' cartoons, is Marjorie Henderson Buell. And Upton Clos took that pseudonym in his newspaper days from his cable identifiation, 'Up Close.' His al tag is Joseph Washington Hall.

Former Sgt. Tom after year in army, got a 'medic' and is back on Cleveland News suming his daily gossi column tagged 'Lighter Side.' Turk, who substituted, placed special assignments again.

'The Captain Wears a Cross,' by Capt. William A. Maguire, USN, Roman Catholic chaplain, was published by Macmillan yesterday (23). Volume is in the nature of a sequel to 'Rig for Church' and contains more of the chaplain's wartime experiences.

William McDermott, drama critic for Cleveland's Plain Dealer, was granted a foreign correspondent's papers by War Department and recently left for Europe. W. Ward Marsh, paper's film reviewer, and Glenn C. Pullen are pinch-hitting for McDermott.

The pontifical job of corelating more than 8,500—by the author's count—references to personalities, subjects and terms has been attempted by Albert Wier in his 'Thesaurus of the Arts' (Putnam; $5). This thesaurus of the drama, radio, television, music, painting, erature, sculpture, architecture an ballet is nothing more than sory informative source.

Bob Harlow, sports editor at Press Association, is resigning at the end of the month to return to Pinehurst, N. C., where he is publisher Pinehurst Outlook, a weekly, and does publicity for the resort. Art Quisenberry, who joined PA after his recent discharge from the Army, is stated to succeed Harlow in the sport desk of the Associated Press radio news division. Quisenberry formerly was ed at Transradio.

Escapist Plays

Continued from page 1

tainment, Metro, ike other companies, plans to underwrite (via John C. Wilson) an chase more plays, add to the writing personnel and develop more original scripting to meet requirements.

It is noteworthy that apart from 'Winged ictory,' which opened last Saturday (20), and omorrow the World,' there is not a single serious war drama on Broadway.

More Sophisticated

icture companies are more terested in the play market this year because, according to the Metr scenario department chief, the theatre is catering to a more sophisticated audience than the book market. Another reason is that, paradoxically, men in uniform who are the reality of the books written about them, in the main, do not care to see or read the war material of which they are the core and substance. Servicemen not only represent a considerable proportion of current theatre attendance, but are also regarded as barometer of general public response to types of entertainment. With some exceptions, such as 'Guadalcanal Diary' currently, combat stories are not regarded as suitable picture material.

As a result the impression among most major company story heads that the book market can no longer be relied upon to provide its usual quota of entertainment material for picture purposes, though war books continue to record sales, the values of legit roperties have risen to phenomen proportions during the past year and are likely to continue at the same high level for some time to come.

Alperson Realigns N. Y. RKO Theatre Setup; Other Exchange Briefies

E. L. Alperson, general manager of RKO Theatres, has realigned operation of the Greater New York RKO houses, effective last Monday (22), creating the positions of zone managers for Louis Goldberg and H. R. Emde. Charles B. McDonald, New York division manager for many years, has been assigned to home office duties. Max Fellerman, New York film booker, has resigned.

Film booking department, headed by Harold Mirisch, chief buyer and booker for the circuit is also being realigned. Jack Lamont becomes chief booker, under Mirisch, with Matthew Polon and Joseph Becker as assistants.

Also upped by Alperson are district managers Michael Edelstein, John Hearns and Edward Snideman who become division managers. Edelstein and Sniderman will operate in Emde's zone while Hearns has been assigned to Goldberg.

Theatres coming under Goldberg's supervision are the Palace, Albee, Bushwick, Dyker, Greenpoint, Kenmore, Madison, Orpheum, Prospect, Republic, Shore Road, Tilyou, Columbia and Strand, Far Rockaway, Keith's Flushing, Midway Forest Hills, Alden Jamaica, Keith's Richmond Hill, 23d St., 81st St., 58th St., Colonial and Jefferson.

Emde will supervise Proctor's in Mt. Vernon, Newark and New Rochelle, the Castle Hill, Chester, Fordham, Franklin, Pelham, Capitol Union City, Keith's White Plains and Proctor's and Strand theatres, Yonkers, the Coliseum, Hamilton, Marble Hill, 86th St., Regent, Alhambra, 125th St. and Royal theatres.

Oppose More Taxes in Ark.

Little Rock, Ark., Nov. 23.

Additional taxation of the motion picture industry was opposed in a resolution adopted here by the Independent Theatre Owners of Arkansas.

'Inasmuch as the nation at present is confronted with the grave problem of raising additional monies in the form of taxes for the prosecution and furtherance of the war effort,' the resolution said, 'we resolve, that whereas the public is now being taxed 10% on theatre admissions, and whereas there is pending in Congress a bill to increase this tax to 20%, we are opposed to any further increase. If additional taxes are needed we are ready to bear our part of the burden in the form of a general tax.'

C. C. Mundo, president of the organization, and manager of the Rex and Liberty here, said that additional admission levies would force many small-town theatres to close except on weekends.

23 Philly Nabes Sold

Philadelphia, Nov. 23.

One of the biggest theatre deals in recent history was consummated last week with the sale of the Erlen and Renel, deluxe Oak Lane nabes, by Erney & Nolen, builders, to the Ellis interests. Sale price is reported at $540,000.

Samuel Cummins, Washington exhib, has purchased a row of properties at 18th and Market for a reported $50,000 for the purpose of building a theatre on the site, probably after the war.

New officers of Variety Post, American Legion, installed last week were: Isidor Epstein, g.m. of Atlantic Theatres, Inc., commander, succeeding Ted Schlesinger, Warner zone chief; J. A. Kraker, district manager for Ross-Federal, senior vice-commander; Joseph Engel, branch manager for Republic Pictures, junior vice-commander; Max Leven, silversmith, adjutant; Leo Beresin, finance officer, and John M. Flynn, district manager of Warner circuit, chaplain.

Joseph Bernhard, Warner v.p., addressed the film industry's committee for the War Fund drive, at the Ritz-Carlton last night (Mon.).

Tony Blase promoted to booker at Warner office replacing Eddie O'Connell, who is army-bound.

Glass Succeeds Turner

San Francisco, Nov. 23.

B. B. Sturdevant, divisional supervisor of Fox-West Coast Theatres, announced appointment of Fred Glass, currently district manager of Denver, to become manager of the San Joaquin Valley division, embracing towns of Fresno, Stockton and Sacramento.

Glass replaces N. O. Turner, who is resigning after 20 years with Fox-West Coast, who will retire to his Palm Springs home.

Associated's 4th Link

Detroit, Nov. 23.

Associated Theatres and Telenews Theatres have now taken over their fourth house here for operation. Latest addition to the string is the Cinema, 500-seat house in the loop which has operated under varied policies chiefly using foreign films. Telenews now operates its downtown house and the Norwood Telenews, north of the loop area in Woodward, and also have the Willow Run, adjacent to the Ford bomber plant, which operates as a pix house for most of the week although also used for community meetings. No policy has been set up yet for the Cinema, which is only a few blocks away from the downtown news theatre.

Arnold Monette named assistant manager of the 20th Century-Fox exchange here.

Edward Yarnell takes over as manager of the Tuxedo theatre, Highland Park.

Harold Berman is new manager at the Ace theatre.

Del Abel is relief manager with Wisper and Welsman circuit.

Edward Denton named manager of the Linwood-Lasalle theatre.

To Train Chinese Soldiers

St. Louis, Nov. 23.

L. F. Hazelwood, manager of Perkins, Harisonville, Ill., resigned to become civilian instructor to Chinese soldiers in China. Hazelwood recently discharged from army.

Willis Shaffon has acquired the Palm from Victor B. Thien, who will devote his efforts to a hotel and restaurant he owns in Belleville, Ill.

Robert Marsh is new manager of the Clayton, Clayton, Ill., recently purchased by F. W. Martz.

Mrs. Rex Van Horn replaced husband as manager of the Cozy, a 300-seater in Augusta, Ill., when he donned khaki.

The Plymouth, Plymouth, Ill., has relighted after face lifting.

Glenn Kesler, flicker house owner in Tamma and Ullin, Ill., released from hospital, where he underwent an operation following the amputation of his left arm, due to factory accident.

George Anderson, Lake Forest, Ill., has purchased the Sheldon, Sheldon, Ill., from Clayton E. Jones.

Ellstrom Vice Ornstein

Pittsburgh, Nov. 23.

Jack Ellstrom replaced Joe Ornstein in the 20th-Fox booking department with Ornstein's transfer to the company's Washington branch. Booking staff has Loretta Guehl, upped recently from contract clerk. Other promotions include Marjorie Boisford, from bookers' stenographer to contract clerk, and Helen Torbich, from assistant to bookers' stenographer.

John Conheim, who used to manage the Strand in Oakland for WB, has returned to the Warner fold as manager of the Regent, replacing Howard Morris, who has gone to New York. Alton Rea shifts from Regent to Capitol in Steubenville, O., to succeed Max Felder, resigned.

Lige Brien, manager of WB's Kenyon on the Northside, won his eighth honor roll award for showmanship from Metro. His latest winning campaign was on 'Stand By for Action.'

Majestic theatre, Philipsburg, has been remodeled and reopened following fire and water damage. House is operated by Gus Vaveris.

1c-Per-Foot Idea in Mo.

Jefferson City, Mo., Nov. 23.

A tax of 1c a foot on films brought into the state for exhibit would be levied under a proposal placed before the State Constitutional Convention by John T. Opie of Kansas City. Opie earlier had introduced a proposal for a state censorship board.

Grainger Off to Canada

Jimmy Grainger, Republic prexy, off Sunday (21) for Toronto. Plans visiting Boston on his way home, being due back in N. Y., about Nov. 29.

Andy Smith, Jr., 20th-Fox eastern sales manager, back from swing through his territory on which he visited six exchange cities. Clarence Hill, his assistant, returned earlier last week.

Wile's Added Duties

Bob Wile, exploitation manager for Universal in the East, has been given the additional duty of handling the trade press. He continues handling exploitation, added designation being in the nature of a promotion.

STORY BUYS

Hollywood, Nov.

Universal bought 'Allergic to Love,' comedy yarn by Warren Wilson, Jack Townley and John Larkin.

Columbia purchased 'Stalk the Hunter,' whodunit by Mitchell Wilson.

Columbia has purchased an original, 'A WAC Comes Back,' by William Bloom and Julian Blaustein.

RKO has bought the film rights to 'Poardwalk,' novel by Libble Block being serialized in Cosmopolitan mag. Rights sold for $20,000.

Warners acquired 'He Fell Down Dead,' psychological mystery, by Virginia Perdue.

Roy Roberts sold his comic yarn, 'With or Without Bath,' to 20th-Fox.

RKO bought 'Amstel,' unproduced stage play by Jacques Duval.

March of Time Advances Press Book to Aid Exhibs

March of Time has changed its setup on distributing press books to give exhibitors use of finished books about two weeks ahead of each issue's playdate. Arrangement calls for sending each press book from the N. Y. office direct to MOT exhibitors.

By doing this pre-release mailing for every issue of MOT, it's expected that exhibs will be able to gather all available material such as mats, special tieups and news features well in advance of the picture's showing. P. A. Williams, MOT ad-publicity head, conceived the change.

Col. Pix Hypoing Its Latin-America Campaign

Intensification of advertising and publicity in the Latin-American market was begun last week by Columbia Pictures, with the announcement of pre-selling ad campaigns and addition of two ad-publicity people familiar with the Latin-American field to the foreign advertising-publicity department.

Alfonso Merlet, formerly of Chile where he had done producing and subsequently with the Co-ordinator's Office, was added to handle publicity. Formerly with Italo-Chilena, a Chile theatre circuit, he also is familiar with radio publicizing. Nina Sesto, formerly feature scribe for Norte, a Spanish-language mag, was the second addition.

Joseph McConville, company's foreign sales chief, announced before leaving for South America 10 days ago, that first ads in the pre-selling campaign will appear in some 25 Latin-American magazines and other publications soon. Columbia also is preparing elaborate yearbooks to send Latin-American exhibitors.

JESSEL'S JIVER

Hollywood, Nov. 23.

George Jessel will have plenty of swing and jive in his first producer chore at 20th-Fox, 'Kitten on Keys.' In the name listing will be Jimmy Dorsey, Dick Haymes, Benny Goodman and Perry Como.

Jessel starts shooting the musical in January.

Inside Stuff—Pictures

Laying aside for once any thought of complaints against forcing of shorts, Allied States Assn., takes a rare stand by addressing a communique to all exhibitors urging that they book two shorts dealing with juvenile delinquency, 'Children of Mars,' made by RKO-Pathe, and 'Youth in Crisis,' March of Time release distributed by 20th-Fox. Allied's president, M. A. Rosenberg, of Pittsburgh, states in his message to exhibs that 'a great deal of thought, survey and effort was put into the production of these subjects,' adding 'they are most timely and should be shown on as many screens as possible.'

Feud has broken out along the Hollywood comedy front involving two teams, one riding high and the other 'just coming along.' Established combo is hurling charges of outright pirating of material and straight character apeing and has made representations to its studio. Should a cease-and-desist appeal fail to curb the alleged stencilin, other means are to be utilized by the offended zanies.

The two major studios involved so far are allowing the comics to settle the controversy in their own way and won't enter into the fracas unless the practice is proving deleterious to the draw of its entry at the wicket.

Diplomats representing 20th-Fox, Metro and David O. Selznick brought about a temporary lull in the marital strife between Jennifer Jones and Robert Walker, two young players who have been threatening to explode on the front pages by way of the divorce court. Actress plays a spiritual role as star of the 20th-Fox picture, 'The Song of Bernadette,' slated for release during the Christmas season, and the studio is naturally averse to any untoward litigation. Selznick enters the diplomatic huddle as holder of the Jones contract, and Metro as contractor for Walker.

Drottningholm, which brought American war-prisoners out of Germany, was stopped in Germany on the way back for inspection by Nazi authorities. All that the heilers took off the ship was some British and American printed matter, and group of American films on their way to showings in Sweden. Included in the group was the pic, 'Five Graves to Cairo' (Paramount), in which Eric von Stroheim plays Field Marshal Erwin Von Rommel. A shipment of airplane parts destined for Sweden were untouched.

Biggest advertising budget in more than five years at 20th-Fox has been assigned to 'Song of Bernadette,' slated for a press preview Dec. 21 and a public opening on Christmas Day. It is the highest outlay since 'Alexander's Ragtime Band.' Campaign calls for heavy expenditure on electric signs, billboards and other outdoor displays as well as radio time and newspaper and magazine space.

RKO-Keith's, Washington, being sued for $1,834 because of collections made during United Nations week. All receipts were turned over to the State Department for the Allied War fund. Suit is being brought by Julius Peyser, representing a local war fund charity, who claimed he was promised expenses out of the proceeds.

Footage of David O. Selznick's forthcoming picture, 'Since You Went Away,' will run between 15,000 feet, not as long as 'Gone With the Wind,' which ran 18,831, but longer than 'Rebecca,' which measured 11,769. Picture has an expensive cast, headed by Claudette Colbert, Joseph Cotten, Jennifer Jones, Monty Woolley, Lionel Barrymore and Robert Walker.

Publicity feud between the prexy and production chief of a not-so-major studio is keeping the flacks busy doing double takes to satisfy both belligerents. Whenever the production head breaks into print, which is often, the president comes back next day with an equally important release, while the press agents are playing no favorites.

Delay Suit Vs. 5 Chains, 8 Film Cos.; Charges Restraint of Trade

Under a stipulation and order signed by N. Y. federal Judge Edward A. Conger last Monday (22) five theatre chains plus eight major film companies and their subsidiaries, named as defendants in a restraint suit charging violation of the Sherman anti-trust act, were granted an extention until Nov. 30 to answer the complaint. Suit was instituted by the Rosyl Amus. Corp., operators of the Cameo, Jersey City.

The complaint alleges that the five circuits, operating 21 picture houses in the Jersey City area, were granted 'special privileges,' and preference in obtaining first run films.

Further charges are that the defendant distributors and the chains formed a conspiracy to eliminate competition by dividing and poolin product. Skouras Theatres Corp., is alleged, entered a separate agreement and obtained 60 days clearance of films in some instances.

Defendants the action are Skouras Theatres, Metropolitan Playhouses, Rosewelt Realty Corp., Leon Rosenblatt, a director of Rosewelt, Loew's RKO, Paramount, Warners, United Artists, 20th-Fox, Universal, Monogram, Columbia, Republic, Motion Picture Producers & Distributors of America, WB Circuit Management Corp., Warner Theatres Corp., Universal, Big 'U' Film Exchanges, MGM and Stanley Co. of America.

Suit seeks treble damages for alleged unlawful acts, an injunction and to have contracts between defendants cancelled.

'Lady In the Dark' Will Be Brightly Ballyed

Setting up one of the largest ad campaigns in the history of Paramount, Robert M. Gillham has obtained an appropriation of $400,000 to cover the selling of 'Lady in the Dark' over a period extending from February, when it will open in N. Y. and Los Angeles, through to June 1. This will include an expenditure of over $100,000 in magazines and newspapers having a total circulation of 29,760,000, plus posting, radio and other exploitation-advertising channels.

Campaign, timed with the L. A.-N. Y. openings, plus concerted drive for a representative number of Easter bookings, will embrace four-color ads in the mags and newspapers.

Par's Realty Sluff-Off

Paramount's 2,700-acre ranch, bought in 1922 for $425,000, went for $39,500 at auction to a contractor who has no immediate plans for the site.

Paramount reserved the right to use the street set and buildings for five years at an annual rental of $500.

Brown, Carney's 'Rush'

Hollywood, Nov. 23.

Wally Brown and Alan Carney draw co-star spots in 'The Girl Rush,' comedy based on a yarn by Laszlo Vadnay and Aladar Laszlo for RKO.

Comic team is currently working in 'Seven Days Ashore' on the same lot.

FEUDIN' AGAIN

Hollywood, Nov. 23.

William C. Fields and Charlie McCarthy will resume their old feud on the screen in the Charles R. Rogers picture, 'Song of the Open Road,' for United Artists release.

Feature goes before the lenses this week on location at Palm Springs.

Vet War Correspondent's 'Jack London' Platters

James H. Hare, 87-year-old reporter, one of the only two American newspapermen still alive who covered the Russo-Japanese war, has been engaged by Martin Starr, United Artists radio director, for a series of transcriptions being used in connection with 'Jack London,' Samuel Bronston film production.

Hare, who is portrayed in 'London' by Lumsden Hare, covered the Tokio assignment for Collier's at the same time that Jack London represented Hearst there during the Russo-Jap conflict. Lumsden Hare is not related to James H.

During the production of the platters octagenarian Hare ad libbed: 'You young fellows think you're the only ones who've got that go-get-' stuff. I've got as much as you youngsters will ever have.' The ad lib repartee was kept in the disc after the playback.

Sees No B.O. Slump

Minneapolis, Nov. 23.

Here on a tour of inspection, Leonard Goldenson, president of Paramoun theatres, last week said he anticipates a continuation of current boxoffice prosperity.

Interruptions of the upward climb will be only temporary, he believes. Sam Dembow, Jr., v.p., accompanied him here.

More 'Oklahoma' Pacts

Flock of additional bookings in the southwest and southern territories is reported by Republic for 'In Old Oklahoma.' Picture goes into Majestic, Houston; Majestic, San Antonio, and Worth in Ft. Worth, all Texas theatres of Interstate Circuit, before Dec. 10.

'Old Oklahoma' moved over to another house after a week at the Majestic, Dallas, while in Oklahoma City, it moved over after a run at the Criterion. It also is m.o. in Louisville after a run at the Rialto. The saga of wildcat oil days has gone three weeks at the Woods, Chicago.

Yergin Upped at WB

Irving Yer in upped to head special events of Warner publicity department in the east by Mort Blumenstock, eastern pub-ad chief.

Post was formerly held by Will Yolen, who has gone into the armed service.

HARKINS AIDES RAWSON

John Harkins joining Vanguard Films (David O. Selznick) as assistant to Mitchell Rawson, publicity director.

Harkins was formerly with the Warners studio publicity department on the Coast.

PEOPLE WILL SAY—

"I read it in Reader's Digest, so I sure want to see it!"

"It's another swell thriller like 'China' and 'Five Graves to Cairo'"

"Guess it's a hit—they're holding it for another week!"

"Look at that cast. It must be quite a show!"

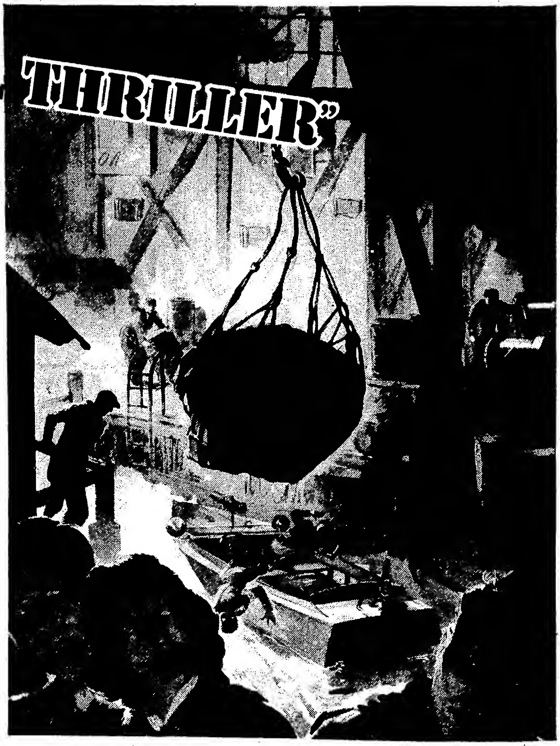
"I want to see that Underground Army smashing the Nazis—from inside!"

"Seems like most of the big hits are Paramount Pictures"

N. Y. DAILY NEWS says:

"HOSTAGES

IS A REAL THRILLER"



From The READER'S DIGEST Sensation

Starring

LUISE RAINER

Double Academy Award Winner

ARTURO DeCORDOVA

Sensational New Latin Lover

WILLIAM BENDIX

Voted No. 1 'Star of Tomorrow'

PAUL LUKAS

Star of Big Current Hits

with Katina Paxinou

Star of 'For Whom The Bell Tolls'

Oscar Homolka

New-Hit Stage Star

Directed by FRANK TUTTLE
Screen Play by Lester Cole and Frank Butler. From the Novel by Stefan Heym

From Paramount

Good M. C., Songs, Jokes

Continued from page 4

as is necessary overseas. Most training camps back home have excellent stage facilities; here there are

· for Some

n entertainer plays to 50 people or 1,000 in these parts, but it seems that certain facts and preferences are constant regardless of the size of the audience. The men want terribly to have fun and pend an all too short hour another world. For this reason overseas troops are basically receptive and will help an act along. The way to win an audience is to 'apcop' a bit. The inevitable 'wise guy' has to be neatly and tactfully put to shame or discouraged. The clincher seems to be having a couple of the soldiers come up on the age with you. This is particularly true when the crowd is not too large most of the boys know each . It is a big item of conversation for a week afterward.

Then, too, the men like informal- Jim Burke, who plays Irish cops in the movies, got up and told jokes and sang until guys wouldn't let him go. He had found out, or knew from his own experi- that smut that never re s the surface is the best 'dirty' joke you can tell a soldier. Most of the boys are thinking two jumps ahead so innuendo and suggestion in a joke put it across. A crack at the 'system' is always appreciated as the men always beef about it—the day this healthy complaining stops is when we have to start worrying. Above all, be natural with the boys; don't wave the flag too often; if you get sentimental be humorously touching; bring a good m.c. and your music, songs and jokes will soon have the men eating out of your hand—which would seem to be the goal of this type of entertainment.

Quite often I read that the government has trouble getting overseas volunteers. Some of the big names of show business seem to have paired with the little names who felt the call too. There is no doubt or denying that an overseas USO trip is no cinch. This world is still a big one, and it needs people who are big enough to bring 42nd street, Scollay Square and the Loop to a rough little stage half-way around the world. Many civilians and showfolk don't seem to think this is necessary to win a war, whereas it becomes daily more vital. The longer a man is away from home life, a wife and kids nd civilization in general the greater his need is for tan ible reminders.

Actors—without greasepaint—who unglamorously care enough to come over and spread a little sunshine can do much to straighten a guy out when he needs it most. We need guns, ammo, food supplies, and trucks, but never let anybody forget that an hour of genuine relaxation does as much toward attaining our victory as any of these. Victory does mean blood, sweat and tears, but laughter and gaiety must walk hand in hand with them if the mission is to be accomplished.

A. Eliot Burnham.
Care Postmaster, San Francisco.

Training Shorts

Continued from page 4

Johnny Long in 'Yours Truly,' both of which used plenty of extras.

Jack Tropp, indie producer, is shooting one on juve delinquency, while Bill Ganz just completed 'Signals for Victory' and 'Music, Manpower and Morale,' both of which the Army are interested in and are showing in camps. Latter deals with music in defense plants.

Commercial Gravy

Besides the number of films done for the Army, Navy and regular short releases, SAG members are also finding plenty of revenue in commercial films being made by the major studios as well as the indies. On the 20th-Fox lot, Coca-Cola is at present shooting films of name bands and using extras as background, while Paramount has been shooting pics on electricity, electronics along with Educational subjects for the rmy. RCA-Victor has been turning out pics with the idea of selling them to different plants, while Lucky Strike has also been making commercial shorts. Curtis Wright, through Jim Dandy studios, have been active, while Spot Films has also given plenty of work to SAGers. March of Time is using plenty of people, just completing one on juve delinquents.

To top the above, the CIAA has, within the past six weeks, put out some 12 films on varied subject matter, using SAG members, and has an extended plan to make more pics in the near future. Another source of revenue for many members is the dubbing in of foreign language sound tracks on films for the OWI, with Columbia currently doing French version of 'Men in Their Life,' using some 20 actors, with other languages to follow. Both Columbia and 20th-Fox, which started Monday (22) to dub in the French sound track for 'Claudia,' with other languages to follow, have some 10 pictures skedded for the dubbing process in each language. Next on the 20th list is 'The Lady Is Willing,' to be followed by 'The Adventures Martin Eden.'

Army's Atlanta Confab On Show Biz Technique

Hollywood, Nov. 23.

At conference Atlanta, the Army Special Services division will get a load of know-how on various phases past masters.

Hollywood's contribution the meeting will be George Jessel, discussing emcee technique; L. Wolfe Gilbert, songwriting; Brian Aherne, actin Arch Oboler, radio production.

Conrad Thibault goes south from N. Y. for the confab and a studio dance director is also slated to attend.

A similar meeting for the Ninth Service Command is scheduled for Dec. 9 at Santa Monica, Cal.

Ask Wider 16mm. Pix Use On Gov't War Info Setup

Washington, Nov. 23.

Increased use of 16 mm. equipment and non-theatrical films in connection with the Government's war information program were recommended last Thursday by the National Advisory and Policy Committee on Non-Theatrical Films.

Reps met here with Stanton Griffis, chief of the OWI Motion Picture Bureau, and C. R. Reagan, head of the bureau's non-theatrical division. The 16 mm. people recommended: (1) fuller utilization of the printed word, radio and films for information on the progress of the war; (2) release of additional informational films dealing 'in realistic fashion' with fighting, war bonds, manpower, inflation, etc.; (3) channeling of all government sponsored pix through the 236 16 mm. distributors for the more than 25,000 16 mm. sound projectors in the U. S.

Rickenbacker

Continued from page 4

from-within. ickenbacker directed some of his remarks the prexy of Warner Bros. Pictures in endorsing is opinions and also in mild refutation, using Russia's present importance as a world power as evidence of how unified direction could correct economic evils.

Rickenbacker reiterated his attitude that 'any American worker who dares to impede the production of supplies is worse than a saboteur.' He stressed that 'too little and too late' is still a keynote for our far-flung global front fighters, hence the need for no absenteeism, slowdown or strikes, and thus he sustained the Russians' excellent record in that direction.

Rickenbacker cited that there are now 32 fighting fronts, and that 'we'll be lucky to defeat Germany by late 1944,' and that Japan still presents a long, weary war. 'We will never live to see the day of winning back island-by-island,' said he. 'We must k.o. Japan from the heart, and then its tentacles into the South Pacific will collapse, and even then we will be faced with guerilla warfare for years to come. Gentlemen, I point to the Spanish-American war s proof of that.'

Rickenbacker spoke for about minutes and the show bunch all opined, 'We could have listened to him for another hour.' The Ripley was the show-wise execs rushing ickenbacker, thereafter, for his autograph—presumably, of course, for their kids.

Beer Out of Bounds To Coast Civilians

Hollywood, Nov. 23.

Beer drinking has become an exclusive privilege of servicemen on leave at bars and cocktaileries. Not that there's a shortage of native brew, but dispensers want to be sure that there's enough on hand for the furloughees.

Eastern beer is practically nonexistant but may be had at the better spots by the regulars at premium prices.

First Femme Troupers Arrive in New Guinea

New Guinea.

The first women entertainers to appear in New Guinea arrived on Oct. 30 by plane from the Australian mainland and are natives of Sydney, Australia. Their tour is under the direction of the U. S. Army Special Service and includes Pat Foley, ingenue; Iris Collins, female magician, best since Adelaide Herman, and six chorus girls, Maurine Brennan, Joyce Fletcher, Betty Forrest, Betty Deeble, Louise Harrington, Betty Collins. Accompanying the troupe is Clyde Collins, Australian arranger who writes the scores for the show, which includes GI talent available in each base the girls play. One of the highlights of the show is the jitterbug contest in which soldiers from the audience ance with girls onsta . Lt. Lanny Ross made a surprise appearance opening night of the show.

Gary Cooper, Una Merkel, Phyllis Brooks and Andy Acari, accordion accompanist, are enroute to New Guinea to play for the troops in the forward areas. They are cutting their stay on the Australian mainland to a minimum in order to devote most of their playing time 'top side.'

USO Assembling Stock Troupe for Overseas

USO-Camp Shows is arranging as an experiment to send a stock company overseas to do a repertoire of legit attractions for the Yank boys in uniform. Troupe is being assembled with the assistance of Bert Lytell, Equity president.

Under present plans, the troupe will be limited to six actors, with the plays selected accordingly. Routing and other details are still to be mapped, with the troupe's offshore stay depending on how favorably the boys react to legit shows. If the shows click, the company may be asked to stay over for at least a year, with subsequent units to be whipped into shape in N. Y.

If the War gives its okay, the cast will also enlist the services of ex-actors in uniform at the various bases as bit players, thus permitting the inclusion of plays in the repertoire that are not limited to six performers.

Among the plays to be performed are 'The Vinegar ree,' 'The First Year,' 'The Show-off' and 'The Late Christopher Bean.' The cast of six comprises Hugh Rennie, who will also direct; Nedda Harrigan, Leo Chalzel, Jane Lauren, Blanche Faye and Stephen

Det. Show Biz Legion Post Rehabilitates New Vets

Detroit, Nov. 23.

With veterans of World War II starting to join the American Legion, World War I's veterans are starting a new program, the rehabilitation of soldiers of this war.

Leader here, the leader throughout the country, is Detroit's Theatrical Post, made up of vets of the first war who are in show biz, who have appropriated funds from their treasury for such a program. The move has won swift attention from other American Legion posts which have started a move nationwide to have the present Legion, which has been through the mill, act as rehabilitation center for soldiers of this war.

'Rally of Hope' Pageant Set for N. Y. Jan. 2

'Rally of Hope,' pageant depicting the plight of children in war-torn Europe, will be staged at Manhattan Center, N. Y., Jan. 2.

Lined up thus far as participants in the pageant are Jerry Lester, Ben Wain, Jerry Wayne, Song Spinners quintet, Sara Ann McCabe, Bob Howard, Henry Jerome orch, Barry Sisters, Chris Cross and Don Douglas.

60% of Stars Set for USO

Continued from page 1

USO-Camp Shows that the domestic program will be slashed in half effective Jan. 1, with only 30 Victory Circuit units to tour the nation's army camps and navy bases instead of the 60 tha were lined up. Move was made in accordance with instructions from the War Dept. in Washington that the overseas program be give A-1 priority on fund expenditures, talent, etc. As a result at least half of the 1944 appropriation earmarked for servicing of troops in this country is being channelled into the offshore program operation.

Under the all-out Hollywood mobilization, the first batch of stars, it was disclosed this week, will check in on the foxhole circuit shortly after the first of the year and from then on there will be a steady flow of names into the various theatres of operation. The USO-Camp Shows execs are cognizant of the fact, too, that as the year progresses new theatres of operation will have to be served as the War Dept. continues to pour aditional hundreds of thousands of troops into the battle zones.

It was disclosed this week that USO-CSI, on the basis of the potential pledges, is already in a position to chart its global program for the full year. ne of the first units going out, comprising four performers, will include Danny Thomas, comedian, currently appearing at La Martinique, N. Y., nitery, either Paulette Goddard or Ann Sheridan, and an accordionist and dancer.

One Year in Europe Alone

An indication as to the unprecedented program confronting CSI during 1944 and the vastness of the operation is to be gleaned from the fact that in England and the ETO (European Theatre of Operations) area alone, there will be a solid year of playing time by Xmas. Similarly, it will take six months to circuit the bases in the North African-Middle East area, with another six months of playing time in the Australian-South Pacific combat zones.

The Hollywood program was sparked by the volunteer recruiting program of Camp Shows prexy Abe Lastfogel during the past two months, during which time he's succeeded in enlisting not only the aid of the stars, but of studio exe s as well.

Lastfogel will remain on the Coast until mid-December setting the machinery in motion and lining up additional stars for the global cir- . Under an arrangement with the studio heads, the stars will be made available to USO-Camp Shows as cuffo performers for periods of 12 weeks each. Contracts generally provide for such 'at liberty' time, although in the ast, shooting schedules were arranged so that they were divided into periods of six werks each. Now they'll be sandwiched into one 12-week period of freedom to permit for extended overseas playing tim .

ime Administrative Posts

Development of the North African, Australian and o her vi al theatres of operations during the coming year may also result in the setting up of full-time administrative posts, similar to the key ETO position held by ll over. Latter has been in this country for several week huddling with Camp hows execs and flew to the Coast recently to huddle with Lastfogel and help inaugurate the campaign which thus far has culminated in the potential 60 to 80% pledge of stars.

In addition to the name players, of course, CSI is confronted with the task of building up the vast paid-performer circuits. Faced with a steady shrinkage of available talent, many of those currently servicing the camps and navy bases in this country will be asked to go overseas, with the offshore program from here on getting priority in attention, coin outlay, etc. The far- ung bases to be covered include North Africa, the Middle East, Hawaii, Panama, the Caribbean area, South Pacific, and Southwest Pacific, Sicily-Italy theatres of operation, Newfoundland, Alask , England, Greenland and Iceland.

Dropping Legit

Decision to revamp the USO-Camp Shows domestic program, which will result in the elimination of 30 Victory Circuit units, in order to channel more coin, talent, etc., into the vast overseas entertainment program, will also mean the elimination of the legit attractions skedded to tour the nation's camps and navy bases starting next month.

'The Male Animal,' 'The First Year' and 'Junior Miss' are the three legit shows being dropped from the Camp Shows schedule, with word going out to the players and directors on Monday (22). Bert Lytell, Equity president, had been aiding the CSI execs in setting up the productions.

Army Wkly. Asks For Film Names

icial recognition of the film industry's role in lightening the burden of GI Joe at some remote base and a plea for more of the big names from Hollywood and Broadway to entertain overseas are an editorial, 'We Could s More Bob Hopes,' in the Nov. 19 issue of Yank, Army Weekly. Editorial comments on the criticism directed at Gracie Fields in The Crusader, British Eighth Army's official weekly, which claimed that the comedienne broke a date to entertain troops Italy and ran off to America to keep a radio engagement.

Challenging the assertion by The Crusader's editor that 'all entertainers like Gracie should have been put in uniform at the start of the war and allowed to wear paint and pretty clothes 'only while they're performing before audiences of servicemen, Yank retorts: 'If you slapped Betty Grable, Ann Sheridan, Abbott and Costello and all the other Hollywood stars into ODs, it might make the Army very pleasant, but it would also ruin movie production. Life is pretty glum these days for GIs in remote parts of the world, but, if it weren't for the movies, it would much worse.

'But we could use a few more personal appearances of big name stars overseas, a few more people like Al Jolson, who has made four trips to foreign theatres of war, Bob Hope, Ray Bolger, Jack Benny, Joe E. Brown and Andy Devine, who requested no publicity when he sweated out a recent journey to our remote bases in Labrador and Greenland.

'Most of the troop entertainment in this war has come from the rank and file of ordinary show people—men and women whose names are not famous but who have been working on the stages of camps and overseas bases without a break since Pearl Harbor. They don't rush home to fulfill radio obligations because they haven't got any radio obligations. nd they are not planning to cash in on their Army-tour publi ity because the papers never mention them. We have never seen headlines for instance, about Maxin March, a tap dancer; Christin Street, an accordionist and singer, and Adelaide Joy, a comedienn: Those three girls, typical troop entertainers, were killed in the RC plane crash March 27, 1943, while touring our North Atlantic ba es.

' 's about time that the hundreds of unpublicized, self-s cificing show people on overseas duty shared the burden they have been carrying so quietly with more of the higher-pai glamor personalities of Hollywo and roadway. As far a we k: there's nothing holding them back. The War Dept. has never set a limit on the number of entertainers allowed in its foreign theatres, probably because it has never had many difficulties along that line. Mayb the food and the lodging t be the best at times, but we guarant hat the audiences will be apprec tive.'

Meanwhile, it's reported from don by John MacVane, re- porter there, that Prime M ster Churchill, reportedly irritated by the remarks about Mi s ields, has ordered strict censorship of he Eig th my's paper published in Italy. Factor, too, says MacVane, has been the paper's critical attitude toward the Italian political situation.

IT'S ALL IN THE NAME!
Count
ROXY THEATRE, MARCH 1944!

ARD

ads, night
and one-

e
coln Hotel,

a colored ork
cupy the band-
Blue Room, and
a shrewd music
Kramer hadn't
time ago. Thru
ad acquired a rep
jump bands as
ry James's, but in-
parable white bands
out booking Negro
Kramer decided to
e) has caused the lo-
lustre it once had.
sie brought the room
elight. Not since the
has the Lincoln seen
shed first-night audi-
ch greeted Count Basie.
off in another way by
c from his top drawer.
o well-known, it is point-
e date to start describing
rtinent to this particular
e fact that Basie delivers
that should open the doors
that sells dance music as
nportant commodity. The
l of heat is being turned
l but clear blue-flame burn-
than with an acetylene torch.
esult is relaxed, easy-to-take
ff. Such standbys as Buck
Don Byas, Earl Warren, and of
Basie himself, are on hand to
eir improvisations, but some ar-
nts call for virtually every man
the eight brass and five reeds
e off on a couple of bars.
es Rushing, seemingly bigger and
than ever, is still singing the
in a way that is home cooking
ep and square alike. Pretty Thelma
penter is back with the band for the
hy vocals, and Earl Warren is han-
g the pops.
is band is right in there, but solid!
Elliott Grennard.

THANKS—VARIETY

Blue Room, N. Y.

(LINCOLN HOTEL)

Count Basie Orch (18) with Thelma Carpenter, Jimmy Rushing, Earl Warren. No minimum cover, $1 week days, $1.50 weekends.

This is Count Basie's first location date in a major N. Y. spot and his first since a stay at Cafe Society Uptown several years ago. He brought into the Lincoln a band that is superior in every way to the outfit with which he first earned a reputation in the big league more than five years ago at the Famous Door, N. Y. This outfit, composed of eight brass (four trumpets, four trombones), five sax and four rhythm, is polished to a high degree and about as brilliant a combination as anyone can find. And it jumps like mad.

Most colored bands of note achieve a maximum of excitement in their playing, too often gained at the expense of good ensemble work and most of the eardrums that sit too close. The opposite of those complaints is an outstanding characteristic of the current Basie crew. The first thing that strikes a listener is the almost complete absence of blasting brass; yet the band generates a spark with its new subtle-swing style that lights appreciation like a hot seat. And it is done with exceptionally fine section work in all departments. No one group can be single out for citation, they're all equally strong. When caught, opening night, with the spot jammed tight with virtually every important personage in the band field, it was impossible to hear the band in the middle of this long, narrow room so softly did it play. Basie's piano soloing is as solid as ever.

Another aspect of this Basie combo, similar to several other top Negro bands, is the attention given ballads. Basie has Thelma Carpenter for both this type of tune and light rhythm things and she does a fine job. Earl Warren, doubling from saxes, handles other ballads and also is highly satisfactory. Rotund Jimmy Rushing, with Basie for years, does blues and swing items and does them well.

Basie's fine orchestra is likely to give the Lincoln's Blue Room the kind of business during its three-month run that the spot has not enjoyed in some time.

Wood.

EVERY RECORD IN THE HISTORY OF THE BLUE ROOM AT MARIA KRAMER'S HOTEL LINCOLN IS SMASHED TO BITS!

ASIE

URES IN ONE YEAR!

TOP GROSSES IN THEATRES AND ONE NIGHTERS!

KATE SMITH HOUR
MILLION $ BAND
LOWER BASIN ST.
COCA-COLA

COLUMBIA RECORD
"RUSTY DUSTY BLUES"
(OVER 500,000)

DECEMBER RELEASE
"TIME ON MY HANDS"
AND
"FOR THE GOOD OF YOUR COUNTRY"

Personal Management: **MILTON EBBINS**

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Publicity: **IVAN BLACK**

Revamp Pix Biz Operations

Continued from page 1

greater availability of stellar talent, technicians and materials required by the studios, but also upon a likely change in spending habits and a readjustment, though not necessarily any large decline, in picture house attendance following the end of the war.

Company ...idents ... taking into consideration such possibilities as the shortening of runs, a dip in attendance and/or a possible readjustment in admission scales. ...nce runs are shortened each company must be prepared with sufficient film to k... p a proportionate share of its playing time before some other company gets it. ...nce lost, playing time is difficult to recover, it is pointed out.

It is held that post-war spending will not be great enough to warrant the unusually long runs for many pictures, and that more product will be needed to provide sufficient drawing power for theatres. It has frequently been pointed out in recent months that some theatres playing a picture six or seven weeks would in normal times require three or four pictures to maintain satisfactory grosses.

...urrent conditions, upsetting all previous calculations regarding the length of time required to write off the cost of production, are being reviewed. As a result of the long runs, from four to six weeks, for pictures which would normally play a week or two, amortization tables are being radically altered. Where it formerly required from 60 to 65 weeks to get back coin for 'A' product, it now takes from 70 to 80 weeks. Some companies figured on 52 weeks to amortize their top product.

Stated one top company executive last week, 'While we have not yet officially taken action, our amortization tables will have to be materially extended. It takes from 15 to 20 weeks longer than formerly to get the money back for big pictures due to the booking jam in key situations.'

One leading independent producer representative stated: 'Our amortization tables have all been shot. We don't know when we'll be getting bookings in any number of key cities for some of our top pictures because of the product backed up in those spots.'

Bankers Don't Mind

Bankers are by no means alarmed by the longer periods over which coin is tied up because they collect more interest. Picture company execs contend that the extended running times for pictures is not an unmixed evil, as long as grosses continue big, because it allows them time to build up a bigger backlog of completed pictures for their inventories.

Such inventories are considered very valuable as a means of cushioning the transition from long to short runs which is expected after the war. The film inventories will then be used to feed theatres while the studios speed up production to fill the expected needs for more frequent changes of program.

Financial and theatre operating execs, meantime, hold the view that while peak hour business may decline after the war, it is likely that other periods will show increased attendance. Also calculate, from previous experience, that though there may be a dip in main stem theatre business there will be an upswing in neighborhood attendance and that more leisure time for the laboring classes will largely offset a decline in earning power, owing to the low unit cost of picture entertainment. Business generally, while it may be divided differently in various situations is considered likely to be maintained at a healthy basis nationally.

P.A.s As Wags

Continued from page 2

also and used to provide gags for Milton Rubin.

Alex Gottlieb, who produced the best Abbott & Costello pictures, used to grind out gags for the ... his client, Arthur Murray.

Jules Levine, who succeeded Gottlieb with the Arthur Murray account was nabbed by Warner Bros. and then by the Army.

Marty Rackin, who used to help ballyhoo Bob ... elieve It Or Not' Ripley, wound up making with the funny stuff for Red Skelton out on the Coast.

Ken Lyons, who publicized Tommy Riggs, also turned out gags for him.

Pete Kalischer, who gagged them up for Irving Zussman, became Conde Nast's assistant.

Pix Tele Backlog

Continued from page 3

tions throughout the country will enable coverage of a vast audience before ...chnical and construction problems surrounding the establishment of station-to-station relays are surmounted.

All parties concerned agree that only certain types of programs can be captured by the camera for use in television, but the film hopefuls are trying to sell the idea that most musical shows can be filmed and kept as a 'library' with certain tunes always acceptable as air fare. They point to song revivals, 'As Time Goes By' and others, to whip up their argument that certain properties, if filmed and recorded now, might turn out to be gold mines for tele at some future date.

One film company, it is reported, gave a round figure estimate of $5,000 for shooting and recording 12 half-hour shows and said this figure could be reduced appreciably if all the programs emanated from the same point, enabling cameras and other equipment to remain in place until the filming had been completed.

USO-NBC Program

Continued from page 3

the foxhole circuits. Likewise the program will point up the contribution made by those who have already camp-showed around the world.

Program, timed to mark the second anniversary of USO-Camp Shows, will feature those who have toured the various offshore bases for the morale organization and will include Judith Anderson, Jack Benny, Jim Burke, Jerry Colonna, Andy Devine, Jinx Falkenberg, Kay Francis, John Garfield, Bob Hope, Carole Landis, Frances Langford, Fay MacKenzie, Mitzi Mayfair, Adolphe Menjou, Merle Oberon and Martha Raye. Four of the offshore bases where Camp Shows entertainers are now appearing (New Caledonia, Panama, London and Algiers) will be cut-in on the broadcast.

Builder Turns Magi

Continued from page 1

billed as ... eception-ist.'

... and Miss Murray ... story. About 18 months ago, when shortage of materials began to deplete the building business, Terrell had to look around for a new line. Magic had always been his hobby. Someone took him to MCA, they sent him out almost immediately on a club date and he's been working steadily at the sleight-of-hand stuff ever since.

And he still has the family with him, too. His wife assists him in the act and so does his son, who recently received a medical discharge from the army.

'Holiday Cheerless' This Year

Continued from page 1

of cash and foresight enough to invest in liquor when it was cheap, still have plenty to tide over the drought—at high prices over the bar. In the more modest drinkeries, where the common citizen enjoys an occasional shot, the backbar is as bare as Mother Hubbard's cupboard, and the owner and his barkeep are wondering whether to go to work for Lockheed or Douglas.

Liquor shops are filling their shelves with bottled soft drinks, although many of the big markets have leased abandoned garages across the street where for several months there has been unwonted activity in the cool of the evening and the mist of the morning, with motor trucks unloading mysterious packages and ...ases. The trucks are without insignia.

High-priced cocktail bars get plenty by the simple process of slipping bonuses with every consignment, but in the lower strata the rare liquor is kept in the offing and doled out to regular customers in the back room, as in the days when you walked up two flights, knocked three times and asked for Louie. As an individual of social inclinations you can buy a case of Scotch or bourbon with a proper introduction to a black marketer.

Film studios, which usually send liquid messages of goodwill to their friends, are compromising this year on paid-up magazine subscriptions. And this is the wet season in Hollywood.

How Much to Pay

As with many wartime commodities, especially edible and potable, it has long been not a question of how much the public will pay, but can they buy it at almost any price. The niteries, with prospects of a record Xmas-New Year's holiday business, face that with the liquor shortage.

A flock of new bistros are all set to open, as supplementary ...spree-stations for the war-spending celebrants, but the major headache is how to serve them, and if there's enough to go around. Also, if stocks are depleted, what about the normal business after Jan. 1?

It's assumed, of course, that following the current pre-Xmas drought 'rehearsal' there will be a sudden availability of plenty of wet goods, but at profiteering prices. The legit spots don't want to be party to that for many reasons.

Niteries around New York report that, generally, they have enough liquor to hold them for the coming holidays, but after that it's anybody's guess.

With many wholesalers trying to dig $25 to $30 a case over OPA prices, operators admit they expect to have depleted stocks around the first of the year.

Mpls. Clampdown

Minneapolis, Nov. 23.

Affidavits filed by the Rev. H. J. Soltau and D. E. Bourke, vice crusaders, with the mayor, county attorney and sheriff, listing 23 spots where liquor buys were made after legalized hours and where other violations occurred, have caused an air-tight lid to be clamped down here.

Immediately following the delivery of the affidavits all-night liquor and gambling establishments, and houses of prostitution, were shuttered. Bookmaking also ceased and cash-paying pinball and slot machines went out of commission. Nightclubs, saloons and cigar stores eliminated dice games.

Although the shelves of most legitimate off-sale liquor stores and many saloons are entirely bare of whiskey, the affidavits state that no difficulty was encountered in buying it by the drink or bottle in the unlicensed after-hour spots and at specified drugstores. However, the price of whiskey by the bottle was two or three times the OPA ceiling.

Goldman Trial Ends

Continued from page 6

make out a case; Gray.

Mastbaum's Grosses

Yesterday (Mon.) they came into court prepared to ask for dismissal of the suit but withheld the action when ...ray sought to offer new evidence.

The 'new evidence' was a schedule purporting to show that first-run Stanley - Warner theatres grossed more than $6,000,000 in the year ending Aug. 31 of which $971,000 was taken in by the Mastbaum, S-W deluxer which is located one block from Goldman's shuttered Erlanger.

Gray presented these figures to show that there was plenty of business in midtown Philly, especially in the area on the western end of Market St., where the Mastbaum and the Erlanger are located.

Morris Wolf, representing Warners, and Bernard Segal, counsel for Paramount, objected to the new ... dence, but Judge Kirkpatri... he would accept it for study.

In his testimony, Goldman criticized the major film companies ... 'dissinating film products and abusing the handling of good pictures.'

As an example he cited the c... of 'Lassie Comes Home,' which w... yanked from the Boyd after playin... only one week, 'while playing to c... pacity houses in Radi... City, Ne... York for four weeks.'

Goldman told the court he was 'a good friend of Harry Warner's and of all the executives of the film companies' but it didn't do him any good.

'I'm still not getting any pictures,' he said.

Goldman claims a loss of $450,000 because of his inability to obtain product, asking trebled damages of $1,350,000 allowable under the Sherman and Clayton anti-trust laws.

Defendants in the case are th... Warner interests, Universal, Paramount, United Artists, Loew's, Columbia, RKO and 20th-Fox.

"Wheaties" and "Breakfast of Champions" are registered trade marks of General Mills, Inc.

"It's phenomenal . . . every time he hears a Wheaties radio commercial, his muscles hump up!"

Subject for scholarly research: "The Psychology of Wheaties" . . . For instance, what's the reason an individual whose most vigorous exercise is elbow-bending can experience a righteous glow of fitness simply by eating a "Breakfast of Champions"?

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Continuous Performances from 10:30 a.m.
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In Warner Bros. New Hit
"NORTHERN PURSUIT"
In Person
GLEN GRAY
And His Casa Loma Orch
Extra
WILLIE HOWARD
THE BERRY BROS.
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HENNY YOUNGMAN
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3rd WEEK
HUMPHREY BOGART
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TRUTH OR CONSEQUENCES
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WHERE MEN WERE WILDCATTERS
AND FOUGHT LIKE WILDCATS...
"IN OLD OKLAHOMA"
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A REPUBLIC PICTURE

Dunninger—Master Mentalist

Continued from page 2

ment on sawing a woman merely in half. In his vaudeville days he had fun making any person's handwriting appear on a black sheet, and when he really felt like doing something he would cause an elephant to disappear into thin air. He was a close friend of Harry Houdini, who willed Dunninger some of his apparatus.

A decade ago Dunninger got worried about the spiritualist mediums, and started hounding them. He posted a $10,000 award to be paid to any medium who could produce a spiritualistic phenomenon which he could not either reproduce or explain on a materialistic basis. Many tried to win the money, but no one ever did. In one case he proved that a lady medium was producing her spirit rapping sounds by cracking her toe joints. He admitted he couldn't do that.

Make Battleships Invisible

More recently Dunninger has offered his magical powers to the U. S. Navy. He proposed to make battleships invisible. The admirals possibly had never heard of his ability to make live elephants vanish and were tepid to the idea. Dunninger will not explain the proposed scheme on grounds that it is both a military secret and a magician's secret.

On the air, he is amazing, even when he gets into difficulties. Someone is thinking of the letter E. he says, but the E seems queer. Dunninger is plainly puzzled.

A man arises and explains, 'I am thinking of a Greek S.'

'Well, I don't speak Greek,' says Dunninger, 'but I also get a triangle.'

'That is right.'

'And a T.'

'That is correct.'

Maybe it was some Greek college fraternity. Dunninger does not inquire. He has had enough of Greek. He hurries on to the next victim.

'Someone is thinking of the initials M. L. A man stands up in the ninth row.

'Are those the anyone present here?'

'They are the initials of the young lady at your right.'

'At my left.'

Dunninger laughs. 'Well, I can make mistakes. My right is your left. The name of the lady is .'

'That is right.'

'And you are thinking of a telephone number. The number is TRafalgar 7-6796.'

'Well . . . TRafalgar 7-6797.'

Off by one digit, Dunninger merely shrugged. He makes it plain on every program that he does not claim to be 100% perfect, only about 90%.

$3,000 for Personals

The program has sponsor, which means Dunninger on the air for peanuts. But he is earning $3,000 a week on tour in vaudeville. He says, with characteristic modesty, that he is the highest paid entertainer in the world at private parties. He probably isn't, but he has received $1,500 for a single evening.

He asserts that anyone is able to do mind reading to some extent, and hundreds of letters he has received attest to the fact that some ordinary citizen has performed the miracle—or, at least, so believes. Dunninger's recipe for mind-reading is for the sender to concentrate as hard as possible and for the receiver to vision a black slate and state what he sees written upon it in white.

Dunninger, 47, is a rather tall, solid man, with receding hair and eyes which could be described both as brooding and piercing. In addition to being a magician and mind-reader, he is also a hypnotist. He is called in occasionally by physicians to hypnotize special patients and has worked thus in at least three hospitals.

Dunninger's father was a prosaic person who came to America from Bavaria and eventually became a textile manufacturer. He is dead. Dunninger, a bachelor, lives with his mother in an apartment in the Bronx. He discovered his telepathic powers, he says, while he was still in grammar school. He was poor at arithmetic and if he tried to work out a number problem he usually got it wrong. But he found that if he just guessed at the answer he usually got it right. Whereupon, he began startling his parents by announcing who was calling when the telephone rang or who was coming to visit when the doorbell sounded.

Like most kids, he became interested in trying to do tricks of magic; unlike most kids, he worked hard at it. His hands were too small to use standard cards, so he persuaded his parents to buy him miniature decks to practice with. By the time he was 16 he was good enough to get bookings.

Although primarily a magician, he started reading minds in his early vaudeville days. There were many vaudeville mind-readers at that time and the audience just took for granted that stooges were being used. But gradually his fame spread and important persons began inviting him to private mind-reading parties.

Roosevelt's Question

President Roosevelt has had him to Washington twice. The last occasion was virtually a Cabinet meeting.

First Dunninger read the mind of F.D.R.

'You are thinking, 'Will Hammy Fish or Huey Long be elected the next President?''

'That is correct,' laughed F.D.R.

Dunninger turned to Secretary of the Treasury Morgenthau and told him he had a $5 bill in his pocket—and gave the serial number. Morgenthau fished out the bill and inspected the number.

'You're right.'

Then Dunninger turned upon Secretary of State Hull.

'You are thinking, 'I wish I could read the mind of my like this.''

'Correct,' said Secretary Hull, and F.D.R. had one of his huge laughs.

Mrs. Eleanor Roosevelt remarked later, a bit nervously, 'He's so remarkable that some people wouldn't like to have him around all the time.'

That, apparently, is the way Calvin Coolidge thought about it. Dunninger quoted, verbatim from a private letter Coolidge had written that day. Coolidge never invited him again.

Barbara Hutton, the heiress, had him in to read minds a few years ago. He told her she was thinking of a sentence, 'If you have two loaves of bread, sell one and buy a lily.' Just where Barbara got that sentence who knows, but how Dunninger got it is something even stranger.

Prelate's Latin Double-Talk

Dunninger tried to read the mind of Pope Piux XII when the Pope was still Cardinal Pacelli. Dunninger tried and tried, and became confused. Dunninger's story is that he was expecting the Cardinal to think in English, the language used in the preliminary conversation, and that the Cardinal started thinking in Latin. After this was straightened out, the Cardinal agreed to think of an Anglo-Saxon name. Dunninger concentrated and announced, 'The name Johnny.' Which was correct.

Thomas A. Edison, who experimented with Dunninger on several occasions, said: 'Never have I witnessed anything as mystifying or as seeming impossible.' Edison left a code with Dunninger with which he purposed to communicate with 'The Master Mentalist' after death. Dunninger has never received any communication. Houdini, Sir Arthur Conan Doyle and Sir Oliver Lodge also left codes with him. All are now dead. Dunninger has never received any thought transmission from beyond the threshold.

Dunninger reserves his most spectacular demonstrations of mind-reading for the judges who appear on his program and who are sworn to testify if they discover any deceit. The judges have included such diverse personages as Judge Edward R. Koch, of the New York Supreme Court, Paul Whiteman, Prof. Robert E. Merton, of Columbia University, Sgt. Joe McCarthy, managing editor of the Army Magazine Yank, etc.

Dunninger instructed Professor Merton, before the broadcast, to go with two other members of the Columbia faculty to the Columbia Library and there select any book among the thousands on the shelves. Then they were to turn to any page and settle on any quotation. All they had to do from then on was concentrate. Professor Merton was sitting at the judge's table in the studio the afternoon of the broadcast; his two collaborators remained at Columbia.

'The name of the book,' announced Dunninger, 'it's a sort of thesis—the name is 'Middletown.' The name,' continued Dunninger, 'is 444.'

'That is correct,' responded Prof. Merton in an awed voice.

And now Dunninger hesitated. You could sense the struggle going on in his mind. 'All I can get,' he said, 'all I can get is . . . they must be playing a joke on me . . . all I can get is 'Does not know the answer.''

'That is partly correct,' said Professor Merton.

The quotation the Columbia professors had chosen from the classic treatise was: 'The Middletown junior class does not know the answer.' Dunninger explained later that when he got Middletown twice he thought he was receiving the same impression, the name of the book.

On another Sunday afternoon 'The Master Mentalist' handed Paul Whiteman a slate, asked him to retire from the studio and chalk a bar of music from any song he had ever played. While Whiteman was gone, Dunninger wrote a bar of music on another slate and handed it to a pianist. He told the audience he could not say what the music was because he knew nothing about music. Whiteman returned to the studio and the pianist played Dunninger's bar. Whiteman was plainly astounded. It was exactly the bar he had written down out in the corridor—a phrase from 'When Day Is Done.' The slate on which he had written was, of course, never out of Whiteman's hand and the pianist had no possible way of seeing it.

Dunninger delights especially in pulling high-handed stunts on newspapermen. With an eye, of course, on publicity.

During his broadcast on Sunday, Sept. 12, 1943, Dunninger had an assistant telephone Kenneth McCaleb, foreign editor of the N. Y. Mirror. McCaleb was asked to concentrate on any headline which would appear in the Monday paper. The Monday paper had not yet been printed, and Dunninger, sitting in the studio some three miles away, had no way of knowing what foreign news might have come over the cables even while he was broadcasting.

McCaleb had a pile of proof sheets on his desk. He picked the first one which came to hand. Dunninger promptly wrote on a slate the headline: 'How U. S. 5th Landed With Its Guns Blazing.' He added, 'And I have a hunch the story will appear on page four.' He was correct.

If all this is merely a trick, it is the best one that has come along since Houdini used to have himself handcuffed, locked into a trunk and dumped into the most convenient river.

BBC WAXING B'WAY PLAYS FOR ENGLAND

Further evidence of the manner in which closer post-war ties are shaping up between American and English theatre audiences, with the Yank idiom gaining a firmer foothold on British soil, is to be found in a new program just inaugurated by Roy Lockwood, BBC production manager in N. Y.

Aimed at reaching out not only at U. S. servicemen stationed in the European Theatre of Operations but at the British public in general, BBC is broadcasting a once-monthly series of special adaptations of Broadway legit shows, utilizing the original casts of the various productions. Entitled 'Second Nights on Broadway,' the programs are being recorded at BBC studios in N. Y. and are sent to London for airing on BBC's Home Service. The radio versions were given an okay by Equity, latter ruling that as long as it were treated as a broadcast and not as a transcription (thus requiring BBC to destroy the recording after a single performance), the actors could go on.

Program teed off Monday (15) with Elmer Rice's 'A New Life,' which ended its Broadway run the previous Saturday (13), with Betty Field starring in the transcribed version. Next production in the series will be Frederick Lonsdale's 'Another Love Story,' at the Fulton, N. Y., starring Roland Young and Margaret Lindsay. Lockwood does the commentary, pointing up the one-world show biz phase that will link the two countries closer in the postwar era, with the authors of the plays also participating.

Langner, Lois Jacoby West on Picture Deals

Hollywood, Nov. 23.

Theatre Guild execs, Lawrence Langner and Lois Jacoby, are due from New York this week to confer with film biggies on the sale of some 50 stage properties for translation into celluloid.

Outstanding property is 'Oklahoma,' Broadway it, for which practically every major studio is bidding.

Longhair Criticism

Continued from page 2

been derisive of the photographer, but the caption indicated the wealthy matron was expressing her criticism of the opera, 'Boris Godunoff.' Walter Engels, staff cameraman of the News, took the picture.

Plenty of 'Ice' at Preem

The Metropolitan Opera opened its Diamond Jubilee season on Monday night (22) in an atmosphere undimmed by wartime restrictions. 'Boris Godunoff,' first Russian opera to be given on an opening night, was presented before a capacity audience whose only concession to wartime informality was a switch on the part of the males from the traditional white tie and tails to black tie. The females strutted their stuff to the hilt, to open, somewhat incongruously, a season ballyhooed as being devoted to 'the people.' 'Boris' was selected as the opener in deference to our Russian allies.

'The people' suffered their second defeat of the night in the performance itself when Modeste Moussorgsky's satirical saga of the tribulations of the Russian people was lost in a parade of 'stars,' each of whom did their little bit without regard for the over-all effect. The chorus, Moussorgky's 'hero' in the opera, was ragged and didn't provide the majestic sweep permitted by Rimsky-Korsakoff's orchestration of the composer's music.

The cast, headed by Ezio Pinza in the title role, utilized fully one-fifth of the company's roster. Salvatore Baccaloni was boisterously humorous in his presentation of the Drinking Song, while Kerstin Thorborg gave a competent performance as the siren, Marina. Outstanding performance of the evening was turned in by the horse in the first scene of the last act, who disdainfully turned his back upon the audience and forced Armand Tokatyan, the pretender, Dmitri, to sing the latter part of his aria while facing the rear of the stage.

Block on Radio

Continued from page 2

thorities, wrote and produced the first variety show to come out of Africa which was shortwaved to America via an NBC coastal hookup and rebroadcast twice by BBC in England.

That radio will play one of the most vital roles in postwar globalization of show biz is the firm conviction of Block, who sees the 'paving of the way' in the current sock reaction abroad to such wartempoed shows as 'Transatlantic Call,' 'Answering You,' 'Brothers Arms' and 'Town Hall of the Air.' However, says Block, these are strictly transatlantic prestige shows. When the peace comes, they'll be channelled into comedy shows. For, Block avers, just as in America, the top ranking programs in England are the comedy shows and in the coming era of forgetting the turbulent war years, they'll be more in demand than ever.

Cued almost simultaneously to an announcement over the weekend that NBC and BBC will exchange a new program on Saturday afternoons, starting Dec. , consisting of music and variety entertainment from both sides of the ocean, Block's viewpoints on post-war transatlantic programs were given an added significance. It should help pave the way for the British counterparts of our own Abbott & Costellos and other topflight comedians ('make no mistake about it,' says Block, 'the West End comedians are just as sensationally popular over there among their own as our Bennys and Hopes here') in registering a U. S. click. Hence, the transatlantic programs should work beneficially both ways,' says Block.

'way to the Strand'

With such U. S. legit shows 'Junior Miss,' 'Arsenic and Old Lace,' etc., running concurrently in both countries nd already establishing the closer nglo-American show biz ties, Block visualizes the day when such shows will go on the transatlantic airwaves with the mixed companies participating. Thus, some of the roles will be handled by p rformers in N. Y., with the English casts taking over other parts. 'And it won't be just a stunt,' says Block. 'It'll carry much more important overtones that'll definitely ti in with the inevitable global show scheme of things.'

While gags here and overseas are still predicated on common problems, we're still in an era when a 'local' switch is required to get over in foreign lands, says Block. 'Simply by working in in a gag about oranges while playing in alisbury, England, a reference to an unobtainable 'coke' in Palermo, or a Hershey bar gag pulled in Bizerte, all have the effect of achieving an immediate intimacy with the audience.

Because of its cognizance of the fact that radio is playing a tremendous morale role in entertaining the troops, says Block, BBC has fostered considerable goodwill by turning over equipment to the American Forces Network wherever and whenever possible.

In the opinion of Block, the performers going overseas are more than mere entertainers. From personal observation on the battle fronts, it's his opinion that they're practically a part of the Army. Here's how a colonel summed it up for him:

'When those fighting boys, who so often can't be relieved, are sent out on mission after mission, and are finally given a respite, their first thoughts are of good hot food, a hot bath, and some sleep. When they awake, they suddenly realize what they've been through—and what they've still got to go through. That's where the 'soldier in greasepaint' must step in. If he's there to do the job you've saved a soldier from cracking up and provided him with the necessary incentive and stimulant for 'that next mission.'

Pointing out the amazin high Crossleys attained by news broadcasts in England since that country went to war, Block asserts that the post-war round-the-globe news, commentary and similar type of broadcast should have the effect of setting off simultaneous trends with customs becoming more and more universal and the ordinary things of daily living becoming common knowledge.

Block paid tribute to the work of Col. Ed Kirby, chief of U. S. Army public relations on radio in setting up the Hope broadcast in Africa and was likewise enthused over the contribution being rendered by Capt. Andre Baruch, who is in charge of the American expeditionary station in Algiers.

LEGAL NOTICE

SUPREME COURT OF THE STATE OF NEW YORK COUNTY OF NEW YORK

THE CONTINENTAL BANK & TRUST COMPANY OF NEW YORK, as Successor Trustee under a certain Trust Mortgage dated June 12, 1925, made by W. A. R. Realty Corporation, Plaintiff, against W. A. R. REALTY CORPORATION, AMERICAN NEWSPAPERS, INC., BARICOM CORPORATION, WILLIAM RANDOLPH HEARST and THE PEOPLE OF THE STATE OF NEW YORK, Defendants.

To all holders of W. A. R. REALTY CORPORATION first mortgage and leasehold serial 6% coupon gold bonds and to all other interested persons:

Pursuant to an order dated November 16, 1943, made by Hon. Bernard Botein, a Justice of the Supreme Court, New York County, you are cited to show cause before said Court at an Additional Special Term for Trust Mortgages thereof, to be held at Room 1530, Criminal Courts Building, 100 Centre Street, New York City, on the 14th day of December, 1943, at 10:30 o'clock in the forenoon of that day, or as soon thereafter as counsel can be heard, why an order should not be made herein approving the sale by The Continental Bank & Trust Company of New York, as Successor Trustee under a certain Trust Mortgage dated June 12, 1925, made by W. A. R. Realty Corporation to Ralph D. Kaufman, as Trustee, of the premises known as the Ziegfeld Theatre, located at the northwest corner of 54th Street and Sixth Avenue, New York City, N. Y., to Loew's Theatre & Realty Corporation, for the sum of $480,000 cash, under the terms and conditions more fully set forth in a certain written offer made and dated August 27, 1943, by said Loew's Theatre & Realty Corporation to The Continental Bank & Trust Company of New York, as Successor Trustee, a copy of which said written offer is on file in the office of the Successor Trustee, 30 Broad Street, New York City, and which offer, and any additional information, are available to all bondholders or other interested persons; or in the alternative, in the event an offer to purchase said Ziegfeld Theatre for a sum in excess of $480,000, all cash, net, is made by some person or corporation, then why an order should not be made approving the proposed sale by The Continental Bank & Trust Company of New York, as such Successor Trustee, to such higher bidder for said premises; and for such other and further relief as to the Court may seem just and equitable.

NOTICE IS FURTHER GIVEN to any person or persons desiring to make a bid for said Ziegfeld Theatre in excess of $480,000, that such bid must be all cash, net to the Trustee; that such bids must be in writing and sealed, and the same delivered to the Clerk of the Additional Special Term for Trust Mortgages, Room 119, County Court House, Worth and Centre Streets, New York City, at least 48 hours prior to the return day of the order to show cause above mentioned, and that all such written sealed bids must be accompanied by a certified check to the order of The Continental Bank & Trust Company of New York for 25% of the amount of such bid.

NOTICE IS FURTHER GIVEN that said premises, if sold, will be sold subject to the following: (a) A party wall agreement recorded in the office of the Register of New York County in Liber 1633 of Conveyances, page 262; (b) unpaid instalments of the assessments levied in the Sixth Avenue Elevated Railroad Condemnation proceedings; (c) any state of facts which an accurate survey would show; and to existing leases and tenancies, including a certain lease dated August 27, 1943, between The Continental Bank & Trust Company of New York, as Landlord, and Loew's Theatre & Realty Corporation, as Tenant, which said lease expires on August 31, 1944.

Dated, New York, N. Y., November 17, 1943.

WISE, SHEPARD, HOUGHTON & KELLY,

Attorneys for Plaintiff.

Office and P. O. address: 30 Broad Street, Borough of Manhattan, City of New York.

NO OTHER MAN
ever lived such adventures . . knew such loves!

JACK LONDON

NO OTHER FILM
ever so sure of big openings and extended time!

We're proud to say—
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TOMORROW!
UNITED ARTISTS THEATRE
SAN FRANCISCO

SAMUEL BRONSTON presents
Michael O'SHEA · Susan HAYWARD
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with
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VIRGINIA MAYO · RALPH MORGAN · LOUISE BEAVERS
Screenplay by ERNEST PASCAL · Directed by ALFRED SANTELL
A SAMUEL BRONSTON Production

Shayon, in Radio Conference Speech, Envisions More U. S. Networks

'ARA .

Columbia, Mo., Nov.

a talk . Regional Radio Conference at Stephens ol- lege week Lewis Shayon, re- search analyst in post-w. CBS, ated an of American networks as a result of research combined with the de- modulation nd television, both of which utilize shortwaves. The conference, which lasted three days, and had 400 par- ticipants states and two foreign governments, also hear from Edward Tomlinson, Blue net- work commentator on South Ameri- can affairs, Willard Egolf, of the National Association of Broadcasters, Hilda Yen, of the Chinese diplomatic corps, and Major Ralph P. For- rester, of the British Embassy.

Shayon said that the regions above 1,600 k.c., even up to the starting points of 10,000,000 k.c., have been indicated as practical radio frontiers. If F-M broadcasting, added Shayon, could be universally practiced, there would be room for 5,000-stations with limited range and no overlap- ping as against 940 stations today. He said F-M would have the green- light in the post-war world.

Egolf told the educators that the failure to recognize the importance of the local definition of radi is re- sponsible for the absence of a strong public goodwill for the broadcasting industry. National and international programs, stated Egolf, must be sifted through the screen of local public interest. This, he concluded, was not only the law but a true American system. Miss Yen said she favored the adoption for interna- tional radio of two basic languages, or the two most spoken throughout the world. One would be an Atlan- tic language, and the other, a Pacific language.

Post-War Panel Discussions

To clarify radio problems during wartime and look to the post-war era, panel discussions were held daily at the conference. Major Har- old W. Kent, president of the Asso- ciation for Education by Radio, and Education Liaison for the War De- partment, said that an international governmental body based on the ele- ments of all the world nations will be necessary in the post-war world.

In discussing service broadcasts during wartime, Kent said that he felt it necessary to maintain a high quality of program material as in- surance against listeners tuning the programs out. Kent believes there are three objectives of service broad- casts. First, to assure the home front people of the care of the service men; second, to make everyone real- ize this war is a global one; and the third, to convince the soldier that he has worthy allies.

Also speaking on service broad- casts, C. G. Renier, of KMOX, St. Louis, told listeners that radio sta- tions do not want Government sub- sidy for producing service programs.

Judith Waller, of NBC, said she felt stations should use those pro- grams which only the Government can provide, but should refrain from editorializing and should develop the station's own policies and ideas.

Speaking of television for the fu- ture, Commander W.M.C. Eddy, of the Ninth Naval District at rent Lakes, said that after the war tele- vision will be applied to education. Commander Eddy, former director of television for Paramount Pictures, further stated that the Navy's ac- celerated program has found it nec- essary to utilize visual education. Visual education will be a great fac- tor in the post-war education, he said.

John Mullen Takes Higher OWI Position

Was . 23.

John A. Mullen, copy chief of the OWI Domestic Radio Bureau and a former v.p. of Benton and Bowles, has moved up to chief of the produc- and editorial division, has been announced by Philip H. Cohen, chief of the OWI Domestic Radio Bureau.

He succeeds George Zachary, resigned last week. In addition to his new work, Mullen will continue to supervise radio bureau copy.

Julia Sanderson Back On Air Dec. 2 for Tums

Julia Sanderson returns to the air Dec. 2 for the first time since the death of her husband, Frank Crumit, to star an afternoon variety show, 'Let's Be Charming,' over a Mutual chain of 190 stations. Pro- gram will be sponsored by Lewis- Howe labs for Tums and NR.

Miss Sanderson will tip femmes on beauty hints in addition to her sing- ing chores. The rest of the cast in- cludes Pat Barnes, m.c.; Jack Shil- kret and Johnny Gart, piano and or- gan, even, and vocalists Guy Bon- ham, Wamp Carlson and Dwight Latham.

Kin of Servicemen Who Figure on MBS Shows Given Gratis Waxings

WOR, N. Y., following a policy of supplying transcription records—gratis, and even when not asked for—to the families or kin of men who figure on Mutual broadcasts from overseas, or whose letters are read on WOR shows here.

A check at the Mutual-WOR office revealed that the publicity depart- ment makes it a practice to send transcriptions to the families of serv- icemen whose letters are read on Jimmy Walker's "V-Mail" program, Sundays, at 4:30. Letters are sup- plied by the kinfolk and often con- stitute the last missive sent home by the men.

Practice grew out of the 'Ameri- cans Calling Home' broadcasts from Australia about a year ago on Mu- tual. Requests for transcriptions led press department into a routine of automatically sequestering a given speech by a serviceman onto a sep- arate wax and sending it off to the editor of the soldier's home-town paper, with the editor presenting the disc to the boy's family and more often than not running a piece on it in the local rag.

WOR publicity department handles the matter in the metropolitan area around New York, and American Red Cross elsewhere. The cost of he recordings is billed to the press department under the heading of publicity expense.

Must Unload Extra Stations By May 31

Washington, Nov. 23.

The Federal Communications Com- mission late today (Tuesday) issued Order 84-A to forbid multiple owner- ship of standard broadcasting sta- tions. The new edict is an extension of Order 84 on the same subject, issued Aug. 5, 1941.

Owners of multiple stations have until May 31, 1943, to unload their extra holdings, with the implication tha the licenses for these will be suspended if the order is not met. About 50 stations throughout the country are affected.

Gunn Quits Thompson In Chi For WGN Post

Chicago, Nov. 23.

ack Gunn, radio director of the Chicago office of J. Walter Thomp- son for the past five years, will take over as program manager of WGN effective Dec. 6. Gunn will replace Kenneth W. MacGregor, who will join William Esty & Co. in N. Y. as a radio program producer.

Gunn joined Thompson in 1933.

Set Preliminary Post-War Plans

Washington, Nov

Preliminary plans for Govern- ment-Industry cooperation on tech- nical problems affecting post-war development of television, FM, and other angles of radio were lined up here Wednesday (17) at a session attended by the Radio Technical Planning Board, representing indus- try; Interdepartmental Radio Ad- visory Committee, Board of War Communications and FCC.

Studies are to be made jointly in a number of fields, with strong em- phasis on television. One survey will be in television and FM broad- casting frequencies to determine the best ether zones for each. On the basis of this information, manu- facturers of equipment will be bet- ter prepared to begin production of receivers, etc.

It was emphasized that no change is made in the allocations of frequencies for television, a large number of receiving sets would be built and sold under present stand- ards. This would tend to freeze the service in existing channels and pre- vent commercial television from full expansion. This would deprive the public of the benefits of the new wartime developments.

Continental Baking Renews Spot Buys

Continental Baking has renewed its spot contracts for 1944. Campaign consists of transcribed one-minute announcements, ranging from 10 to 15 a week. Ted Bates is the agency.

Another baking account, Ward, is currently giving similar considera- tion to its spot roster of chain- breaks, news and quizzes.

Audition Skippy Homeier In 'Little Orvie' Serial

Booth Tarkington's 'Little Orvie,' with Skippy ('Tomorrow the World') Homeier as the 10-year-old moppet, has been prepared as a 30-minute package by the Blue network and Wolf Associates in combination and is being auditioned. Jeannie Elkin and Paula Trueman are in the sup- porting cast.

Chick Vincent is director of the proposed air show, which was writ- ten by Mort Lewis and Ruth Adams Knight.

Jane Froman, singing from a wheelchair, and Quentin Reynolds, on crutches (as result of a bad sciatica) did their stuff last night (Tues.) on the Salute to Youth (Goodyear) radio program.

From the Production Centres

IN NEW YORK CITY . .

Norman icken takes over direction of the Blue's 'Baby Institute,' placing Cyril Armbrister, whose schedule was too full with 16 shows a week. . . Patsy Campbell into 'The Parker Family' this week. . . Joan Brooks has written the lyrics and Ray Merrill the music of a new closing theme son , 'Goodnight, My Love,' to be used on Miss Brooks' late CBS hour show. . . Walter Kaner, formerly publicity and special events di- rector of WLIB before joining the Army July 17, has been upped to a corporal and assigned to Special Service Section. . . 'Hi, Lo, Jack and the Dame' have been signed for the Fred Allen show. This will be their sec- ond year with Allen. . . Martha Deane, WOR daytime femme commenta- tor, has another sponsor on her list, Durkee's Dressing, placed by Federal Advertising Agency last week.

The John McIntires (Jeanette Nolan), who gave up successful radio acting careers several years ago for ranch life, sent director Jack John- stone a 134-pound buck deer from their Yaak (Mont.) place. . . Gilbert Ralston, assistant radio director of Procter & Gamble, an expectant father . . . Max Ehrlich scripted tonight's (Wednesday) 'Mr. and Mrs. North' and has been periodically authoring 'That They Might Live' and 'Service Un- limited' for the Red Cross, plus occasional 'Shadow' and 'Counterspy' stanzas. . . Lee Graves, formerly head of the radio traffic department, upped to manager of the Compton agency radio department. Stoors Haynes is director of the department. . . Bill Ramsey, Procter & Gamble radio director, due in town this week for periodic agency confabs.

Oscar Straus, composer 'The Chocolate Soldier,' will appear on WQXR's 'Cavalcade of Music' next Wednesday (1). . . ichard C. Fernald, formerly with Bell Aircraft, has joined the CBS publicity department. . . Kenneth MacGregor has signed up with the William Esty agency as producer-director. He was formerly a producer for Benton & Bowles, and program director of WGN, Chicago. . . Estelle M. Sternberger marks her fourth anniversary as commentator via WQXR Monday (29). . . 'arl Post now handling publicity and advertising for WBNX.

attle of the Sexes,' via the Blue, will feature band leaders vocalists Dec. 1. Vaughn Monroe, Benny Goodman and Enric Ma outfits are tentatively lined up for the stanza.

IN HOLLYWOOD . .

For the second time Standard Oil of California has bought an hour CBS cross-country to send a Christmas program to its 6,000 ex-employees in the armed forces. It'll be music most of the way and goes out on all shortwave transmitters at 9 a.m. Yule day. . . Crossley fight that's attract- ing most attention is the standoff between 'Amos 'n' Andy' and the Camel comedy show (Durante-Moore), slotted against each other. On the last report the blackface team fell back but still lead by a gnat's whisker . . . Julie Conway leaves Kay Kyser Dec. 1 for tempting N. Y. offers as a solo chanteuse. . . Don Lee's program chief, Van Newkirk, vacashing with the missus in Mexico City. . . Walter Davison succeeded Jack Richardson as manager of NBC radio recording operations. . . Peter Land, account exec on Alka-Seltzer for Walter Wade, here for originations of Quiz Kids and National Barn Dance, the latter being filmed at Paramount. . . Ed Beloin shook himself loose from his picture writing chores to do the 'Mr. Billings- ley' character on the Jack Benny show last Sunday. Beloin quit Benny when ill Morrow was drawn into the Army. . . Jack Gale is the new Coast radio director for the Buchanan agency. He comes in from 20th- Fox, where he looked after radio exploitation for the studio's films. . . . Billy Mills and the King's Men are making a series of platters for Jerry King's Standard Radio. . . John Swallow and Hal Bock back from NBC gabfests in Gotham. . . . ve Stanley is now dreaming up press releases for Tom Fizdale's outfit. . . Hub Robinson scampered back to New York now that all Young & Rubicam's Coast shows are on the way and in their groove. . . Denny Shane was renewed by her sponsor and had her gossip program on KECA moved to Saturday night. . . Ginny Simms and pro- ducer Myron 'Mike' Dutton cast for two airings of 'Johnny Presents,' and if Dutton follows through with his sartorial getup he should wow 'em in the Village. . . Charles Marion now in the gag writing bullpen for Abbott & Costello. . . Les Mawhinney, news editor at Don Lee, traded his Ca- nadian citizenship for one of ours.

IN CHICAGO . .

Bob Wood, station representative here for WOR, N. Y., about to be drafted. . . Edward J. McCrossin, Jr., formerly in NBC's New York legal department, has been promoted to the post of legal counsel of the NBC central division. . . Deer hunting took six of the CBS-WBBM staff to Northern Michigan over the weekend. Included were Don Roberts, Jack Van Valkenburg, Mac Ward, Jim Belongy, Kelly Smith and Charles Gar- land. . . Jules Herbuveaux, program manager of the NBC central division, in New York for a week on business. . . Hatfield Weedin, general manager of KTBC, Austin, Texas, in town on his way to New York. . . Bennett Scott has been added to the WIND sales staff.

Bandmaster Frank R. McIlach left the 'Meet Your Navy' show Nov. to report to the Navy music school at San Diego where he will train unit for overseas duty. Everett Ralston, former arranger for Orrin Tucker, replaces him. . . H. V. Kaltenborn, who is on his way to Frisco, will broad- cast from here Nov. 22. . . Proceeds of the sixth annual AFRA Antics, to be held at the Sherman hotel here Nov. 27, will go to the sick and benefit fund of the organization. . . George Clark, who represents WLW here, in I-A. . . Nelson Olmstead, NBC story teller, slated for a top spot in new network show to be sponsored by a transcontinental railroad. . . Olan Soule of 'Bachelors Children' about to be drafted. Marjorie Hannan with the program since it started, leaves the cast in one week to make her home in New York. . . Kay Armen, of WSM, Nashville, in town for a few days visiting her folks. . . Dunninger takes over the 9:30-10 p.m. spot on the Blue network beginning Nov. 28. . . Edward King, former NBC direc- tor and now a corporal in the Army, in town on furlough. . . Dean Fitzer, of WDAF, Kansas City, John J. Gillin, Jr., of WOW, Omaha, and Ed Allen, of WIBA, Madison, Wis., in town on business.

Leslie Atlass, WBBM-CBS midwest boss, in New York for second time in 10 days. . . Peter D. Smythe, program manager of KLZ, Denver, in town on his way to New York. . . 'Dick Tracy' sponsored by Commonwealth Edison Co. over WENR Tuesdays and Thursdays, 4:45-5 p.m. . . . George Watson, WBBM announcer, now the most popular man in midwest radio. His uncle died and included in the will was a bequest of 100 boxes of shot- gun shells. . . . Ell Henry, Blue Network Central division press chief, will spend a week in N. Y. going over new press policies.

Harold O'Brien has joined the WBBM-CBS music staff as an arranger. He takes the place of William Pryor who has left for Hollywood. . . . Norman Barry, former NBC announcer, sailed for the South Seas as a PT boat commander. . . . Lt. Jack Stillwell, former announcer and writer for the 'Meet Your Navy' , now stationed at the Norfolk, Va., naval bas town on leave.

A.M.&W.'s Soup

Chicago, Nov.

Wyler & Co., manufacturers of bouillon cubes and dehydrated soups, as named Aubrey, Moore & Wallace as its agency.

The account is now using spot, consisting of news and musical pro- grams.

Get 'Broadway Calling'

'Broadway Calling,' the half-hour musical stanza packaged by Blackett- Sample-Hummert for Anacin (Amer- ican Home Products), will feature Jack Berard's orch and Kay Penton, vocalist.

Show tees off Friday (Dec. 3) via CBS at 7:30 p.m., with Frank Hum- mert producing.

RUBINOFF AND HIS VIOLIN

In the largest theatres all over the country, Rubinoff is proving his artistry, showmanship and popularity. Trade . ave!

to radio, Rubinoff is ready to deliver the top rating of his career. Convincing facts are available to prove that statement.

Exclusive Radio Representatives:

& LYONS, I ., 515 Madison Ave., N. Y. 3-5181

MUTUAL STATIONS BALKING

Giving Cues the Hard Way

Jack Johnstone, director of 'Crime-Doctor,' the Philip Morris' meller on CBS, topped all the proverbial gags about cue-tossers on the broadcast two Sundays ago (15). Giving a music cue to conductor Ray Bloch, he accidentally hit announcer Ken Roberts in the face, breaking his nose. Johnstone is one of the few directors who work in the studio with the actors, instead of from the control booth.

When the mishap occurred, Roberts was standing a couple of feet from Johnstone's side, waiting to step to the microphone to read the middle commercial. The force of the blow stunned him, but he quickly held a handkerchief to his nose to stem the spurt of blood, and managed to get through the commercial without interruption. The gasp and subsequent buzz of conversation from the studio audience was audible over the air.

Comm'l Shows Manned By Soldiers, Sailors of Growing Concern to AFRA

idly mounting number of commercially sponsored air shows manned by iv- ing AFRA officials a severe head- AFRA officials maintain that no matter which way they turn they stand to lose. If they beef about sponsored service shows being allowed on the air they are in danger of being labeled as 'un atriotic.' On the other hand, if they allow the resent trend to develop they are taking just that much work away from their members.

The radio talent union takes the position that show business has done plenty already in allowing its talent to perform at Army-Navy benefits, which all goes to swell the coffers of the service relief societies and that it's unfair for the services to go into direct competition with their members with commercially sponsored network shows.

Latest show to hit the air is the all-Navy 'Mission Accomplished,' dramatic show, which features a glee club and Art Jarrett's 22-piece band. Sponsored by the Stromberg Carlson Co., the show will be aired from the Sampson Naval Training station at Rochester, N. Y.

Radio Priority Up

Washington, Nov. 23.

adio broadcasting has been re-rated upward from AA-2 to AA-1 in its priority rating for materials and parts. The order by the Radio and Radar ivision of WPB also upped the priority on commercial sound recording from AA-5 to AA-2, in its announcement Wednesday (17).

Wrigley Measuring Program's Success By Listening Drop

Chicago, Nov. 23.

With a primary objective of the fewer listeners the program has, the more successful the show is, 'American Women,' sponsored by the Wrigley Co., easily is the most unique commercial program of 1943, if not of all time.

Started in August of this year, when the Ben Bernie show was forced off the air due to the old maestro's illness, the program has only one function, according to P. K. Wrigley, head of the chewing gum outfit—to get women out of their homes and into war plants or war work.

Wrigley says that if 'American Women' reaches a point where it has few if any listeners, due to the fact that most women had gone to work, that he would be satisfied.

Y&R Dropping Westinghouse

The Young & Rubicam agency has resigned the Westinghouse account, effective March 1. The agency yesterday (Tuesday) declined to give the reason for the move, saying that the reason would have to come from the account, according to prearrangement. Westinghouse's public relations execs were all out of town yesterday (Tuesday).

The Westinghouse Sunday stanza on NBC, consisting of John Charles Thomas, John Nesbitt and Victor Young, is slaed o coninue beyond March 1.

HUNT NEWS SCRIBES AS RADIO SCRIPTERS

Chicago, Nov. 23.

With radio writing talent being syphoned off into the armed forces at an alarming rate, several of the networks and local stations here are eyeing newspapermen as a potential source of writers. In line with the trend to enlist writers from outside radio, Ed Borroff, v.p. of the Blue Network here, said that they are huddling over ways and means of interesting newspaper writers in the radio script field.

Several newsmen are trying their hand at test scripts now.

Connee Boswell Tops New Blue Program

Connee Boswell figured as the ace item in a 15-minute audition program which the Blue network recorded Monday (22). The web's idea is to offer the show as a five-times-a-weeker on a morning schedule to prospective clients.

Included in the disc were a small combinati of dance instrumentalists and four minutes of news with the human interest angle highlighted.

Durante Ends Pic Stint, Camel Show Goes East

Hollywood, Nov. 23.

Camel show with its cargo of comics, Jimmy Durante and Garry Moore and its songbird, Georgia Gibbs, finally pulled stakes for the east today (Tuesday) after many postponements due to retakes and added scenes on Schnozzola's picture at Metro. Train accommodations are so di icult to arrange that troupe had to remain over for Tuesday departure, although their last broadcast was Friday.

Producer Phil Cohan, prepared for the eventuality that the 20th Century would leave Chicago before the Super-Chief arrived, rehearsed en-route for possible Chicago origination. Even if every ing went according to schedule, the troupe wouldn't set foot again in New York until the day of their next broadcast (Friday).

Holland, Ettinger Go West For Sammy Kaye Show

C. Maurice Holland, producer of the Sammy Kaye-Old Gold show (CBS), and Ed Ettinger, the program's script editor, left for Hollywood Friday (19).

The Kaye stanza will emanate from the Coast for the balance of this year, and after that the Old Gold half-hour (CBS) will star Monty Woolley and come out of New York. Kaye may rejoin the show on his return east in the spring.

FROWN ON NET'S PACT REVISIONS

The Mutual Network has encountered some opposition to its new standard station compensation contract and a network executive frankly admitted Monday (22) that he wouldn't be surprised if two or three of the network's Class A stations were lost as a result of the change in contract terms.

KFEL, Denver, has already declared itself as unwilling to accept the new contract. WOL, Washington, has voiced itself as inclined to go independent rather than take the new deal, while H. G. Wall, owner of WIBC, Indianapolis, stated last week that he would first have to have a talk with Miller McClintock, MBS prez, before making a decision. Gene O'Fallon also wants to talk first to McClintock.

The smaller Mutual affiliates have responded enthusiastically to the new compensation plan. The revised contract calls for the granting to Mutual of 16 free commercial hours a month and in return for this Mutual will absorb line charges and pay the station 25% on the first 25 hours, after the 16 hours have been deducted; 32½% on the next 25 hours and 37½% for all units hours after the first 66 hours. The new Mutual percentages are higher than those paid affiliates by the other networks. Under the compensation contract now in effect between Mutual and its affiliates, the latter get the residue after the ad agency and the web have each deducted 15% plus frequency and combination discounts. For the Class A outlet the net residue has been around 65%.

Mutual hopes to have the new contract in effect with as many stations as possible Jan. 1. Some of its affiliates have contracts which have a year or more to go. These may elect to contract immediately, or wait until their contracts expire.

CBS Will Bally 'School of Air'

Columbia's promotion thinking has turned in the direction of doing something big for its public service programs. As soon as the present newspaper campaign on commercials has run its course, CBS will embark on an intensive drive to sell its No. 1 daytime public service stanza, 'American School of the Air,' to adult listeners. The plan calls for popularizing the educational feature by playing down the 'school' angle in publicity and advertising as far as home audiences are concerned. The series is fed daily into hundreds of schoolrooms and the task facing CBS is to create a bigger adult following.

Before mapping out a detailed campaign, the network will make a study of the devices employed by those CBS affiliates that have succeeded in obtaining a comparatively substantial rating for this daily half-hour program. The drive will include the use of teasers via chain-breaks.

CBS higher-ups feel that if a show of 'School's' stature and absorption of time is worth carrying it is worth promoting. Also that in building home audiences for this particular series it will be performing a fold job: (1) raising the network's national ratings and (2) selling the home listeners, with added prestige to the network and its affiliates, on what it considers an outstanding radio public service. A corollary to the rating lift angle is the obligation that these same officials regard as due the network's daytime advertisers, particularly those whose programs are adjacent to the 'American School' seri

WTBO JOINS NBC

WTOB, Cumberland, joins NBC as an affiliate Jan. 1.

The station has received approval from the FCC to operate full time on 1,450 k.c.

Sinatra's Nix on Testimonial Basis Of Tiff With Lucky Strike Sponsor

Pink Cheeks

It finally happened to Linnea Nelson, time buyer for the J. Walter Thompson agency, last week. She got a call at home Sunday (14) from a program checking service.

Miss Nelson has been in radio for over 16 years, and it was the first time anybody phoned her to ask here what program she was listening to. She was 'caught' bending an ear not to a commercial, but to a roundtable discus-

Refusal of Frank Sinatra to read a commercial announcement on the 'Your Hit Parade' program Saturday night (19) on CBS provoked a brief dispute with the sponsor, American Tobacco, inger had his way and the copy was revised, but only after his agents, Music Corp. of America, had entered the controversy. Sinatra's failure to atten that afternoon's rehearsal of the show, as he had been scheduled to repeat songs he had already done on the series, became an issue in the situation between the sponsor, the Foote, Cone & Belding agency, MCA and the singer.

Sinatra's unwillingness to read the commercial as originally submitted was because it would have called for im to refer to Lucky Strike as 'my cigaret.' He claimed his contract does not require him to make a testimonial, but the F., C. & B. man on the show argued that he should have made such a decision at the rehearsal. As the matter was finally ironed out, Sinatra did not read the disputed copy.

In case of a serious breach tween Sinatra and American Tobacco, the sponsor could prevent the singer from going through with his prospective other commercial series for Lever Bros., as its waiver of its exclusive on his commercial radio services has not yet been signed, but is merely a verbal agreement depending on his failure to pass his Army physical. However, Sinatra's contract with American Tobacco does not limit his film or theatre activities, provided he is in New York for the 'Hit Parade' broadcasts, or pays the necessary line charges.

Vimms Still Yens Sinatra

Even though the plug on 'Mayor of the Town' (CBS) switches tonight (Wednesday) from Rinso to Vimms vitamins, both Lever Bros. products, the account's interest in obtaining the services of Frank Sinatra is as alive as ever, it was explained at the B.B.D. & O. agency yesterday (Tuesday).

Ruthrauff & Ryan agency will go on producing the 'Mayor' (Lionel Barrymore) series and B.B.D. & O. will furnish the commercials.

Bond Seeks Tues. Blue Slot, but Deal Unlikely Due to WJZ Program

B.B.D. & O. agency has been talking to the Blue network's sales staff about spotting a show for Bond Bread into the Tuesday 7:30-8 p.m. slot, but the odds seem to be against a deal: WJZ, the Blue's N. Y. key, broadcasts the R. & H. Beer program in the same spot, and there is no disposition on the part of network officials to preempt the time.

The bread account, anyway, would make it a split network.

DAVIS 1ST GUEST ON METOP SHOW

Elmer Davis will be the intermission guest speaker Saturday afternoon (27) for the opening broadcast of the Metropolitan Opera over WJZ-Blue for Texaco. Director of the Office of War Information will outline the general theme for the season's intermission talks, 'The Road to Lasting Peace.' Other public figures will guest on the subsequent Saturday programs, which will be picked up from the stage of the Metropolitan Opera House, N. Y.

In addition to the talks, which will occupy the first intermission in the operatic performances, there will again be an opera quiz, with musical authorities as judges, in the second intermission. Buchanan is the agency on the series and the Henry Souvaine office is producing the intermission presentations.

Lester Vail With Y&R; Will Direct 'MOT' Show

Lester Vail has joined the Young & Rubicam director staff, and will handle 'The March of Time' series Thursday nights on NBC for Time mag. However, he will continue his various outside directing assigments. Because of the rehearsal conflict, however, he will drop the 'Just Plain Bill' serial on NBC for Anacin, through Blackett-Sample-Hummert (Air Features).

Bob Novak, who has been directing 'March of Time,' is being shifted to a new daytime serial Y. & R. will start in January for General Foods.

Como, 3 Sisters May Be Chesterfield Package

CBS is auditioning a quarter-hour package for Chesterfield as a possible replacement for the Harry James series, which clears over that network three times a week. James takes his induction physical Dec. 15.

The package consists of Perry Como, the Three Sisters and Paul Baron as maestro of a house orchestra.

Capt. Schechter's Assignment

Capt. Abe Schechter has been named coordinator of all domestic broadcasts for the Army Air Forces. He will function under the direction of Col. Edward Kirby, head of radio in the War Department.

Schechter formerly headed NBC news and special events.

Ballantine Plans Program Switch

Ballantine Ale is changing programs the first of 1944. Guy Lombardo and Ogden Nash will be replaced by a variety showcase idea.

The account wants to go full network with the switch of programs, and the business will go to the web that can fill the order. Ballantine's current Monday (10:30-11 p. m.) spot on CBS cannot undergo such expansion, because the western legs of the network are preempted by 'Blondie' (Camel) repeat.

PHILIP MORRIS HUNTS 'PLAYHOUSE' SUCCESSOR

The Biow agency is auditioning several shows this week from which Philip Morris might select a successor to its Friday night 'Playhouse' CBS.

One of the audition candidates is a serialized 'Mr. Deeds Goes to Town.'

Bodec Leaving 'Variety' To Join Thompson Agcy.

Ben Bodec, radio editor of 'Variety,' leaves the paper Saturday (27) to join the J. Walter Thompson agency. He has covered the radio field in N. Y. and Chicago for the past 13 years 'Variety' staff member.

Prior to coming with ety,' Bodec was in the film distribution business and operated theatres in the midwest and New England.

We're tying a ROPE

NEW YORKERS have terrible memories. As a rule, they can't remember anything that happened before 8 o'clock this morning.

WEAF, though, is now giving New Yorkers a memory course. It is launching one of the most intensive promotion campaigns ever run by a New York station. By the time it's over, New Yorkers will *never* forget that "660 on your dial means WEAF, or the World's Best Entertainment Free!"

This campaign is running in all eight Manhattan dailies, calls for over 100,000 lines of space, extends over a period of 12 weeks. It underscores WEAF not only as *the* entertainment station in New York, but also pushes the individual programs heard on it... in a powerful, two-way campaign to attract additional listeners for WEAF advertisers in this greatest of all markets.

This kind of high-powered, don't-spare-the-horses promotion is typical of WEAF's wide-awake aggressiveness in building audiences and *holding* them for *all* WEAF advertisers. That's why it's New York's No. 1 Station.

WEAF

Represented by **NBC SPOT SALES**,
Radio City, New York 20, N. Y.

★

This campaign follows on the heels of a 62,000-line newspaper campaign for WEAF, *recently completed. Coordinated with other* WEAF *audience-building exploitation, it is all part of a complete promotion pattern aimed to build bigger and better audiences for* WEAF *advertisers.*

on New York's finger...

. . . in one of the most intensive promotion campaigns ever run by a New York station

Opening ad in WEAF's newspaper campaign to remind New Yorkers that "660 on your dial means WEAF, or the World's Best Entertainment Free!"

Hummerts to Continue Indie Radio Production When B-S-H Dissolves

When the lackett, Sample & Hummert agency breaks up Jan. 1 to become Dancer, Fitzgerald & Sample, Frank Hummert will definitely continue on his own as a producer of radio shows. He will operate as an independent, Hummert Radio Productions, Inc., in partnership with his wife, Anne. The pair will have no connection with the new Dancer, Fitzgerald & Sample outfit other than that of a radio producer selling shows to D. F. & S. as well as other agencies.

It is not generally known that although Hummert's name figured in the firm name of the former agency, he was not a partner but an employee. His name stood in the masthead for its prestige value. Hence the reorganization will in no way alter Hummert's connection, except that he will become an independent instead of an employed radio producer.

Hummert was to have finished his work for Blackett, Sample & Hummert on Aug. 31, but he consented to a contract extension bringing him to Jan. 1, because that is when the American Home and Sterling Products accounts — for which most Hummert shows are done—will terminate at B-S-H.

The new agency, Dancer, Fitzgerald & Sample, will take over the American Home and Sterling Products accounts on Jan. 1, thus maintaining the air shows already going out for these concerns. But any further shows Hummert does for the two clients will come under the heading of new business.

As before, the Hummerts will continue to function through Air Features, Inc., which is a kind of radio middleman. The Hummerts will concentrate on the 'creative' end of shows, working up ideas and story-lines, and will then allow Air Features to take over. This outfit will cast, write and direct the stories and shows, and will then shoot them to D. F. & S. for further handling anent the client.

WTCM Joins Mutual

Traverse City, Mich., Nov. 23.

WTCM, local outlet, has joined the Mutual web. First broadcast on the new hookup was carried at 9:30 a.m. last week (15).

WTCM operates full time on 1400 k.c., 250 watts.

The TEXAS RANGERS now

Selling LUMBER ON KGHL Billings

... also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

DENVER POST DENIES CHARGES IN KFEL SUIT

Denver, Nov. 23.

The Denver Post filed motions to dismiss suit brought by KFEL against the newspaper's policy of omitting the station's programs from its daily radio [illegible]. The station filed suit demanding that the Post either list its programs or else cease publishing radio logs that did not include KFEL programs. Damages of $2,395 also are asked, the amount representing treble the amount spent by KFEL for program listings in paid ads.

The newspaper denied the KFEL contention that publication of its programs was necessary and in the public interest, and also that Post radio logs create the impression that programs listed are the only ones available. It also denied charges that KFEL had been boycotted and blacklisted.

In answering the claim for damages, the Post denied that its charges to KFEL for program listings were excessive. The newspaper has listed programs of three other network stations without charge, but did charge KFEL, a Mutual affiliate, $5 per line for similar service.

Direct-Selling By Air a Chi Click

Chicago, Nov. 23.

With five switchboard operators swamped with more than 700 phone calls an hour for products plugged on a 90-minute record program, WAIT here is pioneering a new type of direct selling unique to big town radio.

Program, called the '820 Club,' on five times a week, 12-1:30 p.m., with Tom Moore as the announcer, invites the listener to get on the phone and call their order in direct to the station. Merchandise sold includes artificial gardenias that glow in the dark, priced at 50c and $1; Cologne kits at $1; fruit cakes at $2, and an insurance company hospitalization plan at 75c a month minimum.

Weather has a great deal to do with the day-to-day response from listeners, according to Joe Rudolph station manager. On a fine day the calls fall off, but when the weather is bad the program has a field day.

KMA and KFNF, of Shenandoah, Iowa, have used this type of show for some time, but this is the first time that a key city station has gone for this particular type of order-taking.

Marcin to Coast

Max Marcin, author of 'Crime Doctor,' whodunit Sunday nights on CBS for Philip Morris, goes to the Coast shortly to confab with Charles Coburn and Sam Levene about playing the leads in a new series he's written, 'Algie and Gus.' He was a prospective sponsor for the program, which is a comedy.

Marcin also has a new crime program, 'Undercover Squad,' which he's readying for presentation to ad agencies. 'Crime Doctor' continues indefinitely.

MARION STEVENS' NEW JOB

Marion Stevens, editor of the Columbia Broadcasting System house organ, '485,' and member of the CBS flackery, has resigned to take a post at United Press radio division to write radio news scripts. She assumes her new duties this week.

Before coming to CBS a year ago, Miss Stevens was radio and literary editor of the Miami Herald.

Brewers Assn. Will Sponsor St. L. Symph

St. Louis, Nov. 23.

For the first time in the 62 years' history of the St. Louis symph, a series of radio broadcasts will be bankrolled. Missouri Brewers' Ass'n will sponsor 13 concerts, sans any suds commercials, starting Thursday (25). The broadcasts will originate at KXOK and will be heard in Columbia, St. Joseph, Joplin, Poplar Bluff, Springfield, Sedalia, Jefferson City, Cape Girardeau, Hannibal and Kansas City.

Five of the concerts will originate from skedded 'pop' concerts in the opera house of the Henry W. Kiel (municipal) Auditorium, and the others from assembly halls in the same building. Vladimir Golschmann, maestro of the orch, will conduct the entire series.

Management of the symph society said a 'substantial' sum is being contributed by seven large brewers to the symph's maintenance fund and also are paying the tooters for their services.

Says Shoe Fits The Other Foot

Washington, Nov.

The United Automotive Workers (CIO) union, leading foe of air censorship, found itself in the paradoxical position of being accused of keeping the farmers off the radio. Congressman August H. Andresen (Minn., Rep.) made the charge in Congress today (23), and asked that the Federal Communications Commission probe NBC.

Andresen said that NBC last week cancelled a scheduled 'Voice of the Dairy Farmer' (sponsored) program at the last minute, and substituted a 15-minute talk by R. J. Thomas, UAW prexy and CIO v. Thomas spoke in favor of consumer's subsidies, which are opposed by the farm bloc and the Republican party.

The farmers, said the Congressman, not knowing about the program change, dialed what was supposed to be 'The Voice of the Dairy Farmer' and were treated to a speech favoring subsidies. Andresen wants to know who at NBC was responsible for the switch, and whether the UAW has an inside track with the web. He then asked for the probe.

Navy, WCAU Bringing News to War Workers Over Factory P.A. Systems

Philadelphia, Nov.

A city-wide plan for the broadcasting of war news to war plant workers has been worked out by the Navy's Incentive Division and WCAU in order to make war workers more cognizant of the war effort. The idea will be used as a pattern by the Navy for other industrial areas, and has the okay of Under Secretary of Navy James P. Forrestall.

Under the plan, news bulletins are prepared at the newsrooms of WCAU and sent by direct wire over the public address systems of the plants during the lunch hours of the three shifts. The idea was first used at the Navy Yard. Only war news, with emphasis on the Navy's part, is broadcast. These bulletins do not go over the air.

Besides the Navy Yard, the news broadcasts have already been instituted at the I.T.E. Circuit Breaker Co. and the Sun Shipbuilding Co., with at least a score or more additional plants being lined up.

It is understood that the Army is watching the broadcast plan with a view toward a similar setup to plug the Army's war effort. The Navy pays for line charges and overtime for announcers and members of the news room staff. Rest of the service is free and donated by WCAU.

Radio Reviews

'TREASURE HOUR OF SONG'
Cast: Licia Albanese, Francesco Valentino, Alois Havrilla, Alfredo Antonini Orch
30 Mins.; Thurs.; 9:30 p.m.
CONTI PRODUCTS
WOR-Mutual, New York
(Bermingham, Castleman & Pierce)

Conti shampoo's 'Treasure Hour of Song' bowed in for the season Thursday night (18) over a 19-station Mutual hookup out of WOR and carried on with the same pleasing musical fare that marked previous series. The suave orchestral accomplishments of Alfredo Antonini's string-predominated group were topgrade all the way and the soloists, also repeats from last year, didn't let them down.

Licia Albanese, lyric soprano, themed in and out with 'Just One Hour' and delivered nicely with 'The World is Mine-Tonight' and the seldom heard 'Romance' from 'The Desert Song,' in addition to teaming with baritone Francesco Valentino for the duet of the unhappy lovers from Pagliacci's first act. Valentino, like Miss. Albanese, a young Met opera luminary, drew 'I'll Follow My Secret Heart' for his best performance on the half-hour light opera program.

Alois Havrilla handled the commercials, which were persuasive, brief and well spaced.

'L FOR LANKIE'
Writer: Jack Horler
Director: Wing Commander Horsefield
30 Mins.; Sunday, 7:30 p.m.
ROYAL CANADIAN AIR FORCE
CBL-CBS, Toronto
(Baker)

This air force-sponsored drama series teed off Oct. 14 on CBS's second largest hookup (63 stations). Utilizes the narrative style, a big RAF bomber, 'L for Lankie,' telling the story of its crew members. Jack Horler's scripts based on actual air force records. Opener told story of a British Columbia flier from before his enlistment to the day he, a navigator subbing for the pilot who was hit by flak, brought Lankie back from a Cologne raid for a belly landing on a British airfield. Romantic angle allows the boy's blasted love affair to account for his devotion to the big plane.

Horler, who is on the Baker agency staff, turned out an OK script for teeoff which was mangled in spots when sound effects almost blacked-out voices. *Gorm.*

Follow-up Comment

With Pvt. Dick Pack, former head of WOR's public relations staff, as writer and co-producer, the 'Full Speed Ahead' GI show originating from Mitchell Field, L. I., Wednesday (17) via WOR was in the nature of a salute to show biz in the war effort, spotting Yvette, who sparked her own GI unit in England for several months, as the Air Force's 'Pin Up Girl of the Week.' Latter summed up her experiences with her GI troupe abroad and did one number, 'All or Nothing,' which she's also singing in her current p.a. at the Capitol, N. Y. Her delivery was effective.

Half-hour show was otherwise Air Forces talent and marked the bow-in of a new feature, AAF Newsreel, a snappy complication of interesting Mitchell Field reportage. Selections by the 81st AAF Band, batoned by Chief Warrant Officer Elmer Reed, and Sgt. Mark Hymes' pianology featured the instrumental interludes. 'Full Speed Ahead' continues a smoothly-paced show.

'Mary Marlin,' since switching from WEAF-NBC to WABC-CBS and getting Standard Brands as sponsor, has lapsed into scenery-chawing hokum. In two successive broadcasts recently it offered an episode of unabashed bathos as a nosey reporter wormed a secret out of a couple of weepy kids and then confabbed with the crinoline-and-old-maidish heroine, and a chapter of sheer fantasy as the Rover Boy journalist actually argued with the President about using the story. Both installments were badly written and grossly overplayed.

The marrow-curdling 'Inner Sanctum' routine Saturday nights over CBS continues to overflow into the commercials department and on last week's airing (20) of an eerie ghost story the jovial Raymond proceeded to track down the ghost of 'razor burn' for Palmolive shave cream. Horror plugs are nicely fitted in with a telling humorous effect that requires real skill to achieve with just the proper balance. The 'Inner Sanctum' writers do this, however, and while kidding the audience into laughing drive their sales messages home before the prospective purchasers know what's coming. The entire production is handled as skillfully as the plugs.

Groucho Marx got a good script Saturday night (20) for his Blue Ribbon Town CBS program and teamed with guest star Margo to reap a steady harvest of laughs. Top spot of the show was a burlesqued version of Groucho's courtship of the femme guester in old Mexico, in which several brothers, uncles and assorted relatives of the prospective bride did the comic no good at all in the wooing department. The courtship scene was climaxed by Groucho and Margo vocalling 'Groucho the Gaucho,' another 'Lydia the Tattooed Lady' routine. Robert Armbruster stuck to baton-waving and didn't come in for his usual 'stooge' lines. Fay McKenzie and the rest of the cast delivered in big league style.

Russel Crouse, as co-author of the oldest dramatic hit on Broadway, and Moss Hart, author of the newest smash—meaning 'Life With Father' and 'Winged Victory,' of course—were guesters on 'Information Please' on Monday, and proved more articulate than the usual guests. They almost topped Adams and Kieran, the theatrical-type questions helping their cause along.

Betty Grable did fairly well as a dramatic actress in the Silver Theatre (International Silver) show, 'A Little Journey,' heard Sunday (21) over CBS. The films' pin-up girl, on the whole, clicked neatly in this Rachel Crothers drama of a useless society girl on a westbound train which ends up in a wreck. The early scenes were Miss Grable's best, for during them she was called upon to be glib and casual. In the later, emotional love and train-wreck scenes she bogged down somewhat. Wally Mayer did a bang-up job as the murderer riding to his doom on the train.

Mgt.: LOU CLAYTON
New CAMEL PROGRAM, Friday 10 p.m., EWT
M-G-M's Studios, Hollywood, Cal.

D'ARTEGA AND HIS ALL GIRL ORCHESTRA
Now Working in Their First Paramount Picture
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York
Direction: Morris Agcy.

Morton Gould's PAVANNE
MILLS MUSIC, INC.

Tune In U. S. Treasury Dept. "Bond Wagon" Sat., Nov. 27—Mutual—10:15 P.M., EWT
"GUADALCANAL DIARY"
(RADIO VERSION)
Written and Directed by FRITZ BLOCKI

Senate Committee's Ideas on Radio Legislation Contrary to Industry's

Washington, Nov. 23.

Broadcasting industry leaders, still ushing hard for legislation which will completely divorce the Federal Communications Commission from any control over the business and programming policies of the nets and stations, are reported becoming concerned over what kind of bill they are finally going to get. As the Senate Interstate Commerce Committee hearings develop on the White-Wheeler bill, radio people are discovering that the senators have ideas not palatable to the industry.

There is a strong anti-monopoly feeling present in the Senate Committee, and an even stronger idea of a provision which might force stations to hand out rebuttal time whenever a controversial issue is aired. Such a provision could clutter up good 'money' periods with controversial charges and counter-charges, and either force stations entirely away from anything controversial, or cause them to lose their listeners. Likewise, sponsors would be forced to yield their time to those answering sponsored commentators. At least two senators have declared their intention of including the FCC network regulations in the bill—and this, of course, is not the way the webs and many of their affiliates want the law.

One big name in radio declared somewhat ruefully yesterday (22), 'We may find ourselves in the position where we will have to fight any amendment at all to the Federal Communications Act, in order to prevent something which would be even worse for the business than what we have now.'

Neville Miller, National Association of Broadcasters prexy, back on the stand before the committee yesterday, was pressed hard by Senator Burton K. Wheeler, committee chairman and co-author of the White-Wheeler bill, who was seeking to determine whether NBC and CBS do control the NAB. FCC chairman James L. Fly had previously called the NAB a 'stooge' for the two webs.

NAB's Income

Miller admitted that of the $330,000 annual take of the NAB, $140,000 or about 42%, comes directly from CBS and NBC. Of this, each web pays dues of $24,000 annually. The remainder comes from the wholly owned stations of the nets, with the NBC stations paying $41,700 and the CBS stations $50,000. Dues are based on the net income of the stations. Of the remaining $190,000, $7,328 comes from stations affiliated with Mutual, and $4,800 from stations affiliated with the Blue. No figures were given on what share of the remaining $172,000 comes from affiliates of NBC and CBS, what are not network owned, and what part from unaffiliated independents.

Of the NAB membership, it was pointed out, 458 stations are web affiliates, and 123 have no affiliation. Miller did not know what share of the NAB income came from the 50 low-powered stations which are members.

Miller was flatly against any control of program content by the FCC, except where matters of decency and the lottery laws are concerned. He argued against licensing networks, and said that, where a network program is subject to a libel suit, primary liability should rest with the originating station which has the opportunity to read the script in advance. He added that stations originating programs are frequently owned by the nets. Miller was equally strong against a provision which would require stations to give answering time to all controversial broadcasts. He argued that a situation would be created where stations would be required to tell public officials 'from here on, you must pay for time, or we'll put on the opposition.' He pointed out that even where a station tried to give both sides a question, conflicts might result which would leave the station in the middle.

Wheeler read into the record a letter from Norman Thomas, perennial presidential candidate of the Socialist party, which said in part:

'I accept the American system of broadcasting, as preferable to the totalitarian system of propaganda, or even to the English system. However, there should be certain changes. There should be an end of Governmental—that is taxpayers'—subsidy of propaganda to the tune of 94c on the dollar, for that is what the present tax law or its administration permits.

John W. Woodru ., manager of WRBL, Columbus, Ga.; WATL, Atlanta and WGPC, Albany, Ga., testified yesterday that if stations carry controversial issues, they should air both sides. However, he argued that they should not be compelled to initiate such programs. He suggested that the new bill might require commentators to label their stuff as either fact or opinion, and felt that the time had come to put a curb on the mounting volume of commentators who give strongly opinionated broadcasts.

The subject of newspaper ownership of radio stations figured in Monday and today's (Tuesday) hearings, with representatives and attorneys for the Newspaper-Radio Committee taking the stand.

The NRC is seeking to establish that (1) if regulation is necessary governing newspaper-radio relations, Congress, not the FCC, should issue the orders; (2) any limitation of newspaper ownership of radio stations places the papers in a position of being discriminated against, compared with other businesses; (3) the committee wants immediate action on the case regarding newspaper ownership of stations, which has been pending since March, 1941, when further acquisition of stations by the papers was frozen.

Harold Hough, chairman of NRC committee, in his testimony yesterday, stated that out of 801 stations, 169 were owned by newspapers published in the same community where the stations were located. Sidney Kaye, attorney for the committee, testified, declaring that the FCC did not have any legal power to rule whether newspapers could own stations.

Members of the Senate body hearing the case indicated that they did not favor any measure barring newspaper ownership of stations.

Miller Would 'Fence In' FCC

Highlights of hearings during the past week:

1. NAB prexy Neville Miller spoke strongly for legislation which would fence FCC within its proper sphere and prevent it from stepping into fields of questionable authority 'irrespective of consequences to the radio industry.'

2. R. J. Thomas, president of the

(Continued on page 62)

Blue's Desire to Sell 'Town Hall' (5G) Based on Yen to Get It Full Network

The Blue network bases its move to offering the 'Town Hall of the Air' program for sponsorship on the theory that the hour's event will under such circumstances receive a far larger hookup and audience than it now enjoys as a sustaining feature. The number of stations now clearing the program has dwindled to 69. The Blue roster of affiliates is around 155 stations.

Despite the criticism voiced by FCC Chairman Fly several weeks ago against the sale of roundtable discussion programs, the Blue proposes to go through with its plan to find a sponsor for 'Town Hall.' The price asked for the program as a package is $5,000, and one of the conditions of sale is that the sponsor have nothing to do with the general presentation or the selection of topics and speakers. The network's other stipulation is that the full network be bought for the series.

Offer 'Ranger' for Guest Dates to Bally Series

WXYZ, Detroit, has embarked on a novel tack of promotion for its 'Lone Ranger' series, which General Mills underwrites over the Blue network. The promotion department of the station is soliciting ad agencies for guest dates for the actor playing the 'Ranger' character.

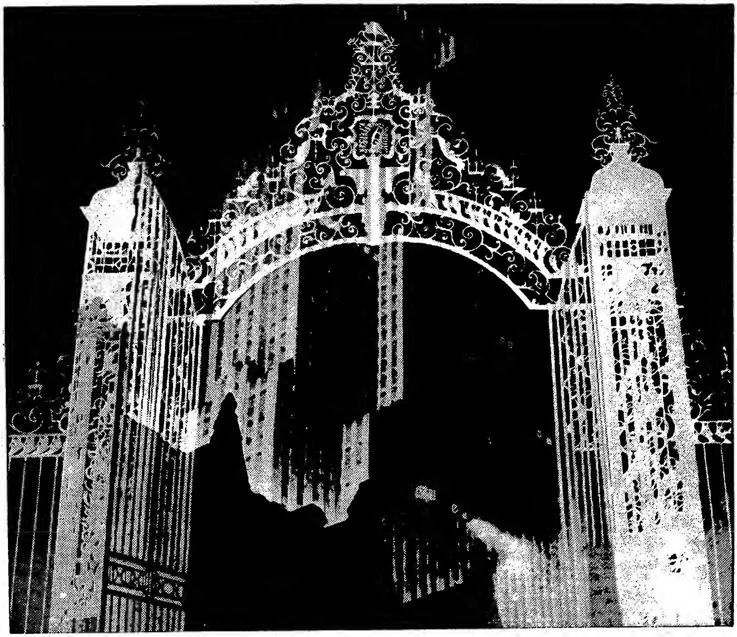
The guest shots, agencies have been informed, will not be limited to any particular network.

Delay WGAR Expansion

Cleveland, Nov. 23.

The WGAR power and frequency change from 5,000 watts on 1,220 kilocycles, granted by the FCC, won't go into effect until next March or April.

Power boost involves a transmitter move, according to station officials.



The University with 130,000,000 Students

A DEFINITE cultural factor in the lives of 130,000,000 people, NBC has enough ex-professors and instructors on its staff to stock a good medium-sized university.

For instance, the director of our Public Service Department is a former president of one of the world's greatest universities. Our director of the Music Division taught at a great musical institute. Our director of News and Special Events was managing director of a great press service. Our vice-president in charge of International Relations has visited and/or lived in 54 countries. So it goes down the line —men and women who have lived with and mastered their subjects. In all, there are 682 pieces of sheepskin hanging around NBC — 286 of them honorary degrees!

This is the "faculty" of NBC. This is the caliber of the people who guide its work, create its policies, shape its future.

A highly trained, imaginative personnel, a body of experienced experts, a group of people—from president to office boy — who are devoted to the task of making broadcasting better, richer, more adult and more effective throughout— *these are among the things that make NBC "The Network Most People Listen to Most."*

—The National Broadcasting Company

...America's No. 1 Network—A SERVICE OF RADIO CORPORATION OF AMERICA

Exclusive Management
MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

Uruguay, Minus Censorship, Clearing House for United Nations' Propaganda

By RAY JOSEPHS

Montevideo, Nov. 9.

Smallest of South American nations and less censored than any, Uruguay is rapidly becoming a kind of latino pro-democratic propaganda h. q. for the rest of the continent, especially in the fields of radio, pics and press.

Because of its location across the Rio de la Plata from still-neutral Argentina—45 minutes by plane, or overnight by boat—Montevideo, the No. 1 town, can blanket the vital B. A. Federal Capital area and suburbs via the ether. It's also closer to a large sector of southern Brazil—the territory where the German population is strongest—than either Rio or Sao Paulo. Thus transmitters here have also been doing important work in this area despite language differences.

While Brazil as a member of the Allied Nations has turned out a pretty good job of selling the war to its own people, Brazilian administration's fear of the Reds has left one big hole which Uruguayan broadcasters have attempted to fill. Uruguay, incidentally, has just taken the lead among Latin good neighbor countries in resuming diplomatic relations with Russia.

Pro-democratic broadcasting from Uruguay has posed some pretty stiff problems, and station ops have occasionally come pretty close to the line in their enthusiasm for the United Nations' cause. Contrast between what can be said here in Montevideo and what's verboten in Buenos Aires is terrific. No holds in smacking at the Axis are barred by Uruguay, even though the country is officially not at war. However, when it comes to hurling darts at the Ramirez government, Uruguayan authorities, regardless of their inner sentiments, are a bit scared of incidents.

Resultingly all the cracks at Argentina have to be done subtly, although it's no secret that the Ramirez administration and that of Uruguay's prez, Juan Jose Amezaga, are miles apart. With practically no Government censorship of radio here, stations are merely told to use good taste and good sense in what they say about their powerful neighbor across the river, in the interests of hemisphere harmony. That Argentina is displeased, even with this caution, is evident by the way a number of big Montevideo transmitters have been consistently jammed in B.A. Listeners report that Radio Carmelo, for example, is always heard in B.A. with plenty of jazzed interference, which leads to raised eyebrows among broadcasters over here.

No Film Censorship

In the film field, the severe censorship put on Hollywood anti-Nazi pics in B.A. has caused exhibs here to advertise many of their films for the benefit of tourists from the pampa country.

'See the Uncensored Films you can't see in Buenos Aires' is a sign noted frequently along 18 de Julio, Montevideo's main drag. Many exhibs are hauling out releases of the past season to catch the tourist trade now beginning in earnest. (It's summer here when it's winter in the States). And Uruguayan beaches are getting a large turnout from Argentina, Brazil, Chile, Paraguay and Bolivia.

Lack of press censorship has caused many correspondents to flock here to take advantage of the open filing point. U. S. and British papers appear with increasing frequency with Montevideo datelines on their stories re Argentina, Brazil and Paraguay, all of which do not hesitate to pass on everything that's filed within their territory. But anything not strictly forbidden on military secrecy grounds can be filed to any of the United Nations through Montevideo.

There are so many political refugees coming in from other Latin American countries, especially Argentina, that around the Hotel Nogaro, they gag that the only rooms available are for Argentina's tossed out pro-Democrats. Cassoni's Grill, town's best eatery, has a constant crowd of Argentines who find living in Uruguay 'healthier,' latest of these being Jose W. Agusti, owner of the B.A. afternoon daily, Noticias Graficas, who was arrested for demanding editorially that Argentina break with the Axis and jailed for some time for criticizing the Ramirez administration.

While Montevideo's theatres, niteries, radio and press are only a pale imitation of those in B.A., which is Latin America's largest metropolis, measures taken across the river are proving of considerable help in building biz, it's stated.

BREAKDOWNS STYMIE VICHY BROADCASTING

Washington, Nov. 23.

Shortage of radio broadcast equipment is so drastic in Vichy France that some stations are silent one or more days a week for repairs, Vichy admits. The Nazi-dominated government made its explanation to its people in a domestic broadcast to explain why several stations had stopped broadcasting seven days a week.

Limoges radio, for example, goes off the air on Tuesdays, and the stations in Toulouse and Grennoble are silent on Fridays for 'a careful overhauling.'

New Canadian Net Starts Jan. 1

Montreal, Nov. 23.

Alignment of Canadian radio stations into two new networks—the Trans-Canada network composed largely of stations now in the present national network of the Canadian Broadcasting Corp., and the Dominion network comprising some of the present national stations plus a number without regular network affiliation—is underway.

Officials say that the new Dominion network will begin operation Jan. 1, broadcasting between 8 p.m. and 11 p.m., Eastern War Time, and linking stations from Sherbrooke, Quebec, Providence of Victoria, British Columbia. Key Dominion station will be present CBY, Toronto, which, beginning this week, has been designated CJBC. Power of CJBC will be increased from 1,000 to 5,000 watts as soon as necessary equipment can be installed. It will originate many of the Dominion network programs and will continue to carry others from the Blue Network in U. S.

CBS officials say the new alignment of stations will make network affiliation available to 70 of Canada's 89 stations. Remaining 19 are in areas which will be serviced by stations of both new networks, or are at points where line service is not available.

Can. Government Stymies CBC's New Forum Series As 'Too Political'

London Calling

London, Oct. 1.

Will the BBC ever 'go' commercial? According to the World's Press News, one of London's newspaper trade publications, this is a post-war possibility. Opinion dope is based on the creation by BBC of the new post of editor-in-chief, and putting in it the former managing editor of the Manchester Guardian. The deduction arises from the fact that a managing editor in England is in charge of the business office as well as the editorial side.

Radio Writers Guild Mulls Dues & Initiation Plan Vice Assessments

The Radio Writers Guild, currently carrying on an intensive membership campaign, may drop its present policy of assessments-based-on-income in favor of dues and initiation fees. Latter system has been proposed by the newly elected administration of the eastern regional chapter, subject to approval or change by the Chicago and Coast groups.

Under the suggested setup, tentatively slated to become effective Jan. 1, the minimum dues would be $12 a year, compared to the present $10 plus assessment. Depending on the member's radio scripting earnings, the dues scale would range up to a maximum of $100. The proposed initiation fee would be $10 during 1944 and would be raised to $25 in 1945 and $50 in 1946.

The change to the dues-initiation fee policy is figured necessary for the Guild because of the failure of the assessment rule to raise enough money to operate the organization. Understood that in the last year, the Guild's income from assessments totaled a trifle more than $200, from 14 members. The assessment is supposed to be 1% of the member's income, based on the member's voluntary statement as to his earnings.

Montreal, Nov. 23.

Crack of the whip by the Dominion Government brought to a halt the Canadian Broadcasting Corp.'s public discussion series titled 'Of Things to Come,' scheduled to start today (Tuesday) on the ground that it is 'far too political.'

The series was to have been in 'Town Hall' style, with several speakers on each broadcast discussing various aspects of individual topics. Reports say that 'friction' had occurred between the federal government and the CBC over the new series and it is claimed that the government has placed a ban on the majority of w.k. speakers, who include John Bracken, leader of the Conservative opposition and several members of the Canadian Commonwealth Federation party, including the leader, the secretary and the legal adviser.

War Services Minister LaFleche, in a statement issued last week, said the series had never been submitted to the CBC board of governors and that the matter would be considered closed until it had been surveyed and approved by competent CBC authorities. Much work had been done by CBC officials in arranging for the series and many leading personalities had been approached, Morley Callaghan, novelist, had been named chairman of the 'Of Things to Come' forum.

Argentine Activities

LV5, Radio Los Andes, given six-hour suspension for violation of regulations covering official registration of all orchestral groups. As usual, station was allowed to continue on the air but without commercial announcements.

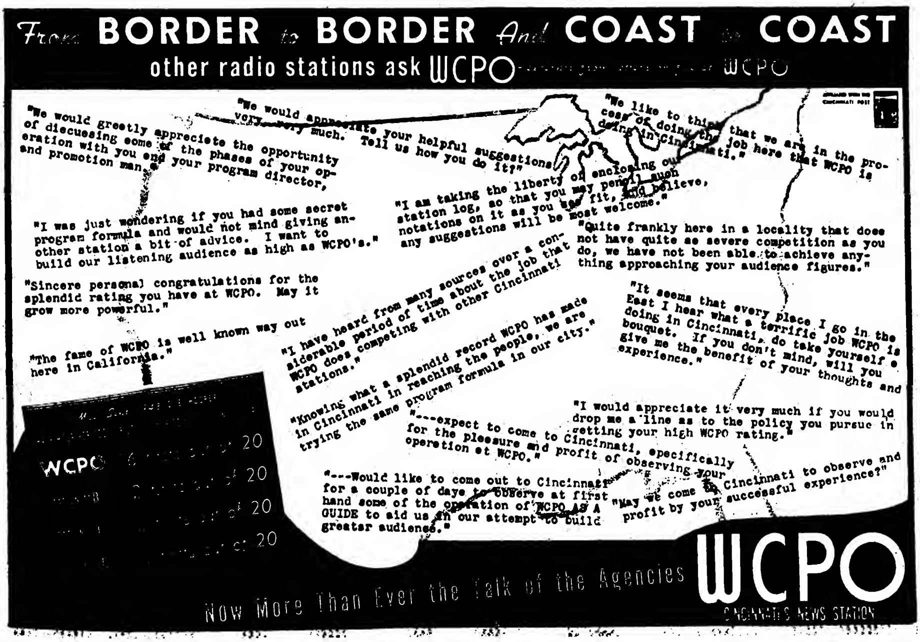
SCRIPT CAN. ARMY SHOWS

Ottawa, Nov. 23.

Sgt. Len Peterson, Canadian army radio division, on loan to the Canadian Broadcasting Corp. to script special series for the BBC, a dramatic 'Canada to Britain' show.

Sgt. Fletcher Markle, RCAF radio scripter, to overseas air force radio section.

Replaced here by LAC Warren Wilkes, formerly of Tandy Ad agency, Toronto.



Music Corporation of America
ANNOUNCES
THE RETURN OF
JOAN EDWARDS
To
"YOUR HIT PARADE"
Starting Sat., Nov. 27
9 P.M., EWT, CBS
★
CBS TELEVISION GIRL
OF THE FUTURE
★
Personal Direction:
JACK BERTELL

Henderson Hits Probe of FCC

Washington, Nov. 23.

Sock at the 'abuse of the congressional power to investigate,' with special attention to the Cox Committee, was handed out Friday night (19) by former OPA chief Leon Henderson, at a testimonial dinner in honor of FCC Chairman James Lawrence Fly.

Fly told the diners that the U. S. is being squeezed by the British monopoly in international cable communications. Fly advocated low and uniform rates, with special uniform low press rates. He also emphasized the necessity for a free transfer of information across international borders.

Fly warned that if cable rates don't come down, radio communication will make the cable obsolete.

Henderson also said that the use by Congress of its power to appropriate funds for executive agencies 'is being abused.'

'he crippling of OPA enforcement in my time,' said Henderson, 'resulted from items outside the test of whether OPA had followed the Congressional mandate. One was patronage, the other special price increases like oil, and both were discussed in the appropriations hearings.'

Vice President Henry A. Wallace also addressed the dinner which was given by the National Lawyers Guild. Fly's speech was broadcast over the Blue Network.

RICHARDS MOVING KMPC TO H'WOOD

Hollywood, Nov. 23.

Hollywood's concentration of big-time radio along Sunset boulevard gets a new tenant early next year in KMPC, which is moving in from Beverly Hills. Old KNX studio two blocks below Columbia Square has been bought from CBS by G. A. 'Dick' Richards and transfer of site has been okayed in Washington.

Robert Reynolds, KMPC manager, said the move was necessary as present quarters do not fit in with the station's plans for the future. Building, which has been used as an annex by Columbia pictures, gets a complete overhauling before the Beverly Hillers move in.

Hillbillies Get Pix

Nashville, Nov. 23.

Ernest Tubb and His Texas Troubadors and Pee Wee King and the Golden West Cowboys, featured on 'Grand Ole Opry,' via WSM, Nashville, will do musical westerns for Columbia and Republic film companies. Dean R. Upson, commercial manager of WMS, an NBC outlet, reported that as yet untitled pictures had been selected for the prairie performers.

'Opry' originates in Nashville for Purina.

NAB MAPS STRATEGY ON NEW RADIO BILL

Washington, Nov. 23.

Strategy in the presentation of witnesses and information before the Senate Interstate Commerce Committee, which is conducting hearings on the White-Wheeler bill, was discussed here Wednesday (17) and Thursday by the NAB Board.

Board members held firm to the NAB policy that legislation is necessary to define the areas of power of the FCC, and to keep FCC away from business and programming practices of the nets and stations. Chief push is for a change in the law to invalidate last spring's Supreme Court decision in the web case. Suggestion that resolutions be passed on the subject did not get very far.

Session also considered the Petrillo matter, discussing future problems, but no decision was taken. Board, which was very undecided on the time and place of next year's annual meeting of NAB, merely decided that the meeting should be sometime between April 1 and May 15, and should be held in either Chicago, Cincinnati or New York.

Pat Flanagan, Chi's Oldest Spieler, Leaves WBBM

Chicago, Nov. 23.

Pat Flanagan, Chicago's oldest radio announcer, who began his career with the World Battery Station WSBC in 1924, has resigned from WBBM, effective immediately. Flanagan, who just returned from California after a leave of absence due to ill health, will make his home on the Coast.

Jack Sharp, staff member of the WGN continuity department for the past two years, will join Ruthrauff & Ryan Dec. 3, where he will write commercials for the 'Brewster Boy' and Clifton Utley's Quaker Oats newscasts.

Blue's Chi Expansion

Chicago, Nov. 23.

The Blue Network has acquired an additional 5,000 feet of space on the 18th floor of the Merchandise Mart, with renovations to start as soon as priorities can be obtained, according to Ed Borroff, v.p. of the network. The entire production department with the exception of the library, sound effects and traffic, will move to the lower floor as soon as the remodeling has been completed. Sales and executive offices will remain on the 19th floor.

Arrangements had been made to move the sales office to an outside building until Marshall Field & Co. agreed to relinquish some of its 18th floor space.

Haymes Coming East

Dick Haymes, currently doing his vocals from the Coast on the 'Here's to Romance' program Thursday nights on CBS for Bourjois, returns east in time for the Dec. 16 broadcast, to remain indefinitely. He's due for a Roxy, N. Y., vaude date in late January or early February.

He's appearing in the film, 'Four Jills and a Jeep,' at 20th-Fox.

Pearson's 'Report' On Gen. Patton Figures In White-Wheeler Hearing

Washington, Nov. 23.

Drew Pearson's broadcast Sunday night (21), which charged that Lt. Gen. George S. Patton has been censured in connection with alleged mistreatment of a soldier in Sicily, was aired before the Senate Interstate Commerce Committee hearing on the White-Wheeler bill on Monday (22).

The broadcast was brought up by J. W. Woodward, Jr., in describing how commentators, according to him, sometimes go off the deep end. Woodward argued that a story of this type might subject all stations carrying a given network program to a suit, or might put them in a position where they were forced to retract. He pointed out that individual stations have no advance idea of what a broadcast will contain.

Pearson's story, which was carried widely in the press and which appeared in his Monday column, has kicked up a storm here.

The story has attracted more attention here than anything in the broadcasting picture since President Roosevelt and Secretary of State Hull blasted Pearson a couple of months ago. At that time, Pearson brought the wrath of the mighty on himself by declaring that Hull's policies were anti-Russian.

Chge. Domination Of IRAC By FCC

Washington, Nov.

Argument that the FCC has dominated the Interdepartmental Radio Advisory Committee of the Government and is trying to dominate and control the entire communications field, was made Thursday (18) by Eugene L. Garey, general counsel for the House Committee investigating FCC.

With FCC Commissioner T. A. M. Craven on the stand for the full day, most of the time was taken up by Garey in reading IRAC minutes of past years to prove his point.

Garey read from minutes of a 1939 session held to elect a new chairman to succeed Judge Sykes. At that time, Rear Admiral Hooper, now retired, was quoted as opposing election of the FCC rep., E. K. Jett. Several of those at the meeting said they had received instuctions to vote for Jett and Garey sought to give the impression that President Roosevelt had directly ordered his election. Jett was elected at the time, but only by a one-vote margin.

Craven, now IRAC chairman, testified that, back in 1940, he believed the FCC chief should be the conduit between the White House and IRAC, but added that he has since changed his mind. Craven continued that a number of IRAC reps were dissatisfied with the plan. Craven said he believed that IRAC should be set up by an Act of Congress, but operate along the same lines as at present.

Craven defended the inability of FCC members of IRAC to vote on some matters without first seeking the recommendations of the Communications Commission. He explained there were cases where the Commission could not be committed because of limitations in the law.

D. C. Station, AFRA Ask Arbitration of Dispute

Washington, Nov. 23.

WMAL, Blue outlet here, and AFRA, have asked the War Labor Board to decide a dispute on whether the station should pay staff announcers extra fees on all local commercials.

Station WCOV, Montgomery, Ala., and IBEW have submitted to arbitration a dispute on whether nonmembers of the union can handle studio controls.

Asks Tele Permit

Salt Lake City, Nov. 23.

The Intermountain Broadcasting Corp., which now operates KDYL here, has applied to the Federal Communications Commission for a permit to operate an experimental television station.

Television broadcasts by KDYL will commence as soon as the FCC permit is granted, declares S. S. Fox, president and general manager, of Intermountain.

Office of Censorship Nixes King Carol's Appearance on CBS' 'Report to Nation'

The Office of Censorship yesterday afternoon (Tuesday) rescinded the permission it had granted Columbia's 'Report to the Nation' program to broadcast a talk by ex-king Carol of Roumania. The Government agency's action came while the show was in rehearsal for its airing the same evening (Tuesday), and climaxed a series of protests from Congressional and liberal-Rumanian circles in this country and other sources.

CBS had recaptured some of 'Report's' time to include on the program a counter speaker of Roumanian heritage, but the latter automatically lost out in the OC's cancellation order. The Office of Censorship said that it could not at this time disclose the reason for its reversal.

Celler Blasts Carol

Washington, Nov.

Blast against appearance of King Carol of Roumania on tonight's (Tuesday) 'Report to the Nation' program on CBS was issued here Saturday (20) by Rep. Emanuel Celler, New York Democrat. Celler made public copies of a letter to Rep. Clarence F. Lea, new chairman of the House Committee investigating FCC, calling for an investigation.

'I am amazed,' Celler wrote, 'that the Columbia Broadcasting System is willing to lend its facilities to this enemy alien who was denied admission to the United States. His voice should likewise be taboo over the radio. He is a Fascist-minded alien who carried his own people down the drain into the sewer of Nazism.

'He is suddenly proclaimed Democrat by a public relations counsellor (Russell Birdwell Associates) for a fee of $35,000. Chan ing the label on the bottle does not change its contents....

'Shall such a one be privileged to use an important radio network for a false message? The next step would be to have Laval from France, Quisling from Norway, Franco from Spain, and other fascists to deliver their message over the Columbia Broadcasting System.'

Copy of the letter was sent also to William S. Paley, president of CBS.

Edward H. Faulkner, author of 'Plowman's Folly,' has appointed farm editor of WTAM—the first such editor in Cleveland—and will be heard daily from 6:15 to 6:45 a.m.

The Preferred Station

IN

AMERICA'S GREATEST INDUSTRIAL MARKET

WWJ

America's Pioneer Broadcasting Station—First in Owned and Operated by The Detroit News

National Representatives

THE GEORGE P. HOLLINGBERY COMPANY

1,130 REQUESTS FOR AN *EXTREMELY DULL* OFFER!

That, sir, is the kind of feat STEVE ELLIS and his all-night WOR show, Moonlight Saving Time, are wont to pull while *you're* sunk deep in slumber.

Perhaps it's the friendly charm of STEVE ELLIS himself, as he manages to be both warm and witty the pallid hours between 2:00 and 5:45 A.M.

Or perhaps it's the program ... a bubbling variety show of recordings, news, chatter and rebroadcasts. A program that is Everything to the large portion of the population which now Works and Lives by night.

WHATEVER IT IS, STEVE ELLIS GETS RESULTS:

For example: The recent, quite unseductive offer of a Lum 'n' Abner photograph (cost of 15-minute rebroadcast, a trifling $60) drew a flood of 1,130 requests from 27 states, also Canada, into which WOR drops its signal with the greatest of ease.

UPSHOT: If you would reach a Great New Audience through a Great New Personality, at very small cost, write for further details on that night-blooming wonder, STEVE ELLIS, and his WOR "Moonlight Saving Time".

WOR

1440 Broadway • New York 18, N. Y.

Spitalny Wow $60,000, Chi; Morgan Sock 44G, Det., Calloway 31G, Philly

(Estimates for This Week)

Charlie Barnet, Omaha (Orpheum; 3,000; 20-65)—Plus 'Fired Wife' (U). 'ood $14,000 in six days.

Milt Britton, Washington (Capitol; -75)—With 'Top Man' (U) So-so $17,500, offish set-up all over town hurting this combo.

Cab Calloway, Philadelphia (Earle; ,768; 35-85)—Packing tremendous wallop for terrif $31,000 with only modest support from '. Gillespie's Criminal Case' (M-G).

Al Dexter, oston (RKO Boston; 3,200; 44-99)—Plus 'Holy Matrimony' (20th) an vaude headed by Jane Withers. 'ice $27,000.

Glen Gray, New York (Strand; 2,-": 35-$1.10)—With Merry Macs in person and 'Princess O'Rourke' (WB). n final six days of third week sliding a bit to $34,000 but still rather good.

Woody Herman, New York (Paramount; 3,664; 35-$1.10)—With Marion Hutton, others, in person, and 'I Dood It' (M-G). More than average drop at $55,000 for second week from first's $80,000 but still nice profit. Much credit ue to stageshow.

Richard Himber, Cincinnati (RKO Albee; 3,300; 44-85)—With 'Young Ideas' (M-G) plus Ethel Waters, others, on stage. ig $27,000, mainly on stage layout.

Ina Ray Hutton, Pittsburgh (Stanley; 3,800; 30-75)—With Minevitch's Rascals and 'Young Ideas' (M-G). The sexy batoneer is always good at this spot. Brisk $24,500 looms, with Hutton name dragging them in.

Louis Jordan, Los Angeles (Orpheum; 2,200; 40-75)—With 'Melody Parade' (Mono). Five-piece jump band from local night spots catching good $18,000.

Johnny Long, Indianapolis (Circle; 2,800; 30-55)—With 'Dancing Masters' (20th). Fair $14,000 on first engagement here.

Russ Morgan, Detroit (Michigan; 4,000; 55-75)—With 'Hi Diddle' (UA), and Rubinoff, on stage. Sock $44,000, with band and Rubinoff responsible for bulk of coin.

Will Osborne, Cleveland (Palace; 3,700; 35-85)—Plus 'Corvette K-225' (U), and Hi, Lo, Jack & Dame on stage. Tops in town, grand $27,500. Both stage attractions and the film doing their share.

Louis Prima, San Francisco (Golden Gate; 2,850; 55-75)—Plus 'Lady Takes Chance' (RKO) (2d wk). Fine $22,000, and holds for third.

Carl Ravazza, Chicago (riental; 3,200; 31-69)—With 'Footlight Glamour' (Col). Nice $23,000.

Phil Spitalny, Chicago (Chicago; 4,000; 50-85)—With 'True to Life' (Par). Smash $60,000, with Spitalny band the real b.o. magnet.

Tommy Tucker, Newark (Adams; 1,950; 35-99)—With 'Boy from Stalingrad' (Col) and vaude on stage. Choice $17,000, band providing bulk of draw.

Lawrence Welk, New York (Capitol; 4,820; 35-$1.10)—With Ralph Edwards' air show, 'Truth or Consequences,' and 'Sahara' (Col) (2d wk). Combination of picture and stagebill will account for strong $60,000 or thereabouts.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings nd respective publishers.)

istol Packin' Mama (16) (Morris)	Al Dexter	Okeh
	Crosby-Andrews	Decca
2. Sunday, Monday, Always (14) (Mayfair)	Bing Crosby	Decca
	Frank Sinatra	Columbia
3. People Will Say (9) (Crawford)	Bing Crosby	Decca
	Frank Sinatra	Columbia
4. Put Arms Around Me (14) (Broadway)	Dick Kuhn	Decca
	Dick Haymes	Decca
5. Beautiful Morning (6) (Crawford)	Frank Sinatra	Columbia
	Bing Crosby	Decca
6. If You Please (4) (Famous)	Frank Sinatra	Columbia
	Bing Crosby	Decca
7. Paper Doll (24) (Mills)	Mills Bros.	Decca
8. Victory Polka (2) (Chappell)	Andrews-Crosby	Decca
9. Blue Evening (10) (Shapiro)	Sinatra-T. Dorsey	Victor
10. You'll Never Know (23) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity)

My Heart Tells Me (BVC)	Glen Gray	Decca
For First Time (Shapiro)	Dick Haymes	Decca
Blue Rain (Melrose)	Glenn Miller	Victor
Goodbye Sue (17) (Jewel)	Perry Como	Victor
Heard You Cried (10) (CP)	Harry James	Columbia

TO THE MUSIC INDUSTRY

Edward B. Marks Music Corporation states the following as to its litigation with Charles E. King:

"We are prepared our answer and setting up our counter claims.

"We take the position that there has never been any infringement of King's copyrights by us, and that, under his contracts with us, we were entitled to license the songs. We will continue to take that position. King had no right to break the contracts by notifying anybody that we did not have exclusive right to the performance rights; on the contrary by so doing King has subjected himself to heavy damages for breaking his contracts with us.

"We propose to try these cases on the merits and we are satisfied that on the merits we shall win. We shall go through with this matter to the end. If it should by any chance become necessary to appeal, we are prepared to do so to the highest courts. However long the road is, we are confident of the result."

EDWARD B. MARKS MUSIC CORPORATION

Band Reviews

MIFF MOLE'S JAZZ BAND (7)
Nick's, N. Y.

No matter how many shifts in personnel take place on the bandstand at this Greenwich Village hot jazz emporium, the music stays on a high level and, in some respects, the new combo that opened here two weeks ago, with the veteran Miff Mole fronting, is as satisfying for the true jazzophile as any heard here.

Boasting George Wettling on the drums; Sterling Bose on the cornet; Pee Wee Russell, clarinet, and Eddie Condon, Bob Casey and Gene Schroeder, playing guitar, bass and piano, respectively. Miff Mole has surrounded himself with a compact, know-how outfit. When caught Sunday (21) the band was exhibiting its almost endless stock of standard jazz classics in the small band tradition—introductory ensembles followed by solos from the horns and piano, and finishing with all-out choruses as impromptu, to quote guitarist Condon, as a waterfront fight.

Mole has a true feeling for the origins of jazz, and has the band playing steady, non-exhibitionistic backgrounds and ensembles. Bose displays excellent taste and produces a tone that, for this type of music, is tops. Mole's solo horn, as well as the Russell clarinet, is imaginative and never dull or prosaic. Rhythm maintains a solid pace throughout.

The band makes some concessions to dancers with occasional pop tunes in moderate tempo, but even on these, solo chores are strictly up to the individuals. There's not a single sheet of music on the bandstand.

Outfit has possibilities as a relief band in hotels catering to the younger element during engagements of sweet bands as the feature attraction. It would be surefire on the college prom circuit or for a tour of service camps.

TERRY SHAND ORCH (6)
With Tommy Mirabella, Quartet
Shadowland, San Antonio

Long shuttered due to gas rationing, Shadowland, once a real night club, about 10 miles from the heart of San Antonio, has again opened its doors. It is getting a nice play from military and civvies.

Current opener is Terry Shand and his orch of six, composed of drums, sax, trumpet, accordian, electric guitar and bass, with Shand at the piano and featured in the vocals. Band has a neat sweet style. The versatility of the group in doubling on instruments adds to its style and makes for easy listening or enjoyable dancing.

Most of the musical arrangements are built around Shand at the piano. Tommy Mirbella and his accordian are neatly spotlighted for good effect in many of the numbers. Vocals are also handled by Shand in an easy, effortless style and in pleasant voice.

Currently Shand is introducing two of his latest compositions, 'Wherever You Are Tonight' and 'Have You Met the Colonel's Daughter'."

Spot has no radio wire, but is featuring recordings made by Shand over a local station nightly. *Andy.*

Band Bookings

Mitch Ayres, Dec. 2, week, Metropolitan theatre, Houston, Tex.; 9, week, Majestic theatre, San Antonio; 17, Aud., Wichita; 19, Meadow Acres, Topeka; 27, Philharmonic Aud., Los Angeles.

Gracie Barrie, Dec. 6, Aud., Coffeyville, Kan.; 8, Aud., Little Rock; 10, week, St. Charles theatre, New Orleans; 18, Aud., Shreveport, La.; 31, week, Albee theatre, Cincinnati.

Benny Carter, Dec. 3, Legion Stadium, Pine Bluff, Ark.; 5, Meadow Acres, Topeka; 7, Aud., Kansas City; 8, Aud., Oklahoma City; 9, Downbeat Room, Tulsa; 11, Pla-mor B., Kansas City; 14, Coliseum, Evansville, Ind.; 15, Roller Rink, Louisville.

Sonny Dunham, Dec. 8, Aud., Augusta, Ga.; 19, Armory, Bennettsville, S. C.; 11, Club Poinsetta, Wilmington, N. C.; 13, 12 weeks, New Yorker Hotel, N. Y.

Al Kavelin, Dec. 2, Indef., Riocobana, Chicago.

Jerry Wall, Dec. 3, Coliseum, Dayton; 4, Castle Farms, Cincinnati; 5, Trianon B., Toledo; 6, Palais Royale, Toronto; 7, Alexandria B., Alexandria, Ont., Can.; 9, week, Adams theatre, Newark; 16, Bardevon theatre, Poughkeepsie, N. Y.

Bob Strong, Nov. 27, two weeks, Vogue Terrace, McKeesport.

Jimmie Lunceford, Dec. 3, Jam Room, Milwaukee, Wis.; 4, Memorial Hall, Springfield, O.; 6, Aud., Evansville, Ind.; 8, Madison Square Rink, Louisville; 9, Greystone B., Cincinnati; 10, Public Aud., Cleveland; 11, Sunset Terrace, Indianapolis; 12, Aud., Columbus; 16, week, RKO theatre, Boston.

Woody Herman, Dec. , Adams theatre, Newark.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	23	1,275	32,600
Lani McIntire*	Lexington (300; 75c-$1.50)	93	1,975	167,450
Benny Goodman	New Yorker (400; $1-$1.50)	6	2,500	16,675
Tommy Dorsey	Pennsylvania (500; $1-$1.50)	7	3,300	23,175
Leo Reisman	Waldorf (550; $1-$2)	7	3,050	22,925
Count Basie	Lincoln (275; $1-$1.50)		1,625	3,050
Guy Lombardo	Roosevelt (400; $1-$1.50)		2,275	17,050
Enric Madriguera	Commodore (400; $1-$1.50)		1,575	2,400
Abe Lyman	Essex House (300; $1-$1.50)		†550	550

** Asterisks indicate a supporting floor show. ew Yorker and Biltmore have ice shows. Waldorf has Frank Sinatra and Volkoff and Milada.*
‡ 2 days.

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Back to normal with new show headed by Dean Murphy. Fine 8,700.

Art Kassel (New Walnut Room, Bismark hotel; 465; $1.50-$2.50 min.). Kassel, winding up long stay here, continues to draw well. Very good 5,700.

Charlie Spivak (Panther Room, Sherman hotel; ; $1.50-$2.50 min.). Big favorite here accounting for lusty 7,500.

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Morton Downey and Bondshu kept room filled to capacity 3,600.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c. and 75c. cover charge plus $1.25 min.). Oliver, a definite click here, pulled big 8,500.

Location Jobs, Not in Hotels

(Chicago)

Lou Breese (Chez Paree; 850; $3-$3.50 min.). and Gertrude Neisen still turning 'em away. Capacity 5,800 again.

Del Courtney (Blackhawk; 500; $1-$2.50 min.). Last three days of Carl Ravazza and Del Courtney's four opening days around 5,600 figure.

Inside Stuff—Orchestras

The first private label recording since the Petrillo ban on waxings was staged Saturday (20) at the Schirmer studios, N. Y., when Yank Lawson and a small group of hot men made four sides for Signature. Bob Thiele, now a storekeeper, 3 cl., in the Coast Guard, sponsor of the label, signed an agreement with AFM, before the recording was arranged. Tunes waxed were 'Squeeze Me,' 'That's a Plenty,' 'Schirmer Blues' and 'Old Fashioned Love.' With Lawson on the date were Brad Gowans, James P. Johnson, Tony Spargo, Pee Wee Russell, Bob Haggard and Eddie Condon. Thiele has another recording session set for this week with Coleman Hawkins, Sidney De Paris and others.

Milt Gabler, of Decca, who puts out Commodore recordings on his own hook, also is reported lining up with the union to get back into the private label field.

Coca-Cola is still undecided as to whether it will repeat this Xmas Day the 12-hour series of bands it broadcast last year. There is said to be difficulty in clearing the time on the Blue net, and if the idea is repeated at all it will be done for only a couple hours in the afternoon.

Bottling company's original indecision over the Xmas broadcasts was based on its idea to send small music units overseas. If the Red Norvo trip, which was stymied by USO, had gone through and been successful, Coca-Cola would have used the cash it would have spent on the Xmas broadcasts to send more units offshore.

Apparently there are two outfits set to market biographics of top bandleaders in pulp form, neither aware of the other. One, titled Band Book Publishing Co., got out its first release early this week, placing copies on sale at all Woolworth stores, selling for 25c. It's a history of Woody Herman.

Second company, operating under the tag of 'No. 1 Bandleaders of America,' tees off with a book based on Harry James' life. It also will sell for 25c, but won't be out for a week or two.

Essex House, N. Y., instituted a cover charge for the first time in its Casino-on-the-Park coincident with the opening Friday (19) of Abe Lyman's orchestra. Casino always has employed a minimum charge system, even during runs by Sammy Kaye, Tommy Tucker, Bob Chester, et al. Cover calls for $1 weekdays and Sunday evenings, and $1.50 Sundays and holidays.

Lyman's unusually high salary is probably responsible for the cover. He's said to be getting $2,500 weekly.

On the Upbeat

Ray Dorey, vocalist with Benny Goodman, is in 1-A and Goodman is seeking a replacement. Dorey is married and father of two children. His draft board is in Pittsurgh.

Shep Fields adding an amplified harp to his all-reed orchestra.

Troy Singer disbanded his 'Night Owls' after closing at Eddie Sindelar's Airway Club, and is now beating drums in Belle Murphy's crew in Cleveland.

Jimmy Dorsey's crew heading east, with stops in Omaha and Minneapolis before opening at the Roxy, New York, in December.

Pvt. Henry Avellone, former drummer, is first battle casualty in membership of Cleveland Musician's union. Hip smashed by Jap shrapnel in New Guinea, and now convalescing at Fletcher hospital, Cambridge, Ohio.

Walter Link, bass player for uss Morgan, quit troupe at RKO Palace, Cleveland, last week to report to Baltimore induction board.

If It's in
'TUNE-DEX'
It's An Important Tune!

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

WHO HAS ALL THE HEP CATS JUMPIN'?
DEACON JONES
Recorded By
LOUIS JORDAN
Capitol No. 140 Decca No.
PYRAMID MUSIC COMPANY
1509 No. Vine Street, Hollywood 22, Cal.
Material Available—Selling Agents: Pacific Music Sales

Some Maestros Sour on Film Work; Claim Scripters Brush Them Off

Hollywood and film-making is beginning to pall on many of the name bandleaders who have made several trips west. They are not so eager as they once were for camera-work for varied reasons, although these negatives have been so far overcome by the heavy cash Hollywood disburses. Moreover, a good portion of these leaders are tied to long-term contracts, which they probably couldn't break if they wanted to.

The major anti-film complaint voiced by the maestros, is the way most have been used in films. Along with the healthy cash returns, the leaders believed that the exploitation derived from film work would heighten their b.o. value in other fields. This is true to some extent, but not to the satisfaction or expectation of some. It is now felt that bands are being bought strictly for marquee value and that Hollywood has made no attempt to glorify them, or supply scripts that give 'em more than a quickie chore.

One Exception

Consensus of opinion among leaders and managers is that only one band film has been made to date that was satisfactory from the band's point of view. That was Glenn Miller's 'Orchestra Wives' (20th). But as on this vary, however: There are proponents of parts in big productions, wherein the band is just a small portion of the overall cast; there are equally staunch supporters of making B's with the band as important as the remainder of the cast.

In this category bandsmen point to such films as the early ones made by Harry James for Universal and one made by Woody Herman for the same outfit. These films showed the bands off and when a film patron left the house there was no doubt he or she had seen Joe Doakes and his orchestra. For example, in James' initial production for Universal, his and played every number it had ever been identified with (about 11 of them), including 'You Made Me Love You,' 'Ciri iribin,' 'Flight of the Bumble Bee,' a pop or two he had made on records previously, etc. In contrast was James' recent bit in 'Best Foot Forward' (M-G), Jimmy Dorsey's fast brushoff in the current 'I Dood It' (M-G), and the way Tommy Dorsey was used in some of his recent releases.

Another reason for the growing dislike for Hollywood among some leaders is that the Coast atmosphere for some reason ruins almost every band that goes west. One top maestro recently remarked that after a long stretch in Hollywood he was ashamed to stand in front of his outfit. Another complaint is that musicians get to like the film capital and its way of living so much that they frequently quit the band and stay on the coast.

They Come and Go

Hollywood, Nov. 23.

It's the old army game with Frankie Masters, bandleader.

When Jay Mayor, his band manager, was called for induction Nov. 18, the job went to Dave Baumgarten, who just got out of the Army.

Blue Still Nixing Remote-Sharing

Blue network scemingly has returned to its former stance against sharing orchestra remote pickups with other chains. It was about to install a wire in the Essex House, N. Y., to pick up Abe Lyman's band twice weekly, one net without N. Y. and second vice versa, but when Lyman took two half-hour Mutual shots the Blue issued an 'exclusive, or else' ultimatum. Lyman will stick to Mutual.

For several years the Blue has stood by the idea that all of its origination points should be exclusive to it, but recently gave evidence that it had abandoned that principle.

Lyman has been up in the air over the broadcasting situation at the Essex. He took the job principally because of the expected wires, but when he opened Friday (19) he had none. His contract didn't guarantee them either.

Benny Goodman May Take Band Overseas For USO Before Film

Benny Goodman may go overseas with his band immediately after the first of the year instead of waiting until the spring, when his film for 20th-Fox, based on his life, is finished. Word is now being awaited from the Coast as to whether 20th will set back the start of the picture until the outfit returns, and final okays are being awaited by the USO from the War Department. Goodman has had every one of his men checked by the FBI, the usual procedure. Gene Krupa, now with the band at the New Yorker hotel, N. Y., will not go on the trip.

Goodman leaves the New Yorker Dec. 11 and plays three weeks of theatres and a couple one-nighters. After that, if all goes well, he will go offshore. Sonny Dunham replaces him at the New Yorker.

Goodman, like Tommy Dorsey, who opposes him at the nearby Pennsylvania Hotel, N. Y., is ill. He has intestinal flu and was in bed Monday and last night (Tuesday).

AMY ARNELL ALSO WILL TRY A SOLO

Since Frank Sinatra began a general exodus of male singers from bands into soloist channels, femme singers apparently are getting ideas. Amy Arnell, vocalist with Tommy Tucker for years, leaves that band Dec. 7 to go on her own, following Helen Forrest, who is quitting Harry James and is booked into Roxy, N. Y., in mid-January.

Miss Arnell cuts loose from Tucker after playing a private party with him Dec. 7 at New Bedford, Mass. She is booked for the Hipp, Baltimore, Dec. 9 at a reported $1,000 weekly and negotiations are said to be on for a run at the Riobamba, N. Y. Tucker is hiring a trio for his band, but not to replace Miss Arnell. He was moving in that direction before the singer decided to leave.

Miss Arnell's split with Tucker is amicable, but complete. She is not being handled by him or Joe Galkin, leader's manager, and has no contract with either. MCA is agenting her.

WLB ASKS MUSICIANS TO 'JUSTIFY INCREASE'

War Labor Board has asked the Newark local of the AFM to prove by producing contracts that a recently requested rise in its theatre scale is justified. In asking for the increase the musicians pointed out to the WLB that they had once been getting the $75 per man—$90 for leader they now ask, but that that scale had been voluntarily reduced. WLB wants proof by asking to see contracts written during the past live years.

Matter went to the WLB after a recent request by the local for pay increases at the Adams and Empire (burlesque) theatres. Men each house have been drawing $66 weekly and $77 for leader. Their request for an increase resulted in a dispute when the Adams reopened last September.

FioRito Making 1st Agcy. Switch in 15-Yr. Career

Ted FioRito's orchestra, after 15 years with Music Corp. of America, moves over to General Amusement Corp. next spring. FioRito has already signed a management contract with GAC for seven years beginning May 18, 1944, immediately after his MCA contract expires.

FioRito has never been with any other agency except MCA.

HIGGINS TO COAST

Higgins, Columbia Record executive in N. Y., left for the coast Saturday (20) on vacation-biz trip. It's his first move west in years.

He'll be in Hollywood a month.

The Players Band signed for the Pine-Thomas musical, 'Take It Bi ' for Paramount.

Woody Herman Remains With New Pic at N.Y. Par

Paramount theatre, N. Y., is dropping its current Metro film, 'I Dood It,' at the end of three weeks next Tuesday (30) to enable Loew's, which gets it next, to play it in nabe houses around N. Y. over the holidays. Par will substitute the Claudette Colbert-Fred MacMurray film, 'No Time for Love,' and will hold over Woody Herman's orchestra and possibly Marion Hutton. Tommy Dorsey and 'Riding High' go in Dec. 23.

Herman was originally booked for three weeks and the switch in pictures brought about a situation wherein he was asked to remain three more. He was not booked elsewhere for the three weeks following the Par, which apparently made the holdover easy, but since Herman has been ill and was counting on a three-week vacation, he wants to play only five weeks and take a week off before going to the Coast for a new UA film. However, that phase hasn't been settled yet.

Bulk of Bernie Estate Willed to Widow, Son; Friends, Charities Share

Ben Bernie remembered his family mostly, in his will, but he did not forget old friends and those who helped him, and he left something to charities, including one of a religion different than his own. Bernie's will was filed for probate Friday (19) by Max E. Levine, the maestro's friend and attorney. The testament, made out June 1, 1942, provides for the following bequests:

To his wife, Dorothy Wesley Bernie, he left $10,000 in cash and a $50,000 trust estate, with the proviso that if the income from the trust does not reach $5,200 annually enough of the Bernie property shall be sold to bring the annual income to this level. Mrs. Bernie also receives all of the bandleader's real estate in Florida, and half of his holdings elsewhere, which is to be added to the trust.

To his son, Jason Bernie, he left $10,000 in cash and a $75,000 trust estate, including the other half of Bernie's property outside of Florida. Jason Bernie is to receive one-quarter of his trust estate principal at the age of 29, one-third at the age of 32; one-half at age of 35; and the remainder at age of 38.

Bernie's sisters receive cash bequests as follows: Bessie Bernie (also known as Bessie Ancel), $5,000; Ethel Mulhauser, $5,000 in five semi-annual payments; Rose Levine, $3,000 in six semi-annual payments; Lee Stecher, $3,000 in six payments; Birdie May, $5,000; Sadie Gleich, $3,000.

The brothers receive cash bequests as follows: Dave Bernie, $5,000; Jeff Bernie, $10,000 in 40 quarterly payments; Herman Bernie, $10,000; Harry Bernie, $5,000. A nephew, Robert Harris, was given $500.

To his friends, Al Goering and Albert M. (Mickey) Garlock, the late bandleader left $500 each 'as an expression of my appreciation for services and devotion to me.' To his lawyer, Bernie left $25,000 'for his excellent stewardship of my affairs.' To his secretary, Eleanor Smith, the maestro left $500. To Dorothy Menzin, Bernie left $1,000.

Bernie also remembered the Jewish Theatrical Guild, to which he bequeathed $1,000; the Federation of Jewish Charities, which receives $2,000, and the Catholic Charities of the Archdiocese of New York, which receives $500. The will was witnessed by Milton Ager, Benny Davis and Lew Leeyer.

Goodman-Sinatra D.C. Dance Date Now Off

Benny Goodman's orchestra and Frank Sinatra, booked to begin a series of dance-entertainments Dec. 12 for government employees at Uline's Gardens, Washington, have been cancelled and all plans for subsequent affairs dropped. Said to be unsolved by various commercial firms (first by Pepsi-Cola) for no explained reason, the causes of the cancellation are equally vague.

Sinatra would have been able to go to Washington for the date because of Pennsylvania blue laws. He is working at the Stanley, Pittsburgh, week of Dec. 10, and the Sunday would have been a day off.

Padway Threatens AFM Strike If WLB Gives Back-to-Work Order In Disc Dispute; Hearings End

Jules Stein East

Jules Stein, Music Corp. of America president, got into N. Y. yesterday (Tuesday) for his first visit east in several months.

Usual business trip.

Col, Victor May Pull Spivak Swap

Columbia Recordin and RCA-Victor currently negotiating a unique swapping of masters predicated on the six unreleased discs Columbia is holding on Charlie Spivak; now a Victor artist. Spivak switched to Victor in January of this year and Columbia has since refused to market the masters he made before leaving. Its stance is based on the theory that virtually every disc being manufactured on Columbia pressing machines is being sold as quickly as made and there is no reason for building Spivak for Victor. As a result, Spivak hasn't had a record on the market since last December ('White Christmas,' his biggest seller). He hasn't made one recording for Victor due to the AFM's ban.

Swap is being engineered because Columbia has unreleased masters of several of its artists who formerly recorded for Victor. They are Benny Goodman, Xavier Cugat. Two solo platters Frank Sinatra made for Victor, while still with Tommy Dorsey's orchestra, also may be included in the swap. Two, which were released on Victor's Bluebird (35c) label, are 'Night and Day' and a pop. Spivak's six sides are said to be made up of all standards and originals, making them more valuable. If the idea is consummated Victor will get the Spivak sides, possibly including his 'White Xmas' master, and Columbia will get the Sinatra and some B. G. and Cugat items.

Osborne May Not Need Rest; Exam Will Tell, But Band Broken Up

Will Osborne might not be out of action more than a couple weeks. Told recently by a southern doctor that he must take at least four to six months of rest, Osborne made plans to disband his orchestra and go to California. He cancelled about 10 weeks of theatres. Later, a checkup in Cleveland at a Sanitarium disproved the first diagnosis, but by that time most of the leader's men had gotten jobs elsewhere.

After he completes a week at the Circle, Indianapolis, Dec. 2, Osborne will come into N. Y. for a more thorough physical examination and this checkup will decide his immediate future. If the rest isn't necessary he will resume work immediately. All of his men except five or six key musicians will have to be replaced.

Herbie Fields, clarinetist, who recently got out of the Army, has been talking to Osborne in Cleveland the past week re Fields taking over the Osborne outfit. But by the time Fields got to the leader the newer development had arisen.

FBI NABS ABE LYMAN PIANIST ON DRAFT RAP

Newark, Nov.

Charged with being a draft dodger, Walter Rushing, pianist in Abe Lyman's band, was picked up by FBI agents here Thursday (18) in Frank Dailey's Terrace Room, where band was completing the last night of an extended engagement. Rushing was held under $2,000 bond for removal to New York.

Pianist, whose real name is Melvine Walter Weschler, is accused by the FBI of not registering for the draft, an allegation which Rushing (or Weschler) denies. According to the 22-year-old keyboarder, he registered in Washington last year. FBI claims, however, that a check of the D. C. records doesn't bear out his story.

The American Federation of Musicians will call a formal strike vote against all the disc companies not covered by contracts signed with Decca and 21 other companies if the War Labor Board orders the musicians back to work, declared Joseph A. Padway, attorney for the AFM, at the final session Monday (22) of the WLB panel hearing on the recording dispute. The strike, however, would not affect radio stations or networks, despite the fact that RCA-Victor, NBC Recording Division and Columbia Recording Corp. (CBS subsidiary), are the contract holdouts responsible for bringing the dispute before the WLB, Padway stated.

Padway's threat topped off a rousing hour-and-a-half summation of the AFM's case against the record companies. He explained that the ban was not a strike. The men just quit their jobs Aug. 1, 1942, following the expiration of the Union's contracts and licensing agreements with the disc companies. However,—the AFM will abide by the Smith-Connally act of June, 1943, covering labor disputes, and will observe the 30-day cooling off period provided by the bill.

Film Industry Next

Highlight of the hearings, which resumed Friday (19) following a two-week adjournment, was the announced intention of the AFM to tackle the film industry after it has settled with disc concerns. Joseph A. Padway, general counsel of the American Federation of Labor, representing the AFM, stated at Saturday's (20) session that it would be disastrous for the AFM to start with the film companies now, 'but when we feel we can take on the movies we will,' he declared, adding that the AFM has only $1,500,000 in its war chest at the present. Later he pointed out that within 18 months after the introduction of sound films, the number of musicians employed in theatres dropped from 22,000 to 4,000.

The proceedings Friday, Saturday and part of Monday (22) were given over to questions submitted by the WLB three-man panel (Arthur S. Meyer, chairman; Max Zaritsky, labor member, and Gilbert Fuller, industry member).

The Monday session was also devoted to the summation by both sides of the salient points in the case which is now being studied by the panel, and will submit a report to the national WLB in Washington.

Ralph C. Colin, attorney for CRC, was the first to sum up for the employers. He said that there was no basis for the strike; that there was no evidence in the testimony to substantiate the union's contention that the record companies were responsible for the alleged technological unemployment. The burden of proof rested with the AFM, he pointed out. James C. Petrillo admitted before a Senate committee last winter, said Colin, that the AFM had made no survey as to unemployment among musicians caused by recording companies or radio stations.

Ban Interferes With War Effort

As to the union's contention that the strike does not effect the war effort, that's also for the union, not the companies to prove. Colin then said that the record has plenty of evidence that the ban has interfered with the war effort. He also accused the AFM of bad faith in placing a ban on discs for home use after Petrillo had promised to exempt these records from the cease work order. He characterized the direct payment plan as a blank check, unprecedented in labor-capital contracts. Citing statements of Elmer Davis and James L. Fly, made when the ban went into effect, Colin reiterated that it interfered with the war effort and consequently came under the provisions of the War Labor Disputes Act, and the jurisdiction of the WLB. He asked the panel to recommend a back-to-work order.

Robert Meyers, counsel for RCA-Victor and NBC Recording, followed up by stating that his company was willing to assume legitimate responsibility in caring for its unemployed workers, but he could see nothing legitimate in being asked to support men (more than 100,000) who never worked for RCA or NBC.

The direct payment principle, (Continued on page 52)

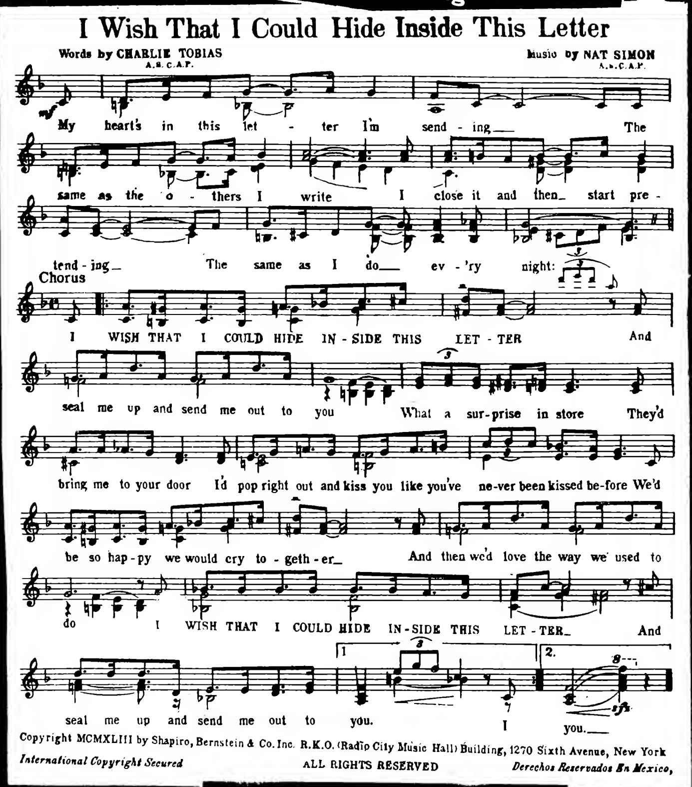
TWO NEW SHAPIRO —

I WISH THAT I COULD HIDE INSIDE THIS LETTER

A Great Novelty Song

Our present No.1 Song FOR THE FIRST TIME

by Chas. Tobias and David Kapp



Absolutely guaranteed a No.1 Song of the coming season

LOUIS BERNSTEIN
President

SHAPIRO, BERNS
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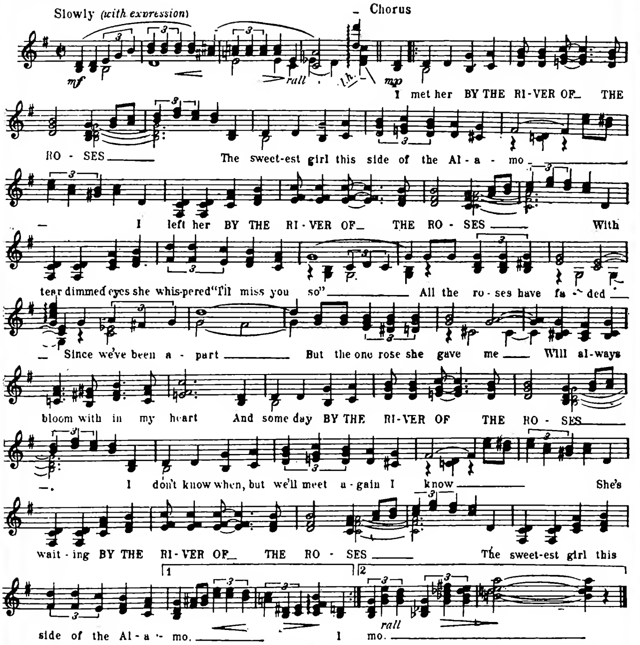
BY THE RIVER OF THE ROSES

A Great Romantic Ballad

By The River Of The Roses

Words by MARTY SYMES

Music by JOE BURKE



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Our present No 1 Song

FOR THE FIRST TIME

by Chas. Tobias and David Kapp

Absolutely guaranteed a No. 1 Song of the coming season

TEIN & CO., Inc.

, Radio City, New York

JONIE TAPS
Manager

Inside Stuff—Music

Here's one from last week's 'Voice of the People' in the Detroit Free Press:

'To the Editor: I appeal to you to use your journalistic influence in an effort to salvage the reputation of the civilian American male throughout the world. The No. 1 song of the nation is of a gent singing that he is going to get himself a paper doll so the other red-blooded jitterbugs won't steal her away from him. Imagine what a story like that will make for the Goebbels fellow to tell his vigorous fellow Germans. For Heaven's sake do something!

A Man.'

Dave Rubinoff and insurance company that held a policy on his $100,000 Stradivarius are at loggerheads currently over the amount the violinist should receive for the fiddle, which was broken recently during a concert at Columbus, O. Insurance outfit has offered Rubinoff $15,000 in settlement, claiming depreciation and the possibility that the fiddle can be repaired makes that a fair price. Rubinoff seeks $25,000.

Fiddle was broken when it tumbled out of its case before the violinist went to work at an Army air base near Columbus.

ASCAP presented Capt. A. Magnusdal, of the S. S. Liberty Ship Victor Herbert, with two table model phonographs and two albums of Victor's music recently. Ship was launched in Panama City, Fla., Aug. 27, the composer's birthday.

Decca's E. T. Contracts Add Clause For Re-Recording of Hit Songs

Decca's transcription contracts with bands it also controls for pop recordings on its own Decca labels uniquely allow for the possibility of an unexpected hit song. Orchestras that transcribe for World Broadcasting, Decca transcription affiliate, give Decca the option of re-recording any transcribed tune and releasing it as a pop record if it has not already been made for the latter series. If it is ever done, of course, the leader and musicians are paid the regular scale for recording on top of what they drew for transcribing the tune.

World has done considerable transcription recording since settling with the American Federation of Musicians, in N. Y., Chicago and California. It has used a great many bands, both those attached to Decca disc contracts and those with other companies. 'Hit song' clause puts Decca in the position of being able to immediately release as a pop disc any tunes transcribed that may become overnight clicks. Of course, the clause can only work with the bands contracted to Decca and possibly others without any pop disc affiliation. It can't apply if the band that happened to transcribe an unexpected hit is under contract to Columbia or Victor for recordings.

T. Dorsey Cans 2 Sidemen, Charging Insubordination

Tommy Dorsey fired his drummer and a trumpeter for 'insubordination' last week, on the advice of N. Y. local 802 of the American Federation of Musicians. Dorsey was ill and not present during a rehearsal of the band and he claims Maurice Purtill, drummer, and Bob Price, trumpeter, walked out of the rehearsal before it was completed. Irving Cutler replaced Purtill and a spare trumpeter Dorsey was carrying is in Price's place.

Dorsey was off the stand at the Penn Thursday, Friday and part of Saturday due to a bad back brought on, according to his doctor, by being on his feet too much.

Le Baron's Draft Rap

Los Angeles, Nov.

Eddie LeBaron, band leader and operator of the Trocadero nitery, was arrested under his real name, Edward Albacini Gastine, on a charge of failure to report for induction in the Army. Maestro blamed his dual handle for the mixup.

Hearing for extradition to New York was set for Nov. 30, with LeBaron released under $2,500 bail.

Dixieland Band Revival In K. Dunham Revue

The Original Dixieland Jazz Band tag has been revived once more and is spotted in the S. Hurok production of Katherine Dunham's 'Tropical Review' at the Forrest, N. Y. The band opened Friday night (19) as a stage specialty.

Only original members of the outfit present are Tony Spargo, drummer, and trombonist Eddie Edwards, but negotiations are reported underway to bring Larry Shields, clarinetist with the former Reisenweber 'wrecking crew,' back into the fold. Spargo controls use of the 'Original Dixieland' name.

Tucker Back to Strand

Tommy Tucker's orchestra, which recently completed its second straight booking at the Roxy theatre, N. Y., is going back to the Strand. Tucker signed a contract for that house last week for a date not later than next August.

Tucker's is the second of the group of bands that broke away from the Strand to go elsewhere, only to return. Charlie Barnet went to the Capitol earlier this year, after a prolonged dispute, and is due to go back into the Strand for the coming holidays.

Lyman Waxing

Abe Lyman's orchestra will also record for Eli Oberstein's Classic Record Co. Band cuts four sides in N. Y. Friday (26) on a one-time contract similar to the arrangement by which Oberstein recorded Jan Garber last week.

Lyman was formerly connected with Bluebird (RCA-Victor). He is now at the Essex House, N. Y., where he opened Friday (19).

Vaughn Monroe, With Virtually Same Band, Back to Work Dec. 8

Vaughn Monroe is recovering the majority of his musicians, who had scattered to other bands, and the reorganized outfit goes back to work Dec. 8 and 9 on New England one-nighters. Monroe then picks up a string of theatre dates running into February, which had been cancelled when the band was broken up in preparation for the leader's entry into service. He drew a 4-F in N. Y. two weeks ago.

Monroe is currently on vacation, visiting his family, but will return in time to get the rebuilt band into shape by Dec. 6. Following the one-nighters he plays the Metropolitan, Providence, Dec. 10-12, then plays theatres in Worcester, Hartford, Waterbury, Newark, Boston, Philadelphia, Pittsburgh, Cleveland.

Decca's Schwartz Album

Decca's Jack Kapp and composer Arthur Schwartz have been discussing a special album of the latter's songs, production and pop.

Schwartz, now a Warner Bros. producer, is staying east until mid-December when Jack L. Warner may come to N. Y. following the latter's Hot Springs (Ark.) vacation.

AFM Will Strike

Continued from page 49

Meyers declared, will increase the cost of records, curtail the market and throw artists out of work. This will happen when the OPA price ceiling is lifted, he added. What is more important is that the fund is a union device to avoid Government taxation. The union will get this tax free payment, hand it over to musicians, thereby violating the Government's effort to curb inflation. He denied that any unemployment relief plans discussed by Padway established a precedent. But should this principle be forced upon RCA and NBC, other employes and unions will demand similar contracts. As a matter of fact one union (unnamed) has already notified NBC that if it yields to Petrillo it will demand the same type of contract.

Meyers then offered estimates of payments the radio and film industries would have to make should they be forced to pay a percentage of their gross to unions. Radio's gross time sales last year were approximately $250,000,000, and the film companies grossed more than $1,000,000,000. On the basis of 3% this would result in payments of $7,500,000 and $30,000,000, respectively. The AFM's demand is unprecedented, unaccustomary and unacceptable,' concluded Meyers.

Padway in his summation-rebuttal stated that there is no U. S. law compelling a man to stay on his job, and until we adopt a system of compulsory labor, such as exists in England, a person is free to quit when he pleases. As for the payment principle, it is not new. He cited a score of industries throughout the country that 'have plans to take care of a man who is hurt (displaced) by a machine,' which is what he called the direct-payment plan. As for WLB action, Padway stated that under the Smith-Connally Act the board is free to impose any condition in settling a labor dispute that it finds fair, equitable and reasonable. And Padway lost no opportunity to call the direct payment principle 'fair, equitable and reasonable.'

Briefs will be filed by the disputants within the next three weeks, but the WLB expects to take from five to eight weeks to wade through the briefs and mass of testimony submitted during the hearings.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Nov. 15-21 from 5 p.m. to 1 a.m., is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
Besame Mucho	Melodylane
Do You Know	Reis
Don't Believe Everythin ream—†'Around World'	Robbins
For First Time	Shapiro
How Sweet You Are—†	Remick
If You Please—†'Dixie'	Famous
I've Had This Feeling Before—†'Show Business'	Santly
Little Did I Know	Lincoln
My Heart Tells Me—†'Rosie O'Grady'	BVC
My Ideal	Paramount
My Shining Hour—†'Sky's the Limit'	Morris
No Love No Nothin'—†'Gang's All Here'	Triangle
Oh, What a Beautiful Morning—*'Oklahoma'	rawford
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Shoo Shoo Baby—†'Three Cheers For Boys'	Leeds
Speak Low—*'One Touch of Venus'	Chappell
Star Eyes—†'I Dood It'	Feist
Stormy Weather—†'Stormy Weather'	Mills
Surrey With Fringe on Top—*'Oklahoma'	Crawford
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
When They Ask About You	Berlin

MOST PLAYED AFTER FIRST 24

Candlelight and Wine—† round the World'	Miller
My First Love	Dorsey
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
Home	Am. Academy
In a Friendly Little Harbor	Campbell
Sunday, Monday or Always—†'Dixie'	Mayfair
The Dreamer—†'Thank Lucky Stars'	Harms
Blue Rain	Melrose
Close to You	Barton
Have I Stayed Away	Famous
Pistol Packin' Mama	Morris
This Side of Heaven	Yankee
Victory Polka	Chappell
White Christmas—†'Holiday Inn'	Berlin
Do Nothing Till You Hear From Me	Robbins
Don't Sweetheart Me	Advance
I Couldn't Sleep Last Night—†'Higher and Higher'	Harms
I Dug a Ditch—†'Thousands Cheer'	Feist
Paducah—†'Gang's All Here'	Triangle
Take It Easy—†'2 Sisters and a Sailor'	Santly
You Better Give Me Lots of Lovin'	Crawford
By the River of Roses	Shapiro
I Still Care	Allied
Is My Baby Blue Tonight	Broadway
In My Arms	Saunders
Oklahoma—*'Oklahoma'	Crawford
Things That Mean So Much	BMI
What Do You Do In the Infantry	Saunders
Can't You Do a Friend a Favor—†'Conn. Yankee'	Harms
Someone to Love	Block
Time on My Hands	Miller

† *Filmusical.* * *Legit musical.*

Another Big Hit On The Way!

RKO RADIO PICTURES

FROM Kay Kyser's BEST PICTURE "Around The World"

CANDLELIGHT and WINE

Lyrics by HAROLD ADAMSON Music by JIMMY McHUGH

MILLER MUSIC CORPORATION

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1619 Broadway, New York

LON MOONEY
General Professional Manager

Larry Hart's Death in N. Y. At 47 Ends G&S Partnership With Rodgers

Death Monday night (22) of Lorenz (Larry) Hart at Doctor's hospital in New York, following a two-day illness from pneumonia, puts an end to 'The American Gilbert & Sullivan,' as Rodgers and Hart had been affectionately known in show business. The lyricist, whose expert and literate wordage, so perfectly wedded to Richard Rodgers' melodies, had long since set a new high standard in the music business and for the world at large, was 47.

It got so, with their succession of smash musicomedy hits, that a Rodgers & Hart score was boxoffice insurance. Their names on the program credits are matched only by a few show composers, such as Berlin, Porter, Coward, Kern, Hammerstein and Romberg.

Anything by Larry Hart and Dick Rodgers was immediately stamped with the trademark of quality.

A collaboration which started in their undergraduate days at Columbia University some 25 years ago has resulted in a cavalcade of musical comedy successes. Only last week their 1927 musical, 'A Connecticut Yankee,' which had first introduced William Gaxton to Broadway musicomedy stardom, was revived by Rodgers as his maiden solo production effort, although they have been 'in' on other of their shows in the past. Refurbished and modernized by the facile team, with librettist Herbert Fields, it now has Dick Foran in the lead role.

Last two years Rodgers and Hart split up when the former partnered with librettist Oscar Hammerstein, 2d, in authoring the current smash, 'Oklahoma.' Hart, whose lust for life was well-known to his intimates, was more nomadic and liked to knock around the world, or what was left of it in these wartimes, whereas the family man, Rodgers, preferred staying in New York. Even when both had Hollywood writing assignments they preferred working on them in the east.

Met at Columbia U

Hart, doing post-graduate work at Columbia, had been translating German plays for the Shuberts when he met the 16-year-old Dick Rodgers. Hart was 23 at the time. They fashioned the Varsity show and from that stemmed 'Garrick Gaieties,' 'Dearest Enemy,' 'The Girl Friend,' 'Present Arms,' 'On Your Toes,' 'Babes in Arms,' 'I'd Rather Be Right,' 'I Married an Angel,' 'Boys from Syracuse,' 'Pal Joey,' 'pring Is Here,' 'Peggy-Ann,' 'Heads Up,' 'Evergreen,' 'Jumbo,' et al. The song hit excerpts from these and other scores, stage and screen, ran into the high numbers.

Rodgers and Hart's expertness as songwriting artisans was w.k. in the music business. They did their stuff from a business viewpoint, with no chi-chi about the 'muse' or 'inspiration.' They kept regular songwriting hours, although there are legends in plenty how song titles came to them, such as that near-taxi crash in aris, in 1926, when one of the girls in the cab exclaimed, 'Oh, my heart stood still.'

The benevolent influence of the late Lew (Weber) Fields in the fledgling songwriters' formative years is worthy of recording. Fields, father of Herbert and Dorothy, themselves now seasoned book and lyric writers, produced some of Rodgers & Hart's first shows (book by Herbert).

Hart, unmarried, leaves Teddy Hart, his brother, now featured in 'One Touch of Venus,' as the lone survivor.

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JAN RUBINI
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VIOLINIST AND CONDUCTOR
Just returned from entertaining our fighting boys in the South Pacific.
Now Playing Warfield, San Francisco
Next Week, Orpheum, Oakland

Freelance Arrangers, MPPA Head Says, Not In 10% Wage Boost

Members of the Music Publishers Protective Association were informed Monday (22) in a circular letter from Walter Douglas, board chairman, that the move by freelance arrangers to increase their prices by 10% is not justified by the recent War Labor Board order. All that the order permitted, wrote Douglas, was a 10% increase of the minimum union scale prevailing as a rule among arrangers directly employed by music publishers.

Outside arrangers, particularly those who make stocks, receive prices that are above the minimum scale. Some of these, according to information received by Douglas, automatically tilted their fees by 10% on learning of the WLB's action. The increase allowed in the contract existing between Local 802 of the musicians union and publishers with regard to arrangers, stated Douglas' letter does not in itself give a freelance the right to demand an increase in his prices.

O'CONNOR AGAIN PREXY OF PLUGGERS' UNION

John . O'Connor was re-elected Monday (22) president of the music publishers' contactmen's union. He ran without opposition. The other officers named by secret ballot, the first time the device was used by the union, were Rocco Vocco, v.p., and Irving Tanz, treasurer.

Of the 12 elected to the executive council, Harry Bernie, Micky Garlock, Lon Mooney, Sam Smith and Jack Ostfield are newcomers. Those re-elected to the council were Dave Dreyer, Mack Goldman, Jack Johnstone, Sidney Kornheiser, Harry Link, George Marlo and Eddie Wolpin.

Maria Gambarelli Will Solo With Det. Symph

Detroi , Nov. 23.

This city will witness an innovation in symphonic programs Saturday (27), when Maria ambarelli appears as premiere danseuse soloist with the Detroit Symphony Orchestra at Masonic Temple Auditorium. A switch on the usual procedure of orchestras accompanying ballet performances, the ballet solo routine is cued to the growing popularity of the modern terpsing which has branched out into legit, vaude, etc.

Miss Gambarelli will do six numbers. arl Krueger will conduct the orchestra.

Drop Suits Vs. ASCAP

Suit for a declaratory judgment brought by Denton & Haskins, Gem Music Co., and George Whiting against ASCAP was withdrawn last week, after the plaintiffs had asked for an appeal from N. . supreme court.

In an adjoining part of the suit, in which the plaintiffs asked for an accounting from ASCAP, Whiting, a writer-member of the society, withdrew his charges. Denton & Haskins and Gem, both publisher-members, are continuing latter suit.

$5 'OKLAHOMA' ALBUM

Decca is issuing an album of 'Oklahoma,' with the leads in the legiter.

Alfred Drake, Joan Roberts, Howard De Sylva, Celeste Holm and Lee ixon doing the tunes in a 12-side album that will retail at $5.

Orch is conducted by Jay S. Blackton, pit conductor of the show.

Gen. Patton's Song

Robbins publishing 'God of attles.' Peter De Rose set to music poem by Lieut. Gen. George S. Patton, Jr.

15 Best Song Sellers

(Week Ending Nov. 20)

Paper Doll	Marks
Pistol Packin' Mama	Mayfair
White Christmas	Berlin
Either Too Young	Witmark
Be Home for Xmas	Melrose
People Will Say	Crawford
Victory Polka	Chappell
Beautiful Morning	Crawford
Sun., Mon. or Always	Mayfair
Say a Prayer	Southern
Put Your Arms, Honey	way
Heard You Cried	CP
How Sweet You Are	Remick
Heart Tells Me	BVC
For First Time	Shapiro

Dimitri Tiomkin assigned to score 'The Imposter' at Universal.

MPPA Report Highlights Benefits From Suppression of Bootleg Songsheets

The benefits accruing to the music industry from the suppression of the songsheet racket was made a highlight of the annual report of the Music Publishers Protective Association which was read to the membership at a general meeting last week. The report pointed out that three publishers of legal songsheets are now paying to music publishing firms $500,000 a year for the rights to lyrics, the amount representing an increase of $200,000 obtained for uses in 1942.

The report also revealed that the International Circulation Co. currently has 9,000 music racks on store location in areas where there are no established music dealers, and that this medium of distribution has accounted for the sale of 2,402,000 copies of popular music. The net turnover of hits on these racks runs around 90% and the average net sale, 75%. The first order for the

(Continued on page 63)

MUSIC from UNIVERSAL'S newest PICTURES

SOME DAY I'LL DREAM AGAIN

the featured ballad from

CRAZY HOUSE
OLSEN AND JOHNSON

The score of UNIVERSAL'S latest musical

"HI YA, SAILOR!"

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SO, GOODNIGHT

OH BROTHER

and five other tunes

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THE THINGS THAT MEAN SO MUCH TO ME

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JIMMIE CAIRNS EDDIE JANIS IRVING TANZ ELMORE WHITE

Boys Will Be Girls (with Spangles) In Freudian Diet at N. Y. Howdy Club

By OCTAVUS ROY COHEN

Oh! my dear, you must! You positively must see the revue at the Howdy Club. It is just too, too divine.

The Howdy Club is right in the heart of Greenwich Village, New York. And it's so different! I do believe, really, that there's nothing like it this side of Freud.

The show is the cutest thing. And so naughty. Really, it makes you think of a dramatization of 'A Night in a Moorish Harem' with reverse English. The boys are lovely. They fairly twinkle. Just devilish, my dear.

There's the dearest man who dances on his toes. But truly. Simply adorable. He has dimples—and the longest eyelashes, with spangles on them. Spangles scattered through his hair, too, and spangles perched here and there on his makeup. You really never saw anything like it. I'm sure you never did...that is, unless you've been holding out.

Then there are a couple of fluttery gentlemen who sing. Their lyrics! Oh my goodness! All about what you might call eccentricities. But cute. You feel wonderful listening to them. Just like being a bad sailor on a small boat during a storm at sea.

And the comedy! So subtle. So salted. And done with the most ecstatic leers.

There's a lady singer, too. She has a boyish hair-do and a boyish figure. Just to make things different, you know. Watching the show is like doing a crossword puzzle in a language you don't understand.

But that isn't all. They have the most rapturous chorus boys. Entrancing, really. And, believe it or not, they also have nine female chorus girls. Girls! Isn't it amazing? It makes one wonder what they'll think of next.

There's a six-piece orchestra, which works very hard and plays very loud. But the main feature is the service. There are waiters, of course, but then as an extra added attraction, some of the lovely gentlemen from the cast will actually take your orders. With their makeup still on, too. It's terribly exciting.

Yes, the service is quite something to remember. They're so considerate. They're always right there to take your drink away before you finish it. And they're wonderfully solicitous about selling you things: fresh drinks and flowers and everything. Of course you don't get pushed around. That would be just too, too inexpressively vulgar. It's a sort of solicitude. The maternal instinct, as it were.

And some of the ladies of the chorus are quite congenial. They have friends in the audience. Old friends. Some of them hours old. So you don't really have to drink alone if you don't want to. Naturally, they don't intrude on your privacy when it comes to paying the check. They let you do that all by yourself like the great big boy you are.

Yes, dearie. You really must see the Howdy Club. It's amazing.

And the air in the street outside is so fresh and clean.

NOW ENTERTAINING THE BOYS IN SCOTLAND

WILLIE SHORE
Personal Management
AL BORDE

Folies Bergere, N. Y.

Duncan Sisters, Chaz Chase, Diamond Bros. (3), Wally Boag, Rosita & Deno, The Showmen (3), Dynamite Jefferson, Frances Henderson, Line, Marty Martin Orch, Charez Orch; $3.50 minimum.

The Duncan Sisters, following Sally Rand into this continental-styled theatre-cafe as the headline act, are a solid click. That's something of a surprise in view of their long absence from the stage. The presumption that they might be dated turns out to be a completely untenable theory. The Duncans haven't changed in all their years in show business. It's the same style of delivery with Topsy (Rosetta) in cork and Eva (Vivian) whiteface, the same business, about the same type material and some of the same old songs. They're still as good as they ever were—which means plenty—and a ready hit with virtually all audiences.

Long a standard big-time vaude act, the sisters are a natural on a nightclub floor. Perhaps their most important stock in trade is a rep of old tunes, nostalgic in the sense that they tie in with another era in the lives of the sisters as with others. They stay all too briefly with such numbers as 'Remember,' 'Wanna Go Where You Go,' 'Side by Side,' though they could milk applause endlessly with this routine alone.

It's an expert, showmanly turn in many respects. Just when the sisters appear to have reached a climax they always succeed in coming through with another bit which tops everything that went before.

Starting out as what first appears to be a rather pointless, conventional, comedy-singing sister act, Topsy (Rosetta) starts the belly laughs rolling within about two minutes by wandering among the tables, planting herself in sundry male laps and bestowing kisses generously upon shrieking guests.

Later Rosetta very energetically sings 'Figaro,' in a satirical Toreador number with sister Vivian. This bit of buffoonery is followed with more hilarious audience participation where Vivian distributes roses and Rosetta hands out bundles of vegetables such as lettuce, celery, cabbage, scallions, eggplant, etc. Ready to bow off with 'Put Your Arms Around Me,' after around 20 minutes, the Duncans were repeatedly recalled. They wound up after about 35 minutes at show caught Wednesday (17), this including their smashing cowboy takeoff, 'Take Me Back to My Fla-a-at in Manhattan,' which leads into the finale.

The new 'Folies' revue, with plenty of lookers in the line, is further strengthened with riotous tramp comedian, Chaz Chase. As usual, Chase is a panic with his business of casually munching and swallowing lit matches, cigarets, a gardenia and articles of wearing apparel such as his boiled shirt front. He also swallows a tiny mouth organ which he brings back from the depths of his capacious throat to play a few bars before allowing it to disappear again into his voluminous pouch. He winds up a terrific turn with a very funny strip tease, climaxed with a dance in pink bloomers.

Chase is hard to follow, and Rosita and Deno, conventional Latin-American acro-ballroom terpers, fare but moderately in the next spot. Diamond Bros., normally a boff vaude turn, did not score very heavily at show caught despite some raw material such as gags about bras and 'keep 'em flying.' They're perhaps better suited for vaude dates than niteries, though, if cutting some of the corny material, pratfalls and

(Continued on page 56)

Saranac Lake

Saranac Lake, N. Y., Nov. 23.

John (Legit) Eaton, who recently mastered a rib operation, is now expecting an up and around okay from his medico.

A party was held at Downing and Canes hostelry to celebrate the natal day of Ben Schaffer. Ben refuses to tell how much over 60 he is.

John Louden skedded for an operation and doing bed routine at 65 River street.

Lillian Mansfield, who made the grade here, now doing nicely back home in Brooklyn, N. Y.

Paul Kerenski, former theatre manager from Macon, Georgia, here for a general checkup and o.o. He may winter in the colony.

Jane Comerford, formerly with the old Harlem Opera House, is flashing good reports.

Lion's Club planning a minstrel; show profits will go towards benefiting members of the colony.

Write to those who are ill.

AGVA Probes Beef on Mass. Circus Payoff; Agent Claims 'Kicking Around'

Charges by Agent James Picchiani that he was given a 'kicking around' by the Pittsfield, Mass., police when, under a pre-arranged agreement, he sought to attach the night's receipts of an indoor circus to protect the act's salaries, will be investigated by Matt Shelvey, national administrator of the American Guild of Variety Artists. If the charges are substantiated, AGVA may take the case either to Mass. Governor Saltonstall or the Mass. State Dept. of Labor for acti

Circus, promoted by Joe Daly and booked into the Pittsfield armory for six-day engagement starting Monday (15) as a benefit for the National Guard, had a payroll nut of $2,100. Shelvey said the setup didn't look right to him, so he asked the promoter to put up a bond in advance covering the week's salaries. Daly was only able to put up $800 in advance, but agreed to a day-to-day additional bond from the night's receipts. By Wednesday (17) AGV. had an additional $400 as protection coin, but when Picchiani, agent for the acts and representing AGVA on the coin collection, showed up at th boxoffice Thursday night (18), he claims the cops gave him a pushing around and that there was no dice on the pay guarantee.

AGVA in turn ordered the acts back to N. Y. and said it would pay off on the $1,200 collected. But the performers said they'd take their chances on the last couple of days and signed an AGVA waiver relieving the vaude and nitery union of responsibility if Daly reneged on salaries.

Russ Morgan Pacified

Cleveland, Nov.

Russ Morgan, Ella Mae Morse and front office of the RKO Palace had a slight row over billing rights last week, but it was settled amicably.

Bandmaster was irked at first when he saw that name of jukebox 'Cow Cow Boogie' singer was spelled as large as his monicker, and over it, on the deluxer's marquee.

After first performance he yipped that his MCA contract called for top billing on the RKO wheel, and wanted something done about it. Management explained it would cost a pretty penny to change all the lobby posters, marquee mazdas and newspaper ads. Explanation that Miss Morse also needed plenty of boosting also helped to pacify Morgan.

Xavier Cugat's rhumbaists leave Hollywood Dec. 10 for annual winter stand at Waldorf-Astoria in New York.

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Opening December 16
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"Diosa Costello thrills them at Havana Madrid opening . . ."
EARL WILSON
N. Y. Post

DIOSA COSTELLO

Back on Broadway by Popular Demand
and Breaking All Records at the
HAVANA MADRID

As an Added Attraction, Her New
Romantic Singing Discovery
Just Released From the United States Army
JIMMIE SUTTON

"Jimmie Sutton, new 'crooner,' but much healthier looking than the present anemic trend...."
PAUL MARTIN
World-Telegram

Management
GENERAL AMUSEMENT CORP.

Show Biz Groups Enlisted in Fight By Cafe Owners vs. New 30% Tax

The Cafe Owners Guild, through its attorney, Noah L. Braunstein, has approached various show biz organizations for financial and moral assistance in their fight against the proposed 30% tax. The Guild proposes to set up a lobbying mechanism to fight the bill and is seeking funds to defray expenses.

Organizations approached so far are the Artists Representatives Assn.; Music Corp. of America, William Morris Agency, General Amusc. Corp., Frederick Bros., various employee unions involved in nitery operations and purveyors of food and liquor who service the niteries.

The Guild contends that passage of the 30% levy will cut down nitery ...ues and force many operators out of business or result in trimming of talent and other budgets.

Reaction so far from the agencies and the agents represented by the ARA has been lukewarm. They feel that their stake in the situation is not great enough to warrant any sizable financial aid and intend to back the Guild morally via petitions and by appearing before the legislative committees.

The Guild is currently petitioning ...ublic support.

Fight by Guild has been given backing by the tale...t unions.

'ICECAPADES' NEARLY CAPACITY 69G IN PITT

...ittsburgh, Nov. 23.

'Icecapades' went to virtual capacity again in second week of its three-week engagement at Gardens, getting better than $69,000 in eight performances. In nine shows the previous stanza, it did around $76,000. In addition, rink revue played a Sunday War Bond matinee sponsored by station KDKA and drew $735,535 in sales.

Run winds up Thanksgiving night (25) and with remainder ... its stay at local arena practically a sellout, 'Icecapades' can't miss leaving town with a total gross of better than $215,000, biggest take ever for an attraction of this kind locally, and about 45% better than biz for same show last season.

'Icecapades' will have to get along without Trixie, femme juggling star of the show, when it plays its two Canadian dates in Toronto and Montreal. Management doesn't want to take any chances on getting her back across the border inasmuch as she isn't a citizen.

Gal is Viennese, and since Austria was anschlussed, has carried the status of an enemy alien.

New Henie Icer Due At Mad. Sq. Garden Jan. 18

Arthur M. Wirtz is bringing the Sonja Henie touring ice show, 'Hollywood Ice Revue,' into Madison Square Garden, N. Y., on Jan. 18, marking the third successive year that Miss Henie will be playing in opposition to the nearby 'Stars on Ice,' at the Center theatre; of which she and Wirtz are co-producers.

'Stars' (second edition) is now in its third year and still playing to top coin. 'Hollywood Ice Revue' engagement winds up at the Garden Feb. 4.

The Henie show opened Thursday (18) at the Coliseum, Minneapolis, and moves to the Olympia, Detroit, Dec. 2, where it remains until Dec. 19. Before playing N. Y. it goes into the Wirtz-owned Chicago Stadium from Dec. 24 to Jan. 15.

Dies of Cafe Fight Injuries

St. Louis, Nov. 23.

Hugh Nesbitt, prez of the Nesbitt Fruit Products, Inc., Los Angeles, died last week in the lobby of Hotel Jefferson following injuries received in a fight in the Club Continental, nitery in the hotel, with Bernard J. Oonk, a Granite City, Ill., tavern operator. Both men were attending the annual convention of the American Bottlers of Carbonated Beverages in the hotel.

Nesbitt, known as a sportsman, was the owner of Staretor, which finished second to Whirlaway in the 1941 Kentucky Derby and won the Hollywood Derby the same year. His home was in Beverly Hills.

The Condos Brothers go into the Roxy, N. Y., on the same bill as Martha Raye in March.

Harry Howard Unit On Interstate Time

San Antonio, Nov. 23.

As a Thanksgiving week offering, Interstate Theatres is offering a special stage show opening here Thursday (25) at the Majestic.

Harry Howard's 'Hollywood Pin-Up Girls' is the show and includes besides 24 showgirls, Arren and Broderick, Ben Beri, Amazing Mr. Ballantine, Al Gordon and his dogs, Larry Stuart and Bob and Beverly.

Agents Doubling As Performers Okayed For Duration By AGVA

...iladelphia, Nov. ...

The American Guild of Variety Artists will shortly rescind ... ban against booking agents doubling as entertainers and m.c.s ... ause of the manpower shortage.

Richard C. Mayo, executive secretary of the Philly AGVA local, said that the ban will be revoked for the duration at the next meeting of the executive board. Mayo said that in the past few weeks the union has received letters from clubs, organizations and niteries asking that some ten-percenters be given permission to make appearances with their troupes because of the di...iculty in getting enough talent.

Mayo said that agents doubling as entertainers will be given temporary memberships in AGVA to last until the manpower shortage is alleviated—probably for the duration.

'CURTAIN TIME' CAST COMPLETED BY SMALL

Paul Small has completed the cast for his newest vaude-revue, 'Curtain Time.' Added to Connee Boswell and Chico Marx, whose signing were previously reported, are ... Three Swifts, Diosa Costello, ...uck and Bubbles, and the Di Gitanos. Both of latter acts were in the Small-Fred Finklehoffe 'Laugh Time,' which closed Saturday night (20) at the Ambassador, N. Y.

Small and Emmett Callahan, his assistant, leave for Fresno, Cal., Dec. 2. The show has a one-night break-in there Dec. 25 before opening at the Curran, San Francisco, Dec. 27.

Not definite yet whether show will be brought cast or go on tour after its run at the Curran.

AFM'S ST. LOO ROW

Hotel Chase Musicians In Dispute on Wage Demands

St. Louis, Nov. 23.

A row between Harold Koplar, manager of the swank Chase club, and execs of AFM, Local 2, over a wage increase demand for seven tooters and a pianist, delayed musical entertainment for three hours in the Hotel Chase Friday (19). Music was only resumed after representatives of the hotel, Local 2, War Labor Board, and a Federal conciliator, began huddles to iron out the differences.

Eddie Howard's ban ... began an engagement in the nitery, also remained mute during the three-hour period although the band was not involved in the row. Early last week the union demanded a hike from $1.90 to $2.10 per hour for six tooters who perform in the Zodiac room atop the hotel and for the ivory tickler who plays in the Steeplechase room.

'Funzafire' Troupe In Chi Nitery Switch

Chicago, Nov. ...

'Funzafire' unit, originally set to open at the Colony Club on Dec. 24, goes into Colosimo's instead on the same night for two weeks with options.

Show is expected to stay at least six weeks, and booking may open up avenue for headliners who have so far shied from playing the spot. Switch from Colony Club was made because the physical setup there is more suited to 'Funzafire' needs.

PAULA KELLY
And
The MODERNAIRES
"THE GLENN MILLER SINGERS"
Current, ORIENTAL, ...

"The Glenn Miller Singers, consisting of Paula Kelly and the Modernaires, give the ear-ticklingest vocal o...ering The National has had this year."
... T. Lamason in the Louisville Times, Nov. ...

Representative
TOM SHEILS
1775 Broadway, New York City

150G Netted For 'Night of Stars'

Tenth annual 'Night of Stars' benefit for Jewish refugees and the Palestine Fund, held last Tuesday night (16) at Madison Square Garden, N. Y., netted approximately $150,000, with the ticket sale bringing in $100,000 and the remainder revenue from the program. Crowd of 20,000 jampacked the Garden for the event, which brought out many of the top stars of stage, screen and radio.

With Ed Sullivan, Kate Smith, Bert Lytell and Jay C. Flippen alternating as emcees, the show was one of the best staged in the 10-year series with Bob Weitman and his aides on arrangements rating a nod for a click. An indication of the smooth manner in which it was run off, the program, starting at 8:30, had been set to break at 1:11 a.m. The finale chorus bowed off at 1:10.

It remained for a commentator, rather than a performer, to spark the program with perhaps its top moments. Quentin Reynolds, spotted with several other radio spielers in a round-table broadcast of wartime topics, treated the 20,000 spectators to some unforgettable moments in paying a stirring tribute to the performers who have gone overseas to entertain for the homesick kids in uniform. Rose.

Hi, Lo, Jack & Dame Drop 2 P.A.s Due To Snag on Allen Airer

Booked for vaude dates in Kansas City and San Francisco during the next two weeks, Hi, Lo, Jack and Dame were forced to cancel last week because of a last-minute switch in plans for the Fred Allen radio program, to which they'll return as regulars.

Because the Allen show, which bows in Dec. 12, was skedded to originate on the Coast, the quartet, currently at the Palace, Cleveland, accepted the K. C. and Frisco dates while en route to Hollywood. Allen, however, decided last week to do the program in N. Y.

Jane Pickens Returns To Frisco's Drake Hotel

San Francisco, Nov. ...

...ickens returned to the Persian ...oom of the Sir Francis Drake hotel for second seasonal engagement last week.

Don Joy's orch completes ...

Jack Holland now doing publicity and advertising for Mills Music, formerly with Research Institute of America.

Wirtz in Middle If N.Y. State Solons Deny 'Stars' Chorus Control to AGVA

Should the Professional Ice Skaters ...uild of America win its fight before the N. Y. State Dept. of Labor to represent the chorus of 'Stars On Ice,' at the Center, N. Y., as bargaining agent, Arthur M. Wirtz, ...ducer with Sonja Henie of the icer, will probably be placed in the middle of a ticklish ... through no fault of his own.

The American Guild of Variety Artists, which refuses to recognize the newly-organized PISGA and claims that a majority of the 'Stars' chorus favors affiliation with AGVA, stands ready to invoke a clause contained in the AGVA charter whereby the AFL would step in and prevent its member performers from identifying themselves with any attraction not strictly under AFL jurisdiction. Because of pacts contracted with AGVA, the Wirtz enterprises come within such AFL jurisdiction.

Resolution adopted on chorus jurisdiction by the Associated Actors Artistes of America in 1938, applicable to AGVA's charter, reads: 'If, and when any encroachment upon the jurisdiction of the Four ...'s is attempted by an organization, the American Guild of Variety Artists shall stand shoulder to shoulder with all other Four ...'s organizations and shall do everything in its power to protect the legitimate interests of the Four A's.'

Full week of hearings before an examiner of the State Dept. of Labor to determine whether or not AGVA or PISGA shall have the right to represent the 'Stars' chorus was concluded Wednesday (17) in N. Y., with the evidence to be submitted next Monday (...) to the entire labor board, when lawyers will also representing both PISGA and AGVA will present final arguments.

A decision will probably be forthcoming the following week. AGVA reps at the hearings charged that giving PISGA recognition as a bargaining agent would nullify the intent of the various AFL talent unions looking toward an eventual amalgamation of their memberships into one union. PISGA says the chorus favors breaking away from AGVA and forming their own setup.

Fay's, Philly, Shuts Down For 2 Pre-Xmas Weeks

Philadelphia, Nov. 23.

Because of the dearth of high-grade colored attractions, Fay's theatre will shutter for two weeks starting Dec. 10 rather than take a licking with a mediocre show in the tough pre-Xmas period. The Ink Spots will headline the show during the week of Dec. 3, with Ethel Waters as the feature Christmas Eve, when the hous... relights after a two-week hiatus.

The operators of the Fay's have indicated that the shutdown will be used whenever they are unable to get the proper attraction. It has been found that the loss is smaller with a total shutdown than when a mediocre showbill is presented.

New Famous Door, N. Y., Revises Operation On Talent Nut, Partnership

...N. ... which reopened at ... location on 7th avenue several weeks ago with Lionel Hampton's and John Kirby's orchestras, went through a financial and talent revision last week. Irving Alexander, one of the original owners of the old Door on 52d street and ... owner of the Three Deuces, came in as a partner and Kirby's combo was replaced by Leonard Ware trio.

...inancial troubles ever since the spot opened (Government agents moved in one night and collected $1,500 in back social security taxes, etc.) forced the changes. Kirby was drawing $900 weekly and his exit in favor of the Ware trio lowers the spot's nut; arrangements have been made for Kirby to move into the Riobamba, N. Y., owned by the same group, on Dec. 2. In this way the band's eight-week contract at the Door will be satisfied.

Coincident with the above changes, spot's minimum was revised downward from $2 and $3 per person weekdays and weekends to $1.50 and $2.50.

ROCCO, STANDUP NEGRO PIANIST, SET 3 WAYS

Maurice Rocco, standup pianist now at the Cafe Zanzibar, N. Y., has been signed by Paramount Pictures for a part in the Betty Hutton film, 'Incendiary Blonde.' He starts work Dec. 13 at a reported $2,500 weekly.

Following the film chore, Rocco returns to the Zanzibar for a new 35-week run and has been set for a second date at the Roxy theatre, N. Y. Before going to Hollywood he will be part of the debut broadcast of the new Philco-'Variety' 'Radio Hall of Fame' series, beginning on the Blue net Dec. 5.

Dentist's Suicide Causes Como to Cancel Pitt

Perry Como has cancelled a vaude date at the Stanley theatre, Pittsburgh, beginning this week (Friday) because he is due to make a transcription-audition for a possible new Chesterfield program, and also because dental work on him has not been completed. He is getting a batch of porcelain caps installed and the delay was caused by the suicide of his dentist last week at the time the singer was in the doc's office for a fitting. Dentist jumped out of a window.

Como has been set on a string of theatre dates, his first out of town. He has played the WB Strand, N. Y., and two dates at the Copacabana, N. Y. ...itery.

Pete Higgins' Song Pact

Cleveland, Nov. ...

Peter Higgins copped the longest term contract ever given an entertainer by the Alpine Village, downtown theatre-cafe, where he opened last Thursday (18).

Irish tenor is in for six months at $400 per week as singing emcee, filling boots vacated by spot's owner, Herman Pirchner, recently drafted.

ANDREWS SIS SLATED FOR MIDWEST VAUDE

Andrews Sisters start a vaudeville sweep of the middle west when they open at the Chicago theatre, Chicago, Jan. 14. ...

From there they go into the Michigan, Detroit, Jan. 21.

Other midwest dates are being set.

AGVA Pact Signed By Olympia, Miami

Differences between the American Guild of Variety Artists and the Olympia theatre, Miami, culminated last week in a contract designating the vauder as a 'closed shop' house.

Olympia management had refused to pact an agreement with AGVA, contending that as long as the Miami niteries were holding aloof from the vaude and nitery union it couldn't go along, because of the constant interchange of talent ... house and the nightclubs.

AGVA, however, launched a concerted drive to line up the Miami niteries and on Thursday (18) eight additional spots were pacted, bringing the total to 16. As a result, AGVA execs sat dow... with Par bookers in N. Y.—Olympia is a Paramount house—and worked out contract terms AGVA-tizing the Olympia. Mini...um scales of $85 for principals and $50 for chorus were effected.

Castellanos' Draft Rap

Alcides Laudeline Castellanos, of the dance team of Lazara & Castellanos, was picked up by the FBI in a dragnet of draft violators which last week yielded many others, and was held in $500 bail for failing to return a questionnaire to his draft board.

Castellanos, 33, native of Cuba, told Federal agents he would comply with all the regulations. Dancer is appearing at Leon & Eddie's N. Y. nitery.

Night Club Reviews

Continued from page 51

Folies Bergere, N. Y.

nance gagging and sticking to their first-rate acro-tumbling stuff, they would likely be suitable for cafes also.

For the rest, there's Wally oag, with his neat novelty — twisting brightly-colored balloons into various toy animals; Frances Henderson, nifty acro-tumbling hoofer who appears briefly with the line; and Dynamite Jefferson, reviewed separately under New Acts, an excellent table-and-chair juggling-hoofer.

Ensemble numbers are interestingly staged, with the pink elephant and cowboy numbers, the latter for the finale, outstanding. The Showmen, male vocal trio, fill the bill nicely in several spots.

Marty Martin and Chavez orchestras alternate for show and dance music. *Mori.*

Havana-Madrid, N. Y.

Diosa Costello, Pupi & Gwenn, Jimmie Sutton, Rolando Line (7), Maya Orch, Carlos Varela Orch; $2.50 minimum, $3.50 Saturdays and holidays.

Diosa Costello heads up the modest array of Latin-American talent here with, as per usual, okay results. The energetic singing-dancing performer burns up the floor with her tootsies and handles the Latin vocals in her peculiarly effective style. For a switch, she now brings a man in uniform on the floor to teach him conga-rhumba terp routines. It's a potent climaxer to a sock routine.

There are but three additional turns in the current lineup—Pupi & Gwen (New Acts), dancers; Jimmie Sutton (New Acts), vocalist, and Rolando, Mexican pantomimist. Ronaldo's takeoff on an American baseball player did not prove overly strong. He's still lacking in comedy.

Line of gals is okay, while the Maya and Varela orchestras provide excellent show and dance music.

Cuisine and service at this Latin spot are far better than average. *Mori.*

Panther Room, Chi
(SHERMAN HOTEL)

Chicago, Nov.

Charlie Spivak Orch (18) with Irene Day, Vincent Gottschalk, Mardoni & Louise, Robert Crum, Dolly Bell, Carr Brothers (2); minimum $1.50-$2.50.

After a year's absence, Charlie Spivak has brought his swell music back to this citadel of jive, and that the crowds are swarming the place attests to his popularity. Following his engagement here he opens at the Chicago theatre on Dec. 3. Spivak and his trumpet paces a group composed mostly of brasses and saxes that give out equally well with the sweet or torrid to complete satisfaction of all. The beauteous Irene Day vocals in fine style.

Except for a brief appearance at the beginning of the show, Vincent Gottschalk, regular emcee, was absent from the show caught and Spivak introduced the acts. Show opens with a band number from 'You Know That I Know,' followed by Dolly Bell with an expert line of acrobatics including high kicks, cartwheels and aerial somersaults, rewarded with nice applause.

Mardoni and Louise follow, Mardoni getting lots of laughs with manipulation of Chinese rings, aided by a stooge from the audience, and Louise mystifying with her mental telepathy. Turn is short but interesting and registers big.

Irene Day, band's soloist, warbles 'Good Night, Good Neighbor' to good results, and the Carr Brothers click with their comedy hand-to-hand balancing and other acrobatics. Band follows with 'I Only Have Eyes for You' which features sweet trumpeting of Spivak.

Robert Crum (New Acts), young piano virtuoso, whams over a quartet of numbers done with a technique that set him for a solid hit. Karl Marx, clown, continues to cavort among the customers to their delight. *Morg.*

Blue Room, N. O.
(HOTEL ROOSEVELT)

New Orleans, Nov. 12.

Al Donahue Orch, Mata & Hari, Nelson's Marionettes, The Imaginators, Nick Lucas; minimum Saturdays and Sundays $1.50.

Al Donahue's orch leads thoroughly satisfying show here. When caught Thursday (12) opening night, band and new show were warmly received and exceeds in value recent shows in town's swankiest nocturnal rendezvous.

Donahue's crew adds a great deal of the entertainment to the show proper and judging from packed house at inaugural show indications are that top business will be the rule during month's stay. One of the the most versatile aggregations to play here, band is equally at home in sweet or swing and clicks from start with a swing arrangement of 'Stars and Stripes Forever.' During the dance sessions band's dansapation kept the floor crowded.

Headlining the floor acts is ick Lucas. Audience goes in a big way for his memory gems and he had to beg off. He drew bravos for several recent hits, but it was tunes like 'Tiptoeing Through the Tulips,' 'My Blue Heaven,' 'Bye-bye Blackbirds,' 'Singing in the Rain' and other old pop faves that audience liked best.

The Imaginators, a trio of kids, win a nice hand for their pantomiming with gestures to perfect timing with the aid of recordings of Bing Crosby, Mary Martin, Jack Teagarden, the Andrews Sisters and other disk favorites.

Mati & Hari contribute a satire on an old Indian fakir dance which clicks in a big way. Colorful, unique and swell costuming, holds interest throughout. The comedy touches and gestures provoke plenty of laughs.

Nelson's Marionettes provide an entertaining opener. Act takes its share of bows. Highlight is a staggering drunk that draws howls with its antics.

Penny Pieper, warbler with Donahue, has nice pipes and gets her share of the kudos. *Liuz.*

Blackhawk, Chi

Chicago, Nov. 19.

Del Courtney Orch (12) with Mary Jane Dodd, Bob Reid, Jack Milton, Earl Randall, The MacArthur (2), Billy Reyes, minimum $1-$2.50.

Playing his first cafe engagement in nearly two years, Courtney is being welcomed back by capacity crowds. Band doesn't go in for any fancy instrumental tricks but sticks close to solid arrangements that bring out both the listenable and danceable qualities of the outfit. Courtney's gang has several novelties that fit well in the surroundings and tend to round out an otherwise short floor show.

They open with a 'Musical Zombie' in which six of the members play six different tunes simultaneously, all blending harmoniously. The MacArthurs, making their Chicago debut, follow with a trio of dance routines generally pleasing to the crowd. A neat ballroom number is followed by a tinkling routine to the music of 'High Jinks' and close with whirlwind steps. Make nice appearance and garner fair share of applause.

Mary Jane Dodd, band vocalist, does a 'Musical Letter' to a medley of pop tunes and warbles 'St. Louis Blues' to everyone's satisfaction and a healthy hand. Glee Club of Band then does their comedy number, 'Ode to a Tree,' during which they tear prop trees from newspapers. Earl Randall, ballad singer trombonist who left the Art Kassel band to join Courtney, vocals 'Don't Believe Everything You Dream' and 'Getting Sentimental Over You' for good returns.

Billy Reyes was slow in getting started, his comedy chatter failing to get across at the show caught, but winds up with a good hand after an uphill climb. Combining talk with the juggling of balls and plates and some tap dancing didn't quite make the grade although his impressions of Garbo, Laughton and Gypsy Rose Lee, as they would juggle, got laughs.

During the dance sessions Jack Milton, saxophonist; Earl Randall and Bob Reid, Mary Jane Dodd contrib vocals with the band. *Morg.*

'Dante' 12G, Toronto

Toronto, Nov. 23.

At a $2 top, Dante scored a fine $12,000, estimated at the Royal Alexandria this week, with 1,525-seater sold out for latter half.

Magician is in again for week of Dec. 6.

Bal Tabarin, N. Y.

Roy Douglas, Bill Acorn & Barbara Simmons, Olga Suarez, Jacques Barrie, Montmartre Girls (6), Lou Harold Orch (5), Frank Warner Orch (4). No cover or min. except Sat. min. $1.50.

There's a lot of pleasant entertainment and quite some talent on display at the Bal Tabarin on West 46th street. It's a small downstairs spot where the bite is reasonable and the food and service better-than-average.

Roy Douglas, diminutive ventriloquist, has been here so long he's virtually a fixture. He has a modest, unobtrusive personality which serves as an excellent foil for the brashness of his dummy. Since opening he has changed his routine several times and has improved his material. It was good to start with, and it's better now. The lad is a first-rate showman and holds his audience all the way.

Dancer ill Acorn is a long, lanky individual whose work is geared along Ray Bolger lines. It's strictly deadpan, and his hoofing is in the groove. At show caught he did a sailor number with Barbara Simmons and whammed it across. From the samples shown, he could conceivably turn into a topspot discovery. But a great deal of the credit for the success of Acorn's routine with Miss Simmons must go to the gal. She's got plenty of personality and neat gams. Blue costume worn at this show didn't flatter her, but she was still clicko. She also appears as a single and turn in two fast tap chores.

Jacques Barrie emcees the show competently. Then he scores heavily as an act. Has a nice manner and excellent tenor voice. Grabbed major applause and did a begoff. Olga Suarez, ballet dancer, delivers nicely. It's toe work and good, but she's handicapped by the low ceiling.

The Montmartre Girls (6) look good and work hard. There's none of the languid, bored indifference here that is often found in the more expensive spots where the ladies of the ensemble seem to feel that their sole function is to be looked at rather than to entertain.

Lou Harold's orchestra (5) plays the show and makes with a lot of dance music. Frauk Warner's orch (4) comes in as relief. Both bands plenty oke. *Octa.*

Palumbo's, Philly

Philadelphia, Nov. 17.

Barbary Coast Boys (2), 3 Flames, Braudows (2), Deane Carroll, Dick Worth, Bill Henriques line (12), Louis Del Rio Orch (8), Men of Rhythm (4); no cover or minimum.

Frank Palumbo's, which claims to be the oldest nitery in the world under original management (it's celebrating the 50th anniversary this week), presents a well-knit, entertaining floor show.

Barbary Coast Boys, a couple of pearl-derbied characters with a bundle of songs to match, garner lots of laughs with their presentation of the old-time faves. The boys sell their corn with lots of showmanship, while the piano-pounding member of the duo provides the laughs with his refreshing brand of clowning.

Three Flames have a novel skating act with plenty of flash. Wearing fluorescent costumes, they whirl around in the darkness to provide the illusion of being afire. They are dexterous on the rollers besides. The Flames' spectacular stint is a relief from the run-of-the mill whirlers.

Deane Carroll knows how to sell a song. With a voice that can take the high notes, Miss Carroll warbles operetta tunes and current pops with equal ease. When caught she sang a medley of Gershwin hits, 'Sweet Mystery of Life' and 'People Will Say' to good returns.

The Brandows, Jerry and Jean, are a couple of capable steppers who have been playing in and around Philly for some time, but never fail to please.

Dick Worth, baritone, who also m.c.'d the show does a highly professional job. His expert handling of the acts keeps the show moving at a rapid pace.

Bill Henriques has whipped up a couple of nifty production numbers with the line of lookers. The show is accompanied by Louis Del Rio's band which also plays for dancing.

Lull music is well taken care of by the Men of Rhythm, top-notch quartet with vocals by leader Mi Pedecin.

House packed to capacity viewed (Thursday).

OVERSEAS WITH U.S.O. SHOWS

GEORGE FREEMS

"Top hit of the night is executed by the famous Broadway duo—

CAPPELLA AND PATRICIA

and the audience responded enthusiastically to their grace and rhythm."—L. E. Redelings, Hollywood Citizens News.

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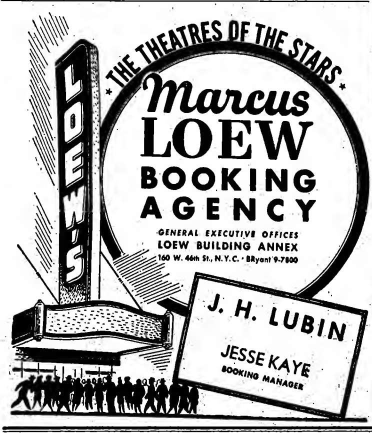

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Week Nov. 25th

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Personal Manager: HAL BRAUDIS, Belmont Plaza Hotel

Variety Bills

WEEK OF NOVEMBER 26

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (25)
Lawrence Welk Orc
Truth, Consequences
Yvette
3 Swifts
State (25)
Paul Martel Orc
Henny Youngman
3 Wells
Helen Parrish
Fred Raver
WASHINGTON
Capitol (25)
Dodson's Monkeys
The Mandels
Ming, Ling & H. S.
Allen & Kent

Paramount

NEW YORK CITY
Paramount (24)
Woody Herman Bd
Marion Hutton
Paul Winchell
Marino Daniels
CHICAGO
Chicago (24)
Phil Spitalny Orc
Regal (24)
Jim Lunceford Bd
Miller Bros & Lois
Radcliff & Jenkins
T Dixon & L Cullins
MIAMI
Olympia (24)
Jans & Dawns
Chas Carrer
G Gory & Roberta
Stubby Kaye
Lalage
OMAHA
Orpheum (25)
Jimmy Dorsey Bd
Peg Leg Bates
Colley, Worth & M

Southern

ALABAMA
Birmingham
Pantage (2-5)
Berni Vici Rev
Mobile
Lyric (2-5)
The Hit Parade
Selma
Wilby (30)
The Hit Parade
FLORIDA
Jacksonville
Temple (1-7)
Dan Fitch Rev
GEORGIA
Atlanta
Roxy (2-4)
Wine, Women, Song
NO. CAROLINA
Asheville
Plaza (28)
B Minevitch Rascals
Charlotte
Broadway (3-4)
Swingtime Follies
Concord
Paramount (2)
Swingtime Follies
Salisbury
State (30)
Wine, Women, Song
Wilmington
Carolina (3-4)
Keep 'em Laughing
Winston-Salem
State (2)
Keep 'em Laughing
SO. CAROLINA
Anderson
Criterion (29)
B Minevitch Rascals
Charleston
Victory (29-30)
Keep 'em Laughing
Columbia
Carolina (1)
Keep 'em Laughing
Greenville
Center (30)
B Minevitch Rascals
Spartanburg
State (29)
Wine, Women, Song
TENNESSEE
Chattanooga
Bijou (30)
Rentro Val B Dnce
Knoxville
Bijou (1)
Rentro Val B Dnce
VIRGINIA
Roanoke
Roanoke (1)
Swingtime Follies

Warner

NEW YORK CITY
Strand (26)
Glen Gray Orc
Willie Howard
Paul Dobbins
Berry Bros
(19)
Shep Fields Orc
The Merry Macs
Sibyl Bowan
P Sydell & Spotty
PASSAIC
Central (26)
Ada Leonard Orc
Mr & Mrs W'C'r'll
Mildred Bailey
Sunny Rice
Buddy Page
(18)
6 Marvelettes
Neal Stanley & M
Carol Bruce
Henny Youngman
Buddy Page
PHILADELPHIA
Allegheny (25-27)
Ted Leary
Dave Seed Co
The Drakes
Buck & Bubbles
(18-20)
Beth Calvert
Peg Leg Bates
Sully & Thomas
Kidoodlers
Kemmys
Earle (26)
Ina Ray Hutton Orc
Ella Mae Morse
Walter Dare Wahl
Kim Loo Sis
Jono Slater
(19)
Cab Calloway Orc
PITTSBURGH
Stanley (26)
Dick Himber Orc
Pat Henning
P Sydell & Spotty
(19)
Ina Ray Hutton Orc
Minevitch Rascals
Dupree & Charlo
Kim Loo Sis
UTICA
Stanley (17-18)
Ted Flo Rito Orc
Lew Hoffman
Bertay Sis
WASHINGTON
Earle (26)
The Roxyettes
Goldsmith Bros
Marie Nash
(19)
Roxyettes
Paul Remos
Pat & Sylvia
Helene Faye

Independent

NEW YORK CITY
Music Hall (25)
Calkidges
Helenne & Ashour
Roxy (24)
Ritz Bros
Golden Gate 4
Bill Bailey
Jim Wong Tr
Alice Dudley Co
Paul Ash Orc
Academy (22-24)
Cappy Barra Boys
Sunny Skylar
Duval, Merle & Lee
Morris & Ryan
Romo Vincent
Apollo (26)
Burton & Janet
Crotona (23-24)
Marilyn Gusten
Phillips & Killeen
Joe Allen
Ray & I Howard
(One to fill)
LONG ISLAND
Jamaica (25-28)
Jack Major
3 Cabin Kids
Joan Brandon
Don Francisco Co
Berlay Sis
(22-24)
Estelle Kew
Ben Yost's Co
Jimmy Byrnes
Royce & Leport
Bill Brown
Kaalund & T
Bellini & Madden
Elizabeth's Canines
Rende & Calvert
Lynbrook (27)
Connie Edwards
Phil Ryan
(Three to fill)
BALTIMORE
Hippodrome (25)
Moysy & Brach
Cappy Barra Boys
Coleman Clark Co
Jerry Mann Co
6 Debutones
Royal (25)
Lucky Millinder Or
Billy Eckstein
Joe Arena
Holmes & Jean
State (25-27)
3 Dixon Sis
Arthur Horan
Beck & Scott
Dave Winnie 3
(28-1)
Ming Loy
Ted Leary
BOSTON
Bradford Hotel (25)
Emil Borco
Armant Bros
Jerri Kruger
Nicke Danvers
BRIDGEPORT
Lyric (26-28)
Tony Pastor Orc
Morris & Ryan
Phil Brito
Catherine Harris
CAMDEN
Towers (25-28)
Happy Duo
Beverly Page
Hector & Pals
Steve Evans
Victoria Tro.
ELIZABETH
Liberty (25-28)
3 Stanleys
Estelle Kew
Joe Allen
Fred Rookie
Phillipe & Killeen
FALL RIVER
Empire (23-25)
Jackie Greene
Al & Connie Fanton
Cliff Edwards
The Faludys
Josie Thorpe
Sully & Thomas
HARTFORD
State (25-28)
Clyde Lucas Orc
Al Dexter Co
Gallagher & Shean
West & Page
HOLYOKE
Mass. (26-28)
A B Marcus Rev
INDIANAPOLIS
Circle (25)
Will Osborne Orc
Dick Buckley
Sybil Bowan
NEWARK
Adams (25)
Jane Withers
Mal Hallett Orc
Cy Reeves
The Kemmys
PATERSON
Majestic (25-28)
Parker & Sanford
Eddie Schaeffer
Waits & Newman
Campbell & Lloyd
Ross & Hamilton
Ella Shields
Katherine Byrne 3
(29-1)
3 Dixon Sis
Eddie Laverne
Bobby White
Smith & Hart
Dave Winnie 3
PHILADELPHIA
Carman (25)
Rex & Betty Powers
Pat & Sylvia
Roy Rogers
De Vellings
Fay's (25)
Int'l Sweethearts
Jackie Mabley
PROVIDENCE
Metropolitan (25-28)
Tommy Tucker Orc
Walter Nilsson
Ross & Lapierre
SPRINGFIELD
Court Sq. (25-27)
Parker & Sanford
Eddie Schaeffer
Marimba Queens
Lynne Parri
WATERBURY
Poli's (24-25)
Ann Corio Unit
Rex Weber
WOONSOCKET
New Park (25-28)
Charles & Barbara
Hattie Noel
Eddie Shaeffer
Callis Bros & M
(One to fill)
WORCESTER
Plymouth (25-27)
Duval, Merle & L
Deon & Edwards
3 Hearts
Hermine's Midgets
Peter Chan
Artie Dann
(22-24)
A B Marcus Rev

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Claudia Kaye
Mollie Towne
Jane Owen
Roger Bowen
Arthur Benson
Aquarium Rest.
M Powell Maniacs
Jerry Montanna Bd
Angie Bond 3
Armando's
Ann Francine
Bal Tabarin
Roy Douglas
Olga Suravz
S Montmartre Gle
Acorn & Simmons
Jack Burrle
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Pierre
Sully Goodwin
Maya Gifford
Loretto Lane
Victor Dietz
George Morris Orc
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Mme. C Alphand
The Bernards
Cy Walters
Evelyn Knight
Helen Howe
Stuart Ross
Ellis Larkins Trio
Cafe Society
(Uptown)
Hazel Scott
Mildred Bailey
John Sebastian
Johnny Williams Tr
Teddy Wilson Orc
Cafe Society
(Village)
Pearl Primus
Mary Lou Williams
Phyllis Stewart
Josh White
Eddie Heywood Orc
Casablanca
Mary Howard
Linda Lopez
Ernie Holst Orc
Ralph Font Bd
Casbah
Odette Athos
Lee Kuhn 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Ceruti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Walter Lynch
Mary Talley
Club 18
Roy Sedley
Vince Curran
Joe Frisco
Hal Hickson
Gaye Dixon
Althea
Lillian Fitzgerald
Hazel McNulty
Gordon Andrews O
Club 51
Franklin Hyers
Pat Harrington
Marjorie Hall
Marco
Peggy O'Neill
Marie McCall
Marcia Kent
Tracey & Baker
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Joe E. Lewis
H Williams Trio
Barry Sis
Larry Brooks
Don Liberto
Winn Sheley
Samba Sirens
Sonny Kendis Orc
Frank Marti Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmoyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Edith Green
Carol Hall
Julia Gerity
Singing Waiters
El Chico
Consuela Moreno
Carlos & Chavela
Pilar Gomez
Roberto & Alicia
Juan Jose Saro
Toro Fernandez
El Morocco
Chauncey Grey Orc
Chiquita Orc
Amiro Bado
Charles Inwald
Famous Door
E. Hampton Orc
John Kirby Orc
Dinah Washington
Hubel Blakely
Folies Bergere
Sally Rand
Diamond Bros
Ben Dover
Wally Boag
Frances Henderson
Naval Cadets
Chavez Orc
Marty Gold Orc
Greenwich Village Inn
Benny Fields
Floria Vestoff
Cammilla & Leo
Lou Taylor
Mildred Ray Gls
Neil Harvey Orc
Los Rhumboleros
Havana-Madrid
Diosa Costello
Pupi Dancers
Jimi Sutton
Rolando
Hilda Salazar
Maya Orc
Carlos Varelas
Hotel Astor
(Astor Roof)
(Columbian Room)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza
(Glass Hat)
Carey Twins
Ginya Lynn
Carla Robbins
Terry Lawlor
Ruth Wallis
Jack Edwards Orch
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore
(Century Room)
Enric Madriguera O
Fernanda Alva
Nita Rosa
Bob Lido
Cachita
Stanley & Marti
Dorothy Keller
Mishel Gorner Orch
Hotel Dixie
(Plantation Room)
Al Trace
Hotel Edison
Ryan-Burron Orc
Hotel Essex House
(Casino on Park)
Abe Lyman Orc
Rose Blane
Frankie Connors
Stanley Worth
Hotel Lexington
(Hawaiian Rm)
Lani McIntire Orc
Leilani
Mokihana
Al McIntire
Harold Aloma
Moni Kai
Kuulei Young
Hotel Lincoln
(Blue Room)
Georgie Auld Orch
Hotel McAlpin
(Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
B Goodman Orch
Mary Lou Howard
Gene Williams
Mary Jane Yeo
Bob Russell
Bob Ballard
Jerry Mapes
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central
(Cocoanut Grove)
Bobby Sherwood Or
Gail Landis
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania
(Cafe Rouge)
T Dorsey Orch
Hotel Pierre
(Cotillion Room)
Betty Jane Watson
E Talbot-Martin
Fred & E Barry
Margaret Scott
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza
(Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza
(Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton
(Satire Room)
Bermar
Lino Vchelli
Pat Cameron
Jerry Vanni
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Ann Robinson
R & Peggy Wright
Pam Castle
Margaret Barry
Marcia M Hubl
Sharlee Munster
Helen Thompson
Freddy Miller Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria
Annemary Dickey
The Hartmans
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine De Bois
Paul White
Teddy Hale
Bebe Fox
Charles Whittier
Juno Edwards
Iceland Restaurant
Jury Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Dncrs (6)
Ted Eddy's Orc
Angela Orc
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
John Rockwood
Burke 2
Terry Spiko
Renee
Mildred Truce
Romero & Rosita
Carter & Ross
Lorna Rhodo
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
'Fun for Money'
Bobby Pincus
Joey Faye
Marian Colby
Mack Pearson
Ray Jnuls
Jane Lloyd
Ruth Foster
Ann Pritchard
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
Floria Vestoff
Martiniquecns
Maxl Bergere Orc
Socarras Orc
Latin Quarter
Georgie Price
Shea & Raymond
Harrison & Fisher
Cristiani Family
Hollywood Blondes
Adele Purrish
Gaudsmith Bros
Barbara Belmore
3 Merry Molds
Four Rollerettes
Six Debutones
Georgia Francis
Jesse & James
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Eddie Davis
Katherine L. Chang
Roberta & Alicia
Allen & Revel
Jack Mann
Sherry Britton
Marvin Sis
Emilee Adreon
Lou Martin Orc
Monte Carlo Beach
Dick Gasparre Orc
Marga
Smolen & Rosati
Ralph Rotgers Bd
Old Roumania
Henny Nadoll
Fenchon
Len Fuld
Sadie Banks
Joe LaPorte Orc
Paris qui Chante
Pierre de Palliaux
Myrette Panselle
Sylvie St. Clair
Richard Manning
Jeanne Marain
Leonard Elliot
Irma Jurist
Queen Mary
Nayo Grociu
Vera Niva
Castoino & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Riobamba
Frances Faye
Dean Martin
Mickey Alpert
Andy Andrews
Alberto Torres Dcrs
Charles Baum Orc
Fernandez Rhumba
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Papaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schuth Orc
Ruban Bleu
Maxine Sullivan
Hope Emerson
Irwin Corey
Ray, Dawn & Dush
Herman Chittison 3
Julius Monk
Spivy's Roof
Consuelo Flowerton
Walter Liberace
Rodgar Vaughan
Stork Club
Russ Smith Orch
Tony's Trouville
Rita Molina
Manuel San Miguel
Harry Le Roy
Uangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Sacasas Orc
Versailles
Dwight Fiske
Val Olman Orc
Panchito Orc
La Celtia
Criss Cross
Carlay & Triano
David Brooks
Irene Hawthorne
Arline Thompson
Marion Niles
Village Barn
Dick Thomas
Estelle Loring
Al Robinson
Tiny Clark
Gerri Gale
Eddie Ashman Orc
Village Vanguard
Albinny Jones
R Dyer-Bennett
Gwen Tynn
Joe Thomas 3
Wivel
Bob Lee
Carmen Montoya
Tommy Haydon
Mlle. Hildeen
Gertrude Hild
The Paulens
Harry Horlan Orc
Zanzibar
Buck and Bubbles
Maurice Rocco
Bill Bailey
Ada Brown
Patterson & Jack'n
Tops & Wilda
Don Redman Orc
Canay's Bd

WELL, WELL, WELL
THREE WELLS
Loew's State, N.
Mgmt.: BILLY CREEDON
Placed By EDDIE SMITH
Paramount Bldg., New York

ARK. CRACKS DOWN ON GAMBLING SPOTS

Hot Springs, Nov. 23.

At least three night clubs in this area have stored their gambling paraphernalia for the duration following ruling by Arkansas supreme court last week that a justice of the pence has authority to issue search and seizure warrants and vesting power with the State Police to execute them.

Tower Tavern, one of the top spots in the state, which has been raided by State Police several times; Club Avalon, recently opened for winter patronage, and the Paddock Club, close to the Oaklawn race track, are now sticking close to legitimate entertainment. Club Belvedere, swank gambling house, will probably be forced to keep its palatial casino closed during the approaching racing season. Club has been closed since the end of last year's season.

Unit Review

H'wood Ice Revue

(COLISEUM, INDPLS.)

Indianapolis, Nov. 19.

Hollywood Ice Productions (Arthur Wirtz, director), revue starring Sonja Henie; choreography and staging by Catherine Littlefield; musical director, Jack Pfieffer; musical arrangements, Paul Van Loan; costumes, Billy Livingston. Features Freddie Trenkler, Caley Sisters, Buford McUsker, Marshall Beard, Jean Sturgeon, J. Arthur Rude, Joe Walters, Frankie Ward, Harper Flaherty, William Udell. Opened at Coliseum, Indianapolis, Nov. 18, '43.

Sonja Henie's 1944 Hollywood Ice Revue made a vivid splash of color on the huge rink at the Coliseum in the premiere Thursday (18). The skating star has come through with another beautiful show, one that outranks anything she has done in recent years for sheer eye appeal on the production side. The revue has the makings of a big winner after the human element has been whipped into shape with a few more performances. The line work of the big ensemble already is well ahead of last year and plenty of good comedy material is there, awaiting further development through work with an audience.

The production isn't as heavy as usual in props, though a couple of spectacular sets are used, including a pair of stairways with lighted candelabra at each side of stage through which the ensemble makes its entrance and exit in a charming 'Ball in Old Vienna' number. But the show sparkles with the brilliance of Billy Livingston's costume creations. The rink is a riot of color in 'Those Gay Old Nineties' for which Livingston has dressed 50 members of the ensemble in stunning outfits, no two alike. He's definitely an unseen star of the show.

La Henie is the hardest working member of the company, appearing in six lavish numbers with the support of Buford McUsker and Marshall Beard as her partners. Her hula in 'Song of the Islands' stopped the show at the preem and had to be encored four times. She's a bride in an elaborate wedding set-up for 'This Is Hollywood,' dances a Strauss waltz gracefully in 'Ball in Old Vienna,' dishes out some snappy modern rhythms in 'Magic Blades' and winds up in typical Henie fashion as the Queen of the Moulin Rouge in a spectacular 'La Belle Paree' finale, with the entire company centering attention on her.

Freddie Trenkler's cavorting in his regular 'Bouncing Ball of the Ice' routine and in a take-off on Army life in 'See Here, Private Trenkler' is another show stopper. He's a sound man on comedy and the audience can't get enough of him. The Caley sisters, with their fine, speedy precision skating, also are singled out for prolonged applause. But the ensemble makes the show the beauty it is. At full strength it includes 50 skaters, with the girls outnumbering the boys 3 to 1. The femmes are good lookers and Catherine Littlefield's routines take much better advantage this year of the fact that they can get around faster on skates than on their feet. The dances have more life and movement than in the past.

J. Arthur Rude and William Udell are working up some good comedy material in 'Enthusiastic Drummer.' Jean Sturgeon clicks nicely as 'Pistol Packin' Mama' in a turn titled significantly, 'Here It Is.' Joe Walters and Franki Ward get some laughs with their clowning in 'Mammy Learns to Skate.'

The music, made up mostly from the hit parade and book of old favorites, gives the show a solid rhythmic background. It made a hit with the opening night audience and is going to be even better by the time it winds up its 11-day stay here Nov. 28 and proceeds to Detroit, Chicago and Madison Square Garden. *Corb.*

New Acts

MR. (JOHN J.) AN
Commentator
15 Mins.
Hippodrome, Baltimore

Possessed of considerable radio following via his 'Good Will Hour,' Mr. Anthony would normally seem to be a good attraction for personals. Difficulty, however, is finding the right gimmick to sell such a spot. Caught here seated at a spotlighted desk, he answers questions written by stubholders on cards handed out in the lobby. The questions, when heard, were mostly of a domestic nature.

In spite of good presence by Anthony, who handles himself well and is possessed of excellent voice and diction, audience reaction is rather unresponsive. On his radio show, where the customers appear with their problems and go through considerable stretches of dialog prior to getting the advice sought, there is a certain amount of inherent drama and pent-up emotion. This is lacking in the p.a. here, where a considerable portion of the audience is on the juve and lighter side, somewhat impatient at the twists and twirls of mixed-up matings and adult difficulties of emotional origin.

Theatre audiences buy their tickets to be handed some entertainment. Folks who want advice go where the plate is passed or listen to certain stretches of air time, where Mr. Anthony's stint has certainly proved itself. Based on the b.o. reaction here, the two evidently do not mix.

Mr. Anthony had better stick to his own particular groove. He's no go as a vaude p.a.—at least, not as set up at this catching. *Burm.*

BETTY JANE WATSON
Songs
10 Mins.
Hotel Pierre, N. Y.

Billed as 'MGM's Singing starlet,' Betty Jane Watson is a pleasant little ingenue chirper, of no boff voice, but adequate for the grade. She's slated to go into 'Oklahoma,' with eye to general understudy for Joan Roberts, who is ultimately due for a Coast film chore.

In the Hotel Pierre's Cotillion Room, Miss Watson sings standards like 'One Kiss,' 'You'll Never Know,' 'Oh What a Beautiful Morning' and 'Make Believe.' She pleases as an opener, preceding the dancing Barrys (Fred and Elaine), with their unusual aero-ballroomology, and Elizabeth Talbot-Martin's satirical impressions. Stanley Melba's expert dansapation holds over; with the maestro also the major domo of the general entertainment policy of the hotel. Part of Melba's ideas is the same unhurried and expert service as pre-war for a more reasonable facsimile thereof than is usually the case nowadays. Incidentally, the Cotillion Room is one of the few spots to charge a couvert, $1, Tues.-Fri.; $1.50 Sat.; $4 minimum for the Sunday dining crowd; closed Mondays. *Abel.*

DYNAMITE JEFFERSON
Balancing, dancing
5 Mins.
Folies Bergere, N. Y.

Jefferson is a colored dancing-balancing turn of high calibre. His acro-terping is merely incidental to his unusual chair and table manipulation with his teeth.

For an opener, Jefferson lifts a chair from the floor with his teeth. With chair firmly clenched in his mouth he then goes into a vigorous acro-hoofing bit, including splits and rapid spinning across the floor.

He follows up with another routine, balancing himself on two chairs while bending down and lifting a chair from the floor with his teeth, doing a split suspended on the two chairs at the same time.

For a climaxer iron-jawed Jefferson piles up several tables and chairs in pyramid style. He then lifts the entire structure with his teeth and carries it across the floor. Bowed off to big returns. *Mori.*

JIMMIE SUTTON
Songs
8 Mins.
Havana-Madrid, N. Y.

Jimmie Sutton is a vocalist of adequate but by no means strong proportions.

Delivery is satisfactory. He essays such tunes as 'Paper Doll' and a medley of Christmas melodies such as 'Home for Xmas,' 'Silent Night' and 'White Christmas.' Appearance, in dress clothes, is good.

Wound up to fairly good response. *Mori.*

PUPI & GWEN
Dancing
7 Mins.
Havana-Madrid, N. Y.

This is a hotcha Latin jitterbug duo, with the femme particularly impressive in a revealing red costume. She steals the play from the male partner—their routines are strictly formula — with her chassis manipulation.

They do a flirtation piece as well as congarhumba interpolations. With more experience the team shapes up as a satisfactory cafe turn. *Mori.*

'Winged Victory's' Smash N.Y. Preem One of Theatre's Historic Events

By GREEN

Add 'Winged Victory' to the more memorable first-nights in the annals of the theatre. Nothing like its premiere enthusiasm has been witnessed on Broadway in many a season and when, responding to demands for 'author! author!' a very nervous Moss Hart stepped from wings, and the entire cast of some 350 joined the audience applauding their mentor, he said:

'Thank you, ladies and gentlemen. Tonight I heard over the radio that we were bombing Berlin again. This is what this play is about.'

Sgt.-maestro David Rose struck up the National Anthem, the jampacked audience of dis inguished first-nighters, numbering some 1,500, rose to their feet and when they filed out the lobby was a barrage of 'terri 'I'm still limp,' 'when next time I a guy wearing wings I'm going to salaam him with new respect, because I've just learned what our eagles really go through to make good,' and kindred

The picture bunch—and everybody from Hollywood and home-office major and in ermediary companies we:e there—olt resolved to 'see Moss the first g Monday and make a deal.' ne exec added, 'Even if I've got to give the company to the Air Force.'

Hart, wants that—and to strike a deal within this the latest, next week. Whether it's a $500,000 or a $1,000,000 advance is immaterial. Hart points to what Irving Berlin's 'This Is the Army' is doing, and just because Berlin only wanted a quarter of a million instead of perhaps a $2,000,000 cash advance, 'what difference does it make if we can go out and gross up to $10,000,000 for the Army Emergency Relief Fund.' As with Berlin's 'Army,' Hart's 'Victory' goes completely to the AERF.

A review, per se, of 'Winged Victory' is now extraneous. 'Variety' has done enough of that, both from the dress rehearsals and the Boston engagement. This time it's only in spades.

'Winged Victory' is not it's a symbol.

It should be seen not as a theatrical entertainment, but as an American saga.

It's not a show, it's an inspiration.

It is so vivid that one sees at a lance why Hart wants to 'get it into can starting next March or April,' and then tour the show back from Hollywood, until the film is ready for release. This will be the switch on the Berlin show's modus operandi which wound up in Hollywood (Warner Bros.) following a long Broadway engagement and almost a season on the road. 'Victory' will—and should—go into celluloid s soon as feasible, and the personal stage bookings in the key cities, going from the west eastward, should follow. WB and Bill Goetz-Leo Spitz (New International Pictures) are the top contenders for the pix rights.

The saga of the Brooklyn, Texas, Ohio, Oregon and other kids who go through the crucible of the Air Force is inspirational and not limited to any geographical sector. The emotions, love, disappointments, fears and vagaries beset us all no matter from whence and what we stem.

It staggers the imagination to realize a couple of the creative salients. First, that Hart only absorbed all this within two months, traveling via Army bomber through the length and breadth of our air bases, within the States, to absorb the atmosphere and live the boys' typical lives. It's a tribute to the dramatist's porting skill that he, personally, became so indoctrinated with it all.

Secondly, considering the six-month span for everything, it's amazing. Two months to travel; time-out to put it on paper; more time-out to recruit the talent—so capably done by Lts. Irving P. Lazar and Benjamin Landis, originally from Broadway and Hollywood—and finally into rehearsal. And the actual production rehear all, consumed two weeks and three days before the Boston opening. That's as fast as our Air Force does things all our global fronts.

Fortified by civilian actors and actresses and young women (many of them the birdmen's wives) for the WAC complement, the human relation ever to the fore against the background of central boys' dreams of making good. The worried wives, the young mothers, the proud papas (Brooklyn has been married four years, and another for a year the action progresses) pitches the emotions in constant dramatic surges.

The vignettes are poignant and punchy. The dramatics socko. The performances on the beam.

Considering that many have never been on the stage, although some have had mike or film schooling, it was a task indeed from the takeoff.

Mark Daniels, Dick Hogan, Don Taylor, Phyllis Avery, Barry Nelson, Edmond O'Brien (as Irving Miller from Brooklyn, with a slight Jimmy Hussey brogue), Mary Lenhardt (a Bette Davisesque personality), Jean McCoy, Fred Colton, Damian O'Flynn, Elisabeth Fraser, George Petrie, Olive Deering, Alan Baxter, Philip Bourneuf, Peter ind Hayes, Archie Robbins, Jack Powell Jr., the Slate Bros., John Tyers itent Night'), Lee J. Cobb, Red Buttons, Donald Beddoe are among the prom-

(Continued on page 60)

Winged Victory

U. S. Army Air Force production of drama in two acts (17 scenes) by Moss Hart. Presented for benefit of Army Emergency Relief. Directed by Moss Hart. Scenery, Cpl. Harry Horner; costumes, Sgt. Howard Shoup; musical arrangements and orchestra directed by Sgt. David Rose; choral direction, 2d Lt. Leonard DePaur; lighting, Sgt. Abe Feder. Opened Nov. 20, 1943, at 44th St., N. Y., at $5.50 top; originally $4.40 top.

THE CAST:
(Principals Only)

Cpl. Mark Daniels, Pvt. Dick Hogan, Pvt. Don Taylor, Phyllis Avery, Virginia Hammond, Pvt. S. Stewart, Pvt. Bert Hicks, Pfc. Kenneth Forbes, Pvt. William Nash, Sgt. Kevin McCarthy, Pvt. Elliott Sullivan, Pvt. Barry Nelson, Cpl. Edmond O'Brien, Sgt. Rune Hultman, Sgt. Edward Riording, Pvt. Alan Baxter, Pvt. Whitner Bissell, Pvt. Grant Richards, Cpl. Edward Ashley, Pvt. Henry Rowland, 1st Lt. William Neil, Pvt. Harry Lewis, Pvt. Paul Kaye, Pvt. John MacMillan, Cpl. Gillett Frye, Sgt. Frank Kope, Cpl. Don Richards, S/Sgt. Gordon Gaines, Pvt. Stuart Langley, Sgt. Robert Willey, Pfc. Anthony Ross, Laura Pierpont, Pvt. Michael Harvey, Pvt. Kent Morrison, Mary Lenhardt, Jean McCoy, Cpl. Gary Merrill, Sgt. David Calvin, Pvt. Cy Perkins, S/Sgt. Daniel Scholl, Cpl. Ira Cirker, Pfc. Edward McMahon, Sgt. David Durston, Pvt. James Engler, Pfc. Donald Hanmer, Pfc. Thomas Dillon, Pvt. Philip Bourneuf, Sgt. George Reeves, Pvt. Walter Reed, Sgt. Zeke Manners, Pvt. Arthur Carpenter, Cpl. Jerry Hilliard Adler, Pfc. Ray MacDonald, Sgt. Victor Young, Cpl. Fred Colton, 2nd Lt. Gilbert Herman, Pvt. Damian O'Flynn, Sgt. Ray Middleton, 1st Lt. George Hoffmann, Pvt. William Marshall, Captain Raye Bidwell, Captain Sidney Bassler, Sgt. Joseph Meyer, Elisabeth Fraser, Genevieve Frizzell, Pvt. Richard Beach, Pvt. George Petrie, Pvt. Alfred Ryder, Pvt. Karl Malden, S/Sgt. Peter Lind Hayes, Pfc. Martin Ritt, Olive Deering, Pvt. Archie Robbins, Pvt. Jack Powell, Jr., S/Sgt. Sascha Brastoff, Pvt. Henry Slate, Pvt. Jack Slate, 2nd Lt. Donald Beddoe, Pvt. John Tyers, Pvt. Barry Mitchell, Muriel Pooper, Pvt. Lee Cobb, Pvt. Michael Duane, Pvt. William Justice, Pvt. John Forsythe.

Hart's Post-Preem Party

Moss Hart and the Army Air Force hosted a first night celebration party atop the Hotel Astor Roof following the Broadway premiere of 'Winged Victory' on Saturday night. The 350-cast was guest of honor.

Highlight was 30-minute satire on the entire venture, titled 'Singed Victory,' with the author, Sgt. Peter Lin Hayes and Pvt. Claude Stroud participating. Stroud's twin brother, Clarence, incidentally, the Navy.

Current London Shows

Lon Nov.

'Acacia Avenue,' Vaudeville.
'Admirable Crichton,' His
'Arc de Triomp Phoenix.
'Arsenic and Old Lace,' Strand.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Ill-De-Ill,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Lottie Dundass,' Cambridge.
'Moon Is Down,' Whitehall.
'Mr. Blifrey,' Playhouse.
'My Sister Eileen,' Savoy.
'Panama Hattie,' Piccadilly.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'She Follows Me About,' Garrick.
'Something in the Air,' Palace.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'Ten Little Niggers,' St. James.
'The Love Racket,' Victoria Palace.
'They Came to a City,' Globe.
'Watch on the Rhine,' Aldwych.

Pro Backgrounds Of Airmen-Actors

Sgt. Del Arden, sung with Mme. Schumann-Heink.

Cpl. Edward Ashley, acted in Australia, London and Hollywood.

Cpl. Sidney Baker awarded scholarship by N. Philharmonic when he was 12.

Pvt. Alan axter, vet of 50 film appearances.

Pvt. Whit Bissell, seen in 'American Way,' 'Hamlet' and 'Cue for Passion.'

Pvt. Phil Bourneuf, ich-ard,' 'Moon Vine,' 'Arsenic and Old Lace' and other ad-way productions.

Sgt. Sascha Brastoff, known as 'G. I. Carmen Miranda.'

Cpl. Layne ritton, former Hollywood makeup man.

Sgt. Dave Calvin, tenor solo champion of S. Texas.

Pfc. Dick Chandlee, son of Harry Chandlee, who wrote screenplay for 'Sergeant York.'

'Red' Buttons, or Aaron Chwatt, skedded for big break in 'Army Takes a Wife,' show cancelled because it dealt with bombing of Pearl Harbor.

Pvt. Lee J. Cobb, vet of screen and stage.

Pvt. Eugene Conley, formerly with Cincinnati Summer Opera.

Pfc. Mark Daniels, making Broadway debut.

Cpl. Milton Douglas, Coronation in London.

Pvt. Michael Duane finished 'Is Everybody Happy' at Columbia.

Sgt. Dave Durston, appeared in starring roles in 13 Arch Oboler radio plays.

Cpl. Tommy Farrell, son of Glenda Farrell.

Pvt. John Forsythe, was in 'Stage Door.'

Pfc. Gant Gaither, ducer in 1939, aged 22.

Pfc. Phil Gilbert, son of Charlie (Moran &) Mack. Formerly sang with Jack Hylton's band in London.

Pvt. Hayes Gordon came from 'Oklahoma.'

Sgt. George Griffin, former soloist at Radio City Music Hall, Y.

Pvts. George Reeves, Michael Harvey and Damian O'Flynn, were last in Paramount's 'So Proudly We Hail.'

Peter Lind Hayes, mimic heard with Eddie Cantor, Burns & Allen, etc. Mother is Grace Hayes.

Pvt. Robert Rose and Pfc. Pitt Herbert both played 'Dude' in 'Tobacco Road.' Pfc. Alan Jason was Capt. Tim in the same production. Lt. Gilbert O. Herman, played supporting role in 'Romeo and Juliet.'

Pvt. Dick Hogan, seen in six motion pictures, including 'So roudly We Hail' and 'Action In North Atlantic.'

Pfc. Rune Hultman, studied and acted at Pasadena Playhouse.

Pvt. Herman Kantor, purchaser of props for 'Heltzapoppin.'

Pvt. John Kearney, in way's 'I'd Rather Be Right.'

Cpl. James Keogan, in 'Jubilee.'

Pvt. Stuart Langley, 'Something For the Boys.'

Pvt. Ray McDonald, Metro pix.

Sgt. Zeke Manners, radio hillbilly comic.

Pfc.'s Billy and Bobby Mauch, twins appeared in 'The Prince and the Pauper,' among others.

Pfc. Norman Mendelson, direct descendant of the composer.

Sgt. Joseph Meyer, leading singer in 'American Jubilee' and 'Knickerbocker Holiday.'

Pvt. Barry Mitchell, ex-amateur Golden Glover, seen in 'The Mortal Storm.'

Pvt. ill Nash, one of the 'Our Gang' kids, currently in 'Phantom of Opera.'

Pvt. Barry Nelson, 10 Metro films.

Pfc. Edmund O'Brien, 'Hunchback of Notre Dame,' also played with John Gielgud and Maurice Evans on Broadway.

Pvt. George Petrie, appeared in Broadway's 'Cafe Crown,' 'Mr. Big,' etc.

Pvt. David Powell, ycleprt Jack Powell, Jr., son of drummer-comedian Jack Powell.

Pvt. Walter Reed, descendant of John Alden, had romantic lead in 'Bombardier.'

Cpl. Don Richards, 'Count Me In.'

Pvt. Grant Richards, appeared in films, radio and on stage.

Henry Rowland played Nazi roles in films, seen 'Edge of Darkness.'

Pvt. Abraham Rosen, played first harp with the National Symphony orch, Washington, D. C.

Pvt. Alfred Ryder, inal 'Sammy' of the 'Goldbergs' radio serial.

Sister, Olive Deerin in 'Winged Victory.'

Pfc. Clark Schultz, circus rider, descendant of a circus family.

Pvts. Jack and Henry Slate, two-thirds of Slate Bros. trio.

Pv. Claude Stroud, featured dio player; brother Clarence in the Navy.

Pvt. Elliot Sullivan, in 'Air Force,' picture.

Pvt. Don Taylor, stock.

Pvt. Richard Travis, in film, 'Man Who Came to Dinner.'

Pvt. Howard Vanderburg, charter member of Philadelphia Opera Co.

Sgt. Sen Yung, No. 2 son in 'Charlie Chan' films.

Inside Stuff—Legit

arge extra-space ads which appeared in the N. Y. Herald Tribune and Sun last Wednesday (17) Michael Todd explained why he was closing 'The Naked Genius' Plymouth Saturday (20). two dailies did not receive earlier extra-space insertions in connection with the show, manager therefore evenly spreading 'Genius' exploitation expenditures; in the form of a letter 'the theatre-going public'. Stated that of a postal-card questionnaire he found that 44% of those who replied liked 'Genius,' 35% didn't care for the the balance being indi Todd said that pleasing less than half is good percentage, so he would close the show to 'keep faith with the public.' Broadwayites, however, were aware that by keeping the show three and one-half weeks, the manager insured his share of the picture money, that participation having been guaranteed through a pre-production deal with 20th-Fox. 'Genius' was profitable in operation but attendance ing.

Todd continues to splurge in painted signs on Broadway. A large roof sign atop I. Miller's shoe shop, at 46th street, share of the space with 'Something For The Boys' (Alvin) 'Genius' but the painter di not complete the job on the latter until the day Todd announced the play's withdrawal. Smaller space is given 'Star an supposed to close Saturday (27) but extended another week being claimed that the management is still seeking tall showgirls for the road. Todd als a large sign on Broadway south 46th street and also is using southern wall of the Claridge hotel.

In taking over the company managership of of the touring 'Abie's Irish Rose' companies, George Sharp resumed association began with Anne Nichols 20 years ago, when 'Abie' was born on the Coast. Sharp came east with the show took the company to Pittsburgh, where it stayed more than six months at the old Pitt theatre. It was while at that stand Sharp figured the stand was ripe for a stock company, which he installed at the in his trou time were Ann Harding, Harry Bannister, Alexander Kirkland, Mabel Kroman (Mrs. Sharp), Anne Forrest, Paul McGrath, Lulu Mae Hubbard, Shirley Booth, Kenneth Daigneau, Alden Chase and others. Later Miss Harding and her then husband, Bannister, broke away from Sharp and installed a summer stock company of their own at the Nixon. When repertory petered out, Sharp returned to Pittsburgh and put on 'The Drunkard' there at Fort Pitt Hotel, which ran for several months.

Will of the late Alexander Woollcott, filed in Vermont, where he had a summer home, bequeaths his entire estate to Dr. Frode Jensen, who is a captain in Army, and Joseph Hennessey, latter having been companion-secretary to the critic-author. Value of the estate is approximated at $70,000, but will probably reach a larger total from book royalty accruals. Capt. Jensen became Woollcott's protege soon after he arrived from Denmark, being sent through college and medical school by the writer.

The final Woollcott volume is a collection of stories just published under the title of 'Long, Long Ago,' accorded highly favorable mention by book reviewers. A book of Woollcott letters is being readied by Beatrice Kaufman and Hennessey, due for publication next spring by the Viking Press.

To assemble a group of Mexican zoot-suiters for John play 'Over Here,' Mr. John Bri is combing the Puerto in Harlem, concentrating on the uerto Rican theatre up there. She speaks Spanish.

The results have justified further searching in that area, according to the who has accompanied his wife whenever he had sufficient free time left from his preparations to join the U. S. Coast Guard. Bright was scheduled to enter the service yesterday (23).

First week of 'Tomorrow The World' in Chicago the gross was close to $11,000, but that meant an operating loss because all c charged against the week's takings. Outlays included use of the Theatre Guild subscription list, fee being $450. Paul Porter, stage manager of the original show (Barrymore, N. Y.), was sent to Chicago to pace the performance, and other unusual costs attendant to the show's tour are fares for mothers of the youn

Last week, its second in Chi, 'Tomorrow' improved to around $13,000, the approximate profit estimated at $2,000.

irth Shepherd has the English rights and the stock (amateur) have also been sold for territory where the play is not planning to

The Shu paid tribute on Saturday (20) to 'Winged Victory,' which opened that night at the 44th Street, N. Y., which they operate. Extra-space ads appeared in the dailies, which read:

'Welcome Moss Hart's Winged Victory U. S. Army Air Forces.' Copy appeared above a sketch of the American eagle. There were no quotation marks or other punctuation, nor name of the theatre. Signature was that of Lee and J. J. Shubert.

Sgt. Peter Lind Hayes did his stew specialty in 'Winged Victory' (44th Street, N. Y.) when the show opened in Boston, but the bit, which was in the Christmas show scene in act two, is out for the N. Y. run. Moss Hart went backstage and told Hayes gently and regretfully the bit was out. Author-producer thought the act might slow up the show. ut actually, he added, 'it's too good.'

Non-Pro Rights

Non-professional performance rights to 'Kiss and Tell,' the F. Hugh Herbert comedy hit the Biltmore, N. Y., have been released by George Abbott for Nevada, Wyoming, Dakotas and Florida.

Dramatists Play Service handles it.

Well, the Theatre Could Have Been in the Hosp.

Detroit, Nov.

The torch bearers get every season.

Detroit's Catholic Theatre, leading group of amateur players in the city, has been pursued by a series of jinx over the seasons. In 'Born,' one of the leading players was badly cut with a glass-topped table; on the opening night of 'A Slight Case of Murder,' the production manager had a bad accident on the way to the theatre and never got to see his play; during 'The Milky Way,' sequence Paul Lilly, the star nd director, was knocked cold; during their Passion Play last year their prop girl was so badly hurt she had to be taken to hospital.

This year they with 'The Willow and I' in a new theatre, The Players—right next door to Deaconess hospital.

'Winged Victory' Advance $200,000; Can Gross 35G in 8 Times Weekly

umulative interest 'Winged ictory,' multi-scened drama of American bomber pilots from their training inception to combat, written, produced and staged Moss Hart for the Army Air Forces with proceeds to the Army Emergency Fund, reached a climax Saturday (20) night when the show premiered at the 44th Street, N. Y., before a distinguished officers and prominent civilians. It was the event fall as was Irving Berlin's 'This Is Army' the of 1942.

Smash of the 'Victory' accorded a been assured, long steady lines at the boxoffice, even before the show opened, creating an estimated around $200,000, in excess of first expectations. Sale covers the first eight weeks, being anticipated that 'Victory' will run considerably yond that period. Scheduled for eight performances weekly, the saga of gross around $35,000 weekly.

for 'Army' was around $47,000 weekly but Berlin's revue was presented a much larger theatre (Broadway) and was shown 10 times weekly. 'Victory' neither goes on Mondays nor Sunday afternoons but plays Sunday night. First orders for distribution of tickets inspired lead- brokers to offer suggestions for some changes which are reported to have been adopted. Such revision is reaching the hands of gyps.

Program is loaded with credits, expansive lists of the backers corraled by Gilbert Miller being supplemented with names others who aided the presentation in various ways, all being of show business. Many men of the theatre now in uniform are also included, plus a number of civilians. There are two civilian treasurers but they're not on duty in the boxoffice. That setup is somewhat different than for 'Army,' since mail orders are not accepted for 'Victory.' Half a dozen men were assigned to filling orders by mail for the Berlin show.

67 Stagehands

Revolving platforms backstage required a large crew to handle the production, there being 67 stagehands on the job. Of that number 20 are in uniform, all who could be secured for the ' ictory' job. Publicity department is headed by Sgt. Bill Doll, staff including Pvt. Joe Heidt, Cpl. Abner Klipstein, Pvt. Ade Kahn and Pvt. Harold Conrad, staff having its own photographers. Company managers are Sgt. Sidney Goldman and Cpl. Paul Vroom. Theatre manager is Pvt. Leonard Lauer, assistants being Lief Jorgensborg, Pvt. James Pisapia and Pvt. John Orian.

Executive director is Lt. Col. Dudley S. Dean, with 1st Lt. Irving Lazar and 1st Lt. Benjamin Landis as production managers. Joseph M. Hyman is general manager, with Howard Reinheimer as general counsel and Archer E. Church, comptroller, three latter being civilians. Sgt. David Rose is conductor of a 45-piece orchestra, all musicians being of the rmy and he wrote the two songs, 'Winged Victory' and 'My Dream of Memories,' used in the show. Sgt. George Handy is treasurer, assistants being Cpl. Alexis Carlin and Pvt. John Bowman, while Dan Melnick and Arthur Fiene are civilian treasurers.

There are 85 speaking parts, roamed including two captains and three lieutenants. Rest are enlisted men. In addition, on stage at various times are 80 in the Air Corps personnel, an enlisted choral group of 50 and 42 women civilians representing WACS, soldiers' wives and mothers.

Set New Meller

A melodrama by Elizabeth McFadden, author of 'Double Door,' has been optioned by Richard Skin- and Dorothy Willard, for immediate Broadway production. No director or actors are set.

Action of the play occurs about 100 years ago in a Virginia town, with the denouement hinging on an almost-forgotten Colonial law. Title, 'He Signed His Name,' will be changed.

Heavy Guild Sked Holds Off 3d 'Oklahoma' Co.

Despite the fact that its second company 'Oklahoma' has been garnering sensational grosses its tour to the midwest and is set for an indefinite run at the Erlanger, Chicago, where it's settled down as the town's top smash, the Theatre Guild is holding off any third company. A third company, however, has cropped up in discussions.

Topheavy 1943-44 schedule the Guild, already represented on Broadway by the original 'Oklahoma' company, the Paul Robeson starrer, 'Othello' at the Shubert, and 'The Innocent Voyage' at the Belasco, necessitates utting a third 'Oklahoma' company off indefinitely. In addition, it would probably require months of preparation whipping it into shape, as in the case of the second company, on which the Guild lavished as much, if not more, attention than on the original production.

'Penelope,' 'Bus' Abandoned in N. Y.; Stock Co.'s Snags

Two new plays aimed for Broadway were abandoned within a week, shows being 'Penelope' and 'Crosstown Bus.' First named was a costly waste of money and time. Play with a Greek background and characters was slated for production by Martha Hodge, socialite daughter of William Hodge, late legit star. Although others were to invest, the principal backer was a femme kin of Miss Hodge's who—according to reports—suddenly decided buy war bonds instead. However, $6,000, which represented two weeks' pay, was disbursed to the cast.

'Bus' was announced for the New Amsterdam roof by Mary Elizabeth Sherwood, young manager who bowed into show business with the ambition to establish stock on Broadway. 'Bus' was to be done as a stock tryout. Miss Sherwood stated that she found it difficult to secure releases to maintain her stock schedule. New play, however, was withdrawn after a week and a half of rehearsals, revision of the script being deemed advisable.

Roof stock was planned for at least 10 weeks but disappeared after two weeks. Miss Sherwood went up against unexpected difficulties and also ran out of cash, she reputedly having a bankroll of $20,000. Union requirements were stated not to have interfered, the minimum number of employees being agreed upon, as for stock generally.

Say a Prayer For The Boys Over There

Equity's members-in-service committee, which attends to sending 'Variety,' N. Y. Sunday Times, Readers Digest and its house organ to men in uniform, is again sending Christmas boxes to members in camps and overseas. Principal item included is fruit cake. It's mentioned by the committee that the boys may eat the cake under unusual conditions. Group states that if they can't eat it they can always throw it, and adds: 'That may seem slightly nutty, but so is the cake.'

Committee forgot to include the suggestion in the gift boxes.

'Family' Stays at Longacre

Deal whereby the Longacr , N. Y., would have been committed to radio has fizzled and the proposed year's lease to WOR has not been signatured. Plan called for moving 3 Is a Family' from that house to another theatre, and the play's producer, John Golden, assented to a request by the Shuberts to move the comedy, with certain stipulations.

Understood the manager was to have received better sharing terms when switching to another house, also other concessions concerning the attraction's advertising. However, it appears that the Shubert office and Golden failed to reach a final okay, and so 'Family' is expected to play through the winter at the Longacre.

Tuners Seek Chorines

Indicating a shortage of chorines or the refusal of ensemble people to tour, ads have appeared in New York dailies seeking girls for two current musicals which are going to the road. 'Star and Garter,' Music Box, wants tall showgirls $75 weekly, also dancers at $80, both rates being over scale. 'Artists and Models' closing at the Broadway this week and due on the road around New Year's, also advertised for chorus people.

'Star' used a display ad which stated that the revue is going to Chicago. Auditions with bathing suits are being held at the Music Box.

'Belles' Vacated By N. Y. Theatre

Dispute over whether there was a contractual right on the part of Henry Adrian, Broadway newcomer, to keep 'Victory Belles' in the Mansfield, was aggravated Saturday (20) night when the house management declared the engagement ended. Norman Stein, the house manager, stated that Adrian, who produced the show, failed to pay $2,750 rent, guarantee for the current week. Deadline for payment was noon Saturday (20).

Stein said he asked Adrian for the sum before the night performance, the latter replying that he was not obligated. House end refused to permit the scheduled Sunday matinee to be given.

'Belles' played four weeks less one night. It was among the lowest grossing shows on the list. The quoted takings for last week were $3,200, slightly over the previous week. Adrian insisted he could build the play into a success though indications were against that possibility.

Previously Adrian had been given notice to vacate the Mansfield next Saturday (27), Michael Myerberg, who has the house under lease, having booked in Brock Pemberton's 'Janie.' Latter is slated to move in from the Playhouse on Sunday (28), that theatre to get 'Pillar to Post,' new show by the same producer. Adrian contended that because he was guaranteeing the theatre, the stop-limit clause was not operative. Matter went to arbitration, decision being that 'Belles' be permitted to remain at least one week longer than the house intended, but that the theatre management could serve closing notice Saturday (27) if the gross did not top $8,000. Proviso was that the rent be paid.

Although the setting was taken down, Adrian went into court Monday (22) and secured a temporary injunction against Myerberg, on the strength of the arbitration, but with no performances given Sunday and the boxoffice not selling tickets for 'Belles,' show's chances to resume looked slim. Move to make the restraint permanent was argued Tuesday (23) but N. Y. Supreme Court Justice Lloyd Church reserved decision.

Adrian is reputed to be backed by Mrs. Nellie Elliott, scion of the Elliott-Fisher Typewriter Co. 'Janie' is announced on the house canopy.

SONS O' FUN, IN SPADES

Olsen-Johnson Have One Played on Them In Pittsburgh

ittsburgh, Nov. 23.

verybody thought it was part of the show last Monday night (15) at Nixon when three boys and three girls walked the footlights from the audience and dropped six banners in front of them, which read consecutively: 'Why spend $3.85 to see Olsen and Johnson here when you can see them for 00c at the Harris in 'Crazy House.' Then the sextet walked back to their seats again.

Olsen and Johnson later learned the stunt was the doing of their good friend John H. Harris, head of Harris Amus. Co., whose ace house downtown gets 'Crazy House' tomorrow (Wednesday). Harris had purchased front-row seats for the first performance, planted his sandwich people in the pews and had them march up during one of the few lulls in 'Sons O' Fun.'

All week Olsen and Johnson were tearing their hair trying to think of a way of reciprocating. They were plotting some kind of crazy confusion for 'Icecapades,' which Harris and Arena Managers Ass'n control, and also for the Harris theatre on day their picture opens.

'Anything Goes' Theory Partially Right; 'Artists' Collapse Cited

The along Broadway that anythin ' this season, because shows thumbed-down by the critics are doing well at the boxoffice, is only partly correct, indicated by the collapse of 'Artists and Models,' which off at the Broadway Saturday (27) two weeks and two nights. Revue got an even break in its first-night press, being favorable, four negative, while one notice is regarded as 'no opinion.'

'Artists' is the most costly flop of the new season, production cost being variously given. Lou Walters, who operates the Latin Quarter, highly successful Broadway nightclub, announced the revue cost $125,000 but previous figures from the same source placed the nut at $165,000 while the actual red will fall between the two sums. Extra-space ad copy liberally appeared in the dailies. It's possible, too, that Broadway will support just so many $4.40 top musicals; 'Artists' is a $4.40 top show.

Withdrawal 'Artists' at least solves the booking problem of 'Carmen Jones,' which Billy Rose has booked into the Broadway for opening Dec. 2. Colored cast operetta currently in Boston, where the stay was optional for another three weeks on the chance an acceptable house on Broadway could not be obtained before then.

Critics Fooled

Among the attractions which gave some support to the theory that regardless of a weak press plays get across this season is 'Outrageous Fortune,' 48t Street (formerly Windsor). That attraction drew but three favorable mentions but business the first three weeks indicates it has a fine chance. Another show which is faring much better than indicated by the first-night reviews is 'Another Love Story,' Fulton, but the outstanding apparent wrong guess by reviewers is 'Two Mrs. Carrolls' (Elizabeth Bergner), which is playing to capacity business at the Booth. Critics have been correct on most plays which are faring badly or have already folded, so that the 'anything goes' theory is generally held to be fallacious.

'Artists' will be sent to the road around the first of the year. While 'Carmen Jones' is set for the Broadway, the booking of 'Mexican Hayride' and 'Jackpot' musicals in rehearsal, is still a problem. Former is slated for the Imperial but with 'One Touch of Venus' continuing to sell out there, it cannot readily be moved on Jan. 15 if the present pace continues. 'Jackpot' may remain out of town for two months before arriving on Broadway.

Another $4.40 musical which failed is 'My Dear Public,' which drew a distinctly weak press. That show cost $125,000 when it was withdrawn at tryout last season, and another $75,000 was expended on the show this fall.

La Guardia Will Probably Sell Tix, Play Walkons

New York's Mayor LaGuardia and others of the administration are definitely in show business, as indicated by plans for presenting legit in the City Center, formerly Mecca Temple. Two shows have been booked into the City Center and a third has been proposed as the initial presentation.

Newbold Morris, head of the city's council, has asked Gertrude Lawrence to appear in a revival of 'Susan and God,' in which she would co-star with Eddie Dowling, who recently closed in 'Manhattan Nocturne.' Miss Lawrence is said to have been favorable to the idea and details were supposed to be settled during the week, 'Susan' showing being dated for the middle of December.

Booking of 'The Patriots' into the City Center for the week before Christmas (Dec. 20) may jam the plans for 'Susan' and a later date may be chosen. 'Marching With Johnny,' which follows 'The Patriots,' opened in Newark Monday (22). Mayor LaGuardia conferred with union leaders last week and the latter gave assurances of at least $30,000 in subscriptions for the civic theatre attractions.

Morros to Revamp 'Waltz King' Before Premiere on B'way

Chicago,

When Boris Morros closes his 'Waltz Kin ' at the conclusion of its engagement Civic Opera House this Saturday (27) show will undergo a revamping before resuming its tour. Among the changes will be a new book and lyrics to be written by Oscar Hammerstein. Morros plans to recast the show and keep it on the road for about four weeks before taking it into New York, if a theatre is available there at that time.

Among Morros' activities for next season will be a production of 'Carmencita and the Soldier,' the Morros Art Theatre's version of 'Carmen,' with Irra Petina, now in 'The Waltz King' cast, as the lead. According to present plans, Morros will produce this at the Civic Opera House here.

Bamberger Brushes Off Beef on Bucks Co. Yarn

Bucks County Playhouse, leading strawhatter, crashed front ages of a coupla Philly sheets last Friday (19) in unwitting tieup with Brewster aviation plant located in Bucks County. In ballyhoo circles, landing on Page One is usually considered pretty good, but several patrons of theatre mailed clippings to Theron Bamberger, its director, with letters yelling murder. Caption in Inquirer read: 'Brewster Unit Called Bucks Playhouse,' and first paragraph of story read like this:

'Brewster Aeronautical Corp. plant at Johnsville, Pa., was described today as Bucks County Playhouse by Daniel J. Kenneally, assistant plant security manager, in reporting stupidity and laziness, theft and immorality among employees.'

Story referred to Kenneally's appearance before House Naval Affairs subcommittee investigating alleged ineptitude at Brewster plant, situated 18 miles from New Hope, where Playhouse functioned until two summers ago, when Bamberger shifted operations to Bellevue-Stratford Hotel, Philadelphia, because of gasoline restrictions.

Patrons who squawked pointed out story made it seem as though Playhouse employees were stupid, lazy and immoral, and urged Bamberger to register kick. Latter, former p. a. himself, couldn't figure out whether yarn was good or bad for Playhouse, and anyway decided to laugh it off on theory squawks don't get anybody anywhere anyhow.

Editors themselves may have noticed simile was off-key, as reference to Playhouse was killed in late editions.

Decision Reserved On Appeal in 'Dinner' Suit

Vincent McConnor, author of a play, 'The Murder Issue,' drew a reserved decision last week from the U. S. circuit court of appeals on his appeal from a dismissal of his plagiarism suit against George S. Kaufman and Moss Hart, authors of 'The Man Who Came to Dinner,' and others. McConnor was also appealing attorneys' fees of $5,195.

Co-defendants with Kaufman and Hart were Warner Bros. Pictures, for filming the alleged infringed play, the estate of Sam H. Harris, who produced the play on the stage, and Random House, publishers of book. McConnor charged that 'Dinner' was irated from his play. In dismissing the suit several months ago, Federal Judge Clarence G. Galston ruled 'Dinner' did not infringe on McConnor's play.

New School's Kid Shows

Children's theatre department of the New School of Social Research, N. Y., is giving matinees of Percival Wilde's 'Kings of Nomania' at the Studio theatre, Greenwich Village, this week.

During Christmas week the youngsters will give 'Robing' by Stanley Kauffman. Easter they will perform 'Midsummer Night's Dream,' while in May 'Emil and the Detective,' by Erich Kaestner, is due.

Plays Out of Town

Marching With Johnny

Newark, Nov. 22.

[illegible] presents revue in two acts, 28 scenes [illegible]. Features [illegible] Norman Lloyd, Jack Marshall, [illegible] Harold [illegible], Melville [illegible], Virginia Bosan, Bob Jenkins, The Three Loons, [illegible], Hazel Brooks, [illegible] Johnson, [illegible] Ruskin, The Showmen, [illegible], Mary Sutherland, The Trio [illegible]. Music by Henry Myers, Edward Eliscu and Jay Gorney, additional songs and sketches by George S. Kaufman & Moss Hart, Leonard Keller, [illegible] & Searle Kramer, Arnold B. Horwitt, Melville Shavelson, Robert Meltzer, Stella Bloch, Lewis Allen, Arthur Ross & Louis Kaye; settings and lighting, Howard Bay; dances, Dan Eckley; costumes, Rose Bogdanoff. Produced by the [illegible], production supervised by [illegible] Kermit Bloomgarden, director. Sponsored by National CIO War Relief Committee. Opened at Mosque, Newark, Nov. 22, '43; $2.20 top.

Should 'Marching with Johnny' be pruned ruthlessly—and in the right places, of course—his revue can be turned into a hit by the time it reaches roadway five weeks hence. Even with its many obvious faults, 'Johnny' is fresh, clean, enthusiastic, engaging and frequently thrilling. It abounds in youth and beauty, is rich in material and talent, though much of the richness was only partially realized when the revue began its road tryout t the Mosque, Newark, tonight (22). It can take its place with two other labor-originated shows of other seasons, 'Pins and Needles' and 'Meet the People.'

'Johnny' starts as something of a book show, but at the opening it became a revue due to extemporaneous slashing. Story, as such, deals with a marine home on leave who learns the amusing and pro-democratic side of civilian life in wartime. Title character appeared frequently first act when caught, but got lost in the second and final on which makes it dangerous theatre for lead character to get lost in the shuffle so soon.

When caught, show ran about two and a half hours, with about one-third of the programmed material left out. Back stage cutting as the show progressed made it difficult to follow the printed program.

If 'Johnny' has a star, that star is atrice Kay, who scores a personal triumph with her singing and comedy. She does her standard torch-singing stint, but otherwise works with new material, and proves herself a first-rate comedienne-singer. She's specially fine in the 'You and Your roken Heart' and 'The Four Rivers' numbers, both original tunes and right on beam to become hits. She also scores heavily in the brilliant, witty 'End the Beguine' number. This turn, which involves music, talk, dancing and pantomime, would be a standout any show. Its effect was marred somewhat through the general tendency predominating in 'Johnny' to let everything run overtime at the preem.

Norman Lloyd appears mostly in the sketches and also puts over the fresh and clever 'That Mittle-Europa Europe of Mine' number.

As a whole, the sketches seem poor when compared to the songs. There are frequently funny, biting lines or situations in the skits, but their age 62)

Dream Street Beat

(Broadway Legit Lowdown)

wo propositions intrigue Paul Robeson. If he doesn't tour 'Othello' next season he may do an intimate production of 'Boris Godunoff' or star in a play about Haiti which he's reading and finds interesting... Alexander Cohen, 23-year-old producer, has been trying to get Ronald Colman for 'Duke In Darkness.' The role would keep Colman on stage every minute except for 40 seconds... Theron Bamberger is dropping his option on 'Ridin' On His Pony,' which leaves him without plans for the rest of the season... Until Langner & Helburn return from the Coast, no one in the Guild knows which show is next... In 1935 'The King With the mbrella' played some 500 times. Richard Eichberg is reviving it under the title 'But Not To-Night.' Scheduled for Xmas... It's a race between the army and Jean Muir's 'New Horizon' for Sam Wanamaker... On Monday morning Ronnie Hammond announced camp shows are off. Lack of funds. If they get money the USO will send a stock co. abroad to do five or shows in repertory, maybe two a night. Hugh Rennie is to direct, Nedda Harrigan, Leo Chalzel and Stephen Chase are set... Walter Brooks expects to revive 'Little Jesse James,' the musical hit of 1923.

Don Appel, director of Preview Productions, has stop casting 'Checkmate' till he can cast himself a good secty... Cedarhurst Theatre Stock co. will probably hold over 'Guest In the House' for a third week. And is talking of doing a musical version of 'Rain'... Joe Milner's 'The Man I Ate For inner' is hunting three outstanding stars... Jules Ziegler is trying to put Ray Bolger and Irena Baronova in Dave Wolper's 'Ankles Aweigh'... Dick Maney is praising six shows and has a waiting list of four more... The Mackey ticket mine says two more go up on their board. 'Othello' 'Winged Victory,' and they're selling March 'Oklahoma' and asking customers 'y'wanna buy July 4th matinee?'... Max Richard, film caster for N. Y. shorts, has told his office force to register all likely looking new faces... The usherettes who work for Shuberts' Miss Duffy divide into two groups: the drama students who ask for 'Othello' jobs, the others who want musicals where the tips are good... 19-year-old producer Jimmy Elliott just got a letter from the penitentiary which reads: 'the warden says it's a good play and I need the money for my next sentence when this is done.'

Ben Hecht is working on two books, 'A Guide for the Bedevilled,' ue in January, and 'I Hate Actors,' March... 'The Golden Land' is itching to come uptown in English, what with its good review... All the stars are good linguists... Leonard Keller, former bandleader who sold CIO the 'Marching With Johnny' idea, has had most of his material chopped... Only one member of the 'Janie' cast will be in the Warner Bros 'Janie.' Nine-year Clare Foley leaves Saturday for 12 weeks shooting... The Hollywood Negro stars doing legit in N. Y. are very unhappy about the hotel situation. Housing has become a nightmare for them. White friends of Billy Holliday have been hunting her a hotel for weeks... Robert H. Gordon ('Pins & Needles,' 'What's Up') is getting the mail and offers of the other Bob Gordon, and v.v.... Regularly every Thursday at noon, 'Oklahoma' gives singer auditions backstage... The best tippers are at rtists & Models,' say the hired help... It was first Cheryl Crawford who was to present 'Cherry Orchard' with Eva Le Gallienne and Margaret Webster. Now it's Carly Wharton... David Lowe is spending 25G on 'New Georgia.'

Interesting avocations: One actor earns 10c a label for pasting Sanitube ads the gents' rooms. Nets $30 a week while on his leisurely rounds. For a quick fin, actors deposit a pint of blood at Sharp & Dohme... The National Biscuit Co. lets actors toil after their rounds, 4:30 to 1 in the morning, for $31 a week plus a raise every 25 days if they stick... Next Monday the New Opera co. holds singer auditions for 'La Belle Helene'... The Music Hall is losing men vocalists... The John Moses, who has taken over 'Stove Pipe Hat' from Ray Golden and John C. Wilson, is the son of Harry Moses, co-producer of 'Grand Hotel' and 'The Old Maid.' For seven years he's agented actors... The word's gotten around that Al Bockman, of Beckman & Pransky, has 70G to back plays, and big names in the theatre have been rushing in the propositions... Jose Ferrer is reported IA ... Up to this writing not a peep from the New Amsterdam Stock co., rumored to be hunting a ground floor small theatre in the Village... Tabloids have tipped the tyro actors where Orson Welles lives and he's now leaving by the back door... This week 'Over Here' gets Lionel Stander and the Coast Guard its author, John Bright... Schildkraut couldn't get LeGallienne to continue touring with 'Uncle Harry,' so returns here to see what cooks on his 'Cobbler of Hankville' and its 40G budget... Jean Muir sits patiently all day at Carnegie Hall listening to applicants for the 15-year parts in 'New Horizon'... Vincent Youmans' 'Good Neighbor' hired Nola Studios for preliminary auditions a few days ago... A Judith Anderson type is keeping H. C. Blaney from rehearsals... Cugat is hunting male voices for his band and has sent a scout around Dream Street.

Dialog in that Broadway automat: 'Well, thank God, the war all of you will get fixed.'

Chorus: 'We'll go in the movies.'

Current Road Shows

(24)

'Abie's Irish Rose' — Plymouth, Boston (24-4).

'Abie's Irish Rose' (2d Co.)—Lyric, (24-27); Academy of Music, oanoke (29-30); Mun. Aud., Charlestown (1-2); Midland, Newark, O. (3); Weller, Zanesville (4).

'Army Play Play'—American, (24-27); Hartman, Columbus (29-1); Victory, Dayton (2); oungstown (3).

'Arsenic and Old Lace' (2d Co.)—Hanna, Cleveland (24-27); Cass, Detroit (29-4).

'Blackouts 3' (vaude)—El Capi an, Hollywood (24-4).

'Blithe Spirit'— oyal Alexandra, Toronto (24-27); Pittsburgh (29-

'Blossom Time'—Shubert, oston (24-4).

'Carmen Jones' (tryout) — Opera House, Boston (24-27).

'orn Is Green'—Studebaker, Chicago (24-4).

'Dark Eyes'—Davidson, Milwaukee (24-27).

'Doughgirls' (2d Co.) — Colonial, Boston (24-4).

'Doughgirls' (3d Co.)—Cox, Cincinnati (24-27); Mem. Aud., Louisville (29-30); Coliseum, Evansville (1); English, Indianapolis (2-4).

Sullivan — Forrest, Philadelphia (24-4).

Night ies'—Blackstone, Chicago (24-4).

'Hollywood Ice Revue'—Coliseum, Minneapoli (24-28); Olympia, Detroit (2-4).

'Icecapades'—Gardens, ittsburgh (24-25); Mun. td., Buffalo (27-4).

'Jackpot' (tryout)—Shubert, New Haven (2-4) (premiere).

'Jane Eyre'—Geary, San Francisco (24-4).

'Janie' (2d Co.) — Civic, Chicago (24-4).

'Junior Miss' — Omaha, maha (24); Mun. Aud., Kansas Mo. (25-27); Convention Hall, Tulsa (28); Shrine Aud., Oklahoma City (29-30); Arcadia, Wichita (1); Aud., Denver (3-4).

'Kiss and (2d Co.)—Harris, Chicago (24-

'Kiss and Tell' (3d Co.)—Locust, Philadelphia (24-

'Kiss and Tell' (4th Co.)—Curran, San Francisco (24-4).

'Little Women'—Lafayette, Detroit (24-4).

'Life With Father' (2d Co.)—English, Indianapolis (24-27); Davi Milwaukee (29-4).

'Lovers and Friends' (tryout)—Erlanger, Buffalo (24-27).

'Marching With Johnny'—Mosque theatre, Newark (24-27); Metropolitan, Providence (29-1); Klein Aud., Bridgeport (2-4).

'Oklahoma' (2d Co.)—Erlanger, Chicago (24-

'Porgy and Bess'—Mem. Aud., Louisville (24); Hartman, Columbus (25-27); American, St. Louis (29-4).

'Ramshackle Inn' (tryout)—Wilbur, Boston (24-4).

'Sons O' Fun'—Nixon, ittsburgh (24-27); Hanna, Cleveland (29-4).

'Student Prince' — Cass, Detroit (24-27); Royal Alexandra, Toronto (29-4).

'The Patriots'—National, Washington (29-4).

'The Voice of the Turtle' (tryout) —Walnut, Philadelphia (24-4).

'Three's a Family' (2d Co.)—Bushnell Aud., Hartford (24); Mun. Aud., Worcester (25); Klein Aud., Bridgeport (26-27); Allentown (29); Rajah, Reading (30); Community Aud., Hershey (1); War Mem. Aud., Trenton (2); Schenectady (3-4).

'Tobacco Road' — Shubert, New Haven (24-27); Playhouse, Wilmington (2-4).

'Tomorrow the World' (2d Co.)—Selwyn, Chicago (24-4).

'Uncle Harry'—National, Washington (24-27).

'Without Love'—Biltmore, Los Angeles (24-4).

Shows in Rehearsal

'Feathers In a Gale'—Arthur kins, Martin Burton.

ver 21'—Max Gordon.

'Suds In Your Eye'—Kay rown, J. H. Del Bondio.

'New Horizon'—Milton Baron, Toni Ward, Jean Muir.

'Lady Comes Home'—J. J. Leventhal, George Brandt.

'Storm Operation' — Playwrights Co.

'Mexican Hayride'—Michael Todd.

'Pillar to Post'—Brock Pemberton.

'Jackpot'—Vinton Freeley.

'The World's Full of Girls'—Jed Harris.

Plays on Broadway

A Connecticut Yankee

Richard Rodgers production of musical adaptation of Mark Twain's story in two acts, prolog and epilog (5 scenes). Book by Herbert Fields; music, Richard Rodgers; lyrics, Lorenz Hart. Features Vivienne Segal and Dick Foran. Directed by John C. Wilson; scenery and costumes, Nat Karson; dances, William Holbrook and Al White, Jr.; orchestra under direction of George Hirst; arrangements by Don Walker. At Martin Beck, N. Y., Nov. 18, 1943; $4.40 top ($5.50 opening).

IN HARTFORD

Lt. (j.g.) Kenneth Kay	Robert Byrn
Judge Merrill	John Cherry
Admiral A. K. Arthur	Robert Chisholm
Ensign Gerald Lake, USN	Chester Stratton
Ensign Allan Gwynn, USN	Jere McMahon
Lt. Martin Barrett, USN	Dick Foran
Capt. Lawrence Lake, USN	Stuart Casey
Lt. Fay Merrill, WAVE	Vivienne Segal
Corp. Alice Courtleigh, WAC	Julie Warren

IN CAMELOT

Sir Kay	Robert Byrn
Martin	Dick Foran
Sandy	Julie Warren
Arthur	Robert Chisholm
Merlin	John Cherry
Guinevere	Katherine Anderson
Launcelot	Stuart Casey
Galahad	Chester Stratton
Angela	Alice Berry
Queen Morgan La Fay	Vivienne Segal
Gawain	Jere McMahon
Mistress Evelyn	Vera-Ellen

Connecticut Yankee,' with all its refurbishing, not a very sprightly gentleman in 1943. There's a creakiness in its modernized book, a lack of humor in its dialog, and a bad case of wooden acting by its title-roleist, Dick Foran. The 1927 hit musical, however, has two saving graces in the superb Richard Rodgers-Larry Hart score and Vivienne Segal's fine trouping. These qualities, especially in view of the current lush legit market, will probably spell good boxoffice for Rodgers' first venture as a producer.

In revising the book, Rodgers, Hart and librettist Herbert Fields tossed in the Navy, male and female, in the prolog and epilog of the story that takes Foran back some 1,400 to King Arthur's court. Several new song numbers were also injected, including a comedy wow, 'To Keep My Love Alive,' in which Miss Segal, as Queen Morgan La Fay, is boffo as she chronicles her riddance of numerous husbands who didn't reach her nuptial standards. 'Ye Lunchtime Follies,' sung by Chester Stratton, 'Can't You Do a Friend a Favor,' by Miss Segal and Foran, and 'The Camelot Samba,' danced by Jere McMahon and the ensemble, are other new items in the 1943 war and hoofology flavor. In 'Lunchtime Follies,' for instance, Stratton does a broad takeoff of Frank Sinatra that's good for a strong laugh.

'Thou Swell' and 'My Heart Stood Still,' sung by Foran and Julie Warren, and 'On a Desert Island,' by Stratton, McMahon and Vera-Ellen, are reprises from the original production, presented by Lew Fields (Weber &), and they are just as melodically clicko now as they were in 1927.

To Foran's credit is his good singing voice and handsome appearance, and it's unfortunate he just couldn't unbend more in projecting his personality. Miss Warren, a cute blonde, is likewise weak histrionically and coiffed rather poorly to the point of being an in-between Veronica Lake.

Miss Segal, as a result of her support, dominates the stage every moment she's on. She was the standout opening night, and the only ones who ran her a close second were two hoofers, McMahon, a ballet-type of tapster, and Vera-Ellen, a cute soubret, also plenty nifty with heel 'n' toe work. Both are youngsters; McMahon coming from the niteries and Vera-Allen from minor roles in a few other musicals, and they tied the show into a knot on every one of their appearances, solo or in duet.

Robert Chisholm, as King Arthur; Johnny Cherry, as Merlin the magician; Stuart Casey, as Sir Launcelot; Katherine Anderson, as Queen Guinevere, and Robert Byrn, as Sir Kay, are the only others importantly cast. They acquit themselves adequately, if not sensationally, but little more could be expected since the dialog isn't scintillating.

Nat Karson designed both the scenery and costumes, and he did a nice, colorful job. William Holbrook and Al White, Jr., staged the ensemble dances, which, while mostly routine, fit the bill. John C. Wilson directed the production and it appeared as though he could have stepped up the pace a bit. George Hirst's direction of the orchestra is topnotch.

Scho.

Lady, Behave!

High Bennett production of farce in three acts, by Alfred L. Golden; staged by the author; setting by Frederick Fox, at Cort theatre, N. Y., Nov. 16, '43; $3.30 top ($4.40 opening).

George Morton	Jack Sheehan
Roland Talbert	Karl Weber
Louise Morton	Peri Kelton
Margaret Bunnington	Lois Daw
Mike Rogers	Thomas Hume
Mrs. Lansing	Madge Skelly
Miss Jones	Norma Winters
Miss Shaw	Carol Stone
Dr. Baker	Warren Lydus
Inspector Weiskopf	Dan Niels

Although 'Lady, Behave!' is one of the most tasteless and gruesomely unfunny farce attempts in memor, it's too silly and futile to be worthy of indignation. It's so ludicrously bad it's kind of pathetic.

Alfred L. Golden's leering script deals with a fake psychoanalyst, his common ex-wife, her lecherous accomplice and a repulsive assortment of erotic lunatics. The author obviously thinks the desperate, repetitious wheezes about sex are a scream, but the joke, dismal as it is, is on him. What's more, the whole embarrassing mess has been clumsily staged by the author and ineptly acted by the entire cast. The only acceptable thing about the fiasco is Frederick Fox's single setting.

Hobe.

'Victory Preem'

Continued from page 58

ineuts. There are s. The cast is reple e with talent and, curiously, some of the more show-wise were least utilized, perhaps in itself a good idea.

ivided in scenes and scenes, respectively, utiliz four revolving stages (holdover from 'Lady in the Dark') the mechanics were as perfect as audience action at the opening. The same was not true at a 3 a. m. Thursday rehearsal, which caused the sleepless, worried and harried Hart to hold one at 3 p. m. that same day (i.e. Friday matinee), eeding the charity preview riday night. This was almost a dud, due to a curious charity audience which streamed down the aisles la art personally wouldn't permit one quarter to enter the theatre at a quarter of 10 Friday, so burned was he at the general rudeness to his kids, already bothered by a noisy, yoo-hooing audience. This was completely not the case at the formal premiere. All of Hart's worries—'No show can follow that Boston buildup and that out-of-town ballyhoo,' he bemoaned —are over.

Mapleton, O., which is a favorite Hartian locale—used by him before in 'The American Way,' 'Lady in the Dark' and 'Man Who Came to Dinner'—is revived for 'Victory.'

Of basic credits, Henry Horner's lights; dances by 2d Lt. Leonard de Pour; costumes by Sgt. Howard Shoup, and lighting by Sgt. Abe Feder are strictly professional.

Legit Follow-Up

'THREE'S A FAMILY'
(Court Square, Springfield, Mass.)

Springfield, Mass.

Golden's second not only getting quota of laughs, but is fast extending the reputation of the 'Ephrons' stork comedy, 'Three's a Family,' which has been titillating Broadway the past few months. The three-act farce is good stock company fare, and this company plays it for all the laughs, which are doubly effective in these draft and baby-conscious days.

Margaret Irving, as the Mount Holyoke alumna whose humor is on the acidulous side because her brother-in-law made a bad investment of her $1,200 some 11 years before, standout. The casting of some others is not completely convincing, but situations and lines add up effectively.

As the doddering doctor who comes out of retirement because the younger men have gone to war, Charles Burrows makes his Dr. Bartell just pathetic enough to be real. Otto Hulett, as the brother-in-law, is mellow enough to be understandable, but tenseness still troubles Myrtle Tannahill, as his wife, and George Calvert as the irascible son-in-law. Josephine McKim, as his daughter, William Hodge, as his son, and Helen Stenborg as the son's wife-about-to-deliver, are adequate in foolproof parts. Eulabell Moore, as the slap-happy Negro maid, milks the part for every possible laugh. Truman Gaige and Barbara Bell Wright are on stage long enough to complicate the plot and to nounce that they, too, are infanticipating. The single act set by Stewart Chaney is good.

Doug.

Swoboda May Get It In N. Y. This Winter

'They Can't Do That to Swoboda' may be seen in play form on road-way this winter, book having been adapted by Hi Kraft, in New York from Hollywood to confer with Milton (Mickey) Baron, who's slated to produce it. 'Swoboda' is a novel by John Pen, reviewers rating it an amusing yarn.

Baron, general manager of the New Opera Co.'s revival of 'The Merry Widow' (Majestic, N. Y.), is also to present 'New Horizon' in association with Jean Muir and Toni Ward. 'Horizon' is a Russian play originally called 'Mashenka' and adapted by Peggy Phillips.

'Oklahoma' Sellout $25,000 in Chi, 'Waltz King' 25G, 'Tomorrow' OK 13G

Chicago, Nov. 23.

Most attractions had substantial increases last week, with 'Oklahoma' a sellout at the Erlanger and 'Kiss and Tell' drew down $18,000, great gross. Under American Theatre Society-Theatre Guild sponsorship 'Oklahoma' did $25,000, subscription discounts accounting for 20% less than house capacity of $30,000 at current scale. House should hit this figure after first three weeks.

After starting off like a house afire 'The Waltz King' dropped to $25,000 in its third week at Civic Opera House and will close Saturday (27) for revision. 'Maid in Ozarks' wound up a 64-week run Nov. 21 at the Great Northern and will be succeeded Thursday (25) by 'Unexpected Honeymoon,' originally known 15 years ago as 'Unexpected Husband.'

Estimates for Last Week

'Corn Is Green,' Studebaker (2d week) (1,400; $2.75). Jumped to $17,500.

'Good Night, Ladies,' Blackstone (84th week) (1,200; $2.75). Slight drop to $15,700.

'Janie,' Civic (5th week) (900; $2.75). With help of two-for-ones, did around $8,500.

'Kiss and Tell,' Harris (28th week) (1,000; $2.75). Out in front of straight plays. $18,000.

'Maid in Ozarks,' Great Northern (64th week). Closed long run Sunday (21) to about $6,000.

'Oklahoma,' Erlanger (1st week) (1,400; $2.75). Sellout $25,000.

'Tomorrow the World,' Selwyn (2d week) (1,000; $2.75). Spurted to $13,000, good.

'Waltz King,' Civic Opera House (3d week) (3,500; $3.65). Dropped to $25,000.

'SONS' DISAPPOINTING $21,500 IN PITTSBURGH

ittsburgh, Nov. 23.

'Sons O' un' was somewhat disappointing in first week of its fortnight engagement at Nixon here, doing only $21,500 for the poorest stanza Olsen and Johnson show has had since it hit the road. Couple of alibis could be the $3.85 top, stiffest scale of the season locally so far, and fact that the comedians' new Universal picture, 'Crazy House,' had been announced to open at Harris theatre during the musical's stay. Pic preems tomorrow (24).

Following 'Fun,' Nixon gets two returns in a row, ' lithe Spirit,' with the Broadway cast this time, however, and 'Student Prince.'

Cornell-Massey Sock $24,700 in 'Lovers,' Cleve.

Cleveland, Nov. 23.

The Hanna continues to hit sock grosses for November. Katharine Cornell and Raymond Massey rolled up estimated $24,700, close to capacity, in eight performances of 'Lovers and Friends,' at $3 top last week.

'Oklahoma' on the previous stanza cracked all house records with $31,600.

'Dark Eyes' Meager $3,500 in 3 Days, Indpls.

Indianapolis, Nov. 23.

iz for 'Dark Eyes' never got rolling in three days at the English (1,500) ending Wednesday (17) and the comedy grossed a meager $3,500 at a $2.75 top despite enthusiasm from the press.

Advance sale indicates a prosperous stand for 'Life with Father,' coming here for the third time Monday (22) to stay the full week.

'Blithe Spirit' 15G, Mont'l

Montreal, Nov. 23.

John C. Wilson's presentation of Clifton Webb and Peggy Wood in 'Blithe Spirit' at the 1,584-seater His Majesty's, six nights and two matinees, scaled at $3 top, grossed whammo $15,000.

House sold out last three nights with advance sales accounting for first time.

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VERSATILITY

'Family' Fine $12,300 In N. H., Springfield

New Haven, Nov.

Road company of '3 Is a Family' pulled okay notices at Shubert last weekend (18-20) and walked off with an estimated $6,500 gross. At $2.75 top on four performances, this hit the right spot.

House has several busy weeks ahead, starting with current full-week stand of 'Tobacco Road' (22-27) at $1.65 top. Next week brings preem of 'Jackpot,' Vinton Freedley musical (Dec. 2-4), then comes 'Blossom Time' for a three-day stand (9-11). Next definite booking is 'Over 21' (Ruth Gordon), set for Dec. 16-18.

Local legit will get some competition when 'Ice Follies' hits the Arena for week of Dec. 13-19. Top has been boosted to $3.30 on this one, and advance indicates a cleanup.

Springfield Okay

Springfield, Mass., Nov. 23.

The second company of 'Three's a Family' grossed $5,800 in two nights and a matinee here this week. It was a presentation of The Playgoers of Springfield in the Court Square theatre.

Opening night was weak, but reviews packed the house Wednesday (17).

'HARRY' 19G IN WASH., LOOKS TO 40G IN 2 WKS.

Washington, Nov. 23.

'Uncle Harry,' with Eva Le Gallienne and Joseph Schildkraut, ran into prosperity here and grossed $19,000 in its first eight performances. Play was kindly treated by critics and on the fortnight's engagement, under American Theatre Society auspices, should gross close to $40,000.

Announced intention to close after the D. C. engagement is attributed officially to booking difficulties. Show is too heavy to play split weeks and one nighters, taking eight hours to put up. However, various other reasons have been given for the fold. As originally booked show intended to close after the Chicago engagement, but was unable to get the desired house in the Windy City. Good biz has prevailed everywhere.

Gilbert & Sullivan repertoire comes in for two weeks after another merican Theatre Society attraction, 'The Patriots,' leaves in mid-December. Latter has a heavy advance sale and should prosper. The New Year's week attraction will be Ruth Gordon in her own play, 'Over 21.'

'Road' Solid $11,200 In Return to Balto

Baltimore, Nov. 23.

The old profit perennial, 'Tobacco Road,' returned to Ford's last week and rang up a solid $11,200 for the 1,430-seater at a top of $1.67. In opposition, at the indie-booked Maryland, was George Abbott's production of William Saroyan's 'Get Away, Old Man,' in a pre-Broadway effort which drew mixed notices and a mild estimated $6,000.

Booked in as the fourth of six plays promised under American Theatre Society-Guild subscription, 'The Patriots' is currently holding down the spot at Ford's, while the Maryland remains dark until Dec. 9, when the Playwrights will present Maxwell Anderson's new one, 'Storm Operation.'

'People' in Clover, $3,600 17th Wk. L.A., 'Love' Out

Los Angeles, Nov. 23.

Theatre Guild production of 'Without Love,' starring Constance Bennett, opened two-and-a-half week stand last night (Mon.) at the Biltmore after two postponements. Relighting of Biltmore will keep the mazdas burning steadily till June with present setup of advance bookings.

Ken Murray's 'Blackouts of 1944' continues its merry pace at the El Capitan, clocking the usual $14,600 for 75th week. 'New Meet the People' at Assistance League Playhouse tabbed profitable $3,600 in 17th stanza, while 'Yours for Fun,' at the Hollywood Music Box rose to $8,000, which, together with slicing of overhead, ives show close to an even break. 'Save Me a Sailor' is holding on at the Mayan through impetus given by Hollywood Guild benefit tickets, getting around $5,000. 'Maid in the Ozarks' carries for a few more stanzas at the Belasco, clocking light $4,800 for 10th week.

'Arsenic' $15,000 In Buffalo, Rochester Split

Buffalo, Nov. 23.

'Arsenic and Old Lace,' playing its fifth engagement in two seasons at the Erlanger first half of last week, drew close to capacity for four showings. At $2.20 top the tally ran up estimated excellent $6,000.

Rest of the week was played in Rochester, N. Y., its second showing there, and the gross was an estimated $9,000, making it nearly $15,500 on the week.

Two performances of the Ballet Theatre, at $2.75 top, on Sunday (21) netted standee business estimated at nearly $5,000 at the Erlanger.

'Kiss' Big $19,000 In 1st Phily Wk.

Philadelphia,

There was no big b.o. standout last week on Philly's legit front, although all three attractions made the grade as far as profitable biz was -cerned.

For the first time this season the town had no big musical show with a high scale to shoot figures up. Only musical offering last week was the Boston Comic Opera Company, which in the first of three weeks at the Forrest fell considerably under expectations, but managed to pull $10,700, which was probably okay for the outfit which did three of the old G. & S. standbys the first week and is holding the novelties for later in the engagement. Company is generally well regarded here and will probably pick up sharply on two final weeks, but Savoyards still figure arrangement of operas wasn't conducive to best attendance.

'The Patriots,' in its second and final week at the Walnut under ATS subscription auspices, the historical drama having had rave notices, got a strong $17,300 in its getaway session here. However, of the week's shows the one that amazed and is being watched, despite its laggard start, was 'Kiss and Tell.' Advance was disappointing, but a last-minute b.o. tapping helped, as did enthusiastic notices, and show has been gaining ever since local preem, and looks set here for six weeks, anyway. Considering negligible advance, week's $19,000 was remarkable.

Only opening this week was 'Voice of Turtle,' which began a two weeks' stanza at the Walnut last night (22), with favorable indications due to cast film names.

'FATHER' $19,000

Winds Up 10-Performance Date In St. Louis, Army Plays Big Advance

St. Louis, Nov. 23.

iz the American theatre is bounding along merrily. Another profitable stand was hung up by 'Life With Father' as it wound up a 10-performance stay Saturday (20). With the comedy playing at pop prices ($2.24 top), here, an estimated gross of $19,000 was grabbed. Harry Bannister and June Walker as the leads copped posies from the crix.

The all-soldier playlets, 'The Army Play by Play,' opened a week's date at the American last night (Monday). The 1,700 seat house is scaled at $2.80, and there's a heavy advance.

B'way Spotty; 'Yankee' OK $17,000 In 1st 5 Shows, 'Voyage' Mild $8,000, And Ditto for 'What's Up,' $14,500

Business on Broadway varied last week though considerable impetus was given biz by the top opening of the season in 'Winged Victory' on Saturday (20).

'Connecticut Yankee' started fairly strong. 'What's Up,' another recent musical arrival, had a mild last week. 'The Innocent Voyage' drew a fairly good press but a mild first gross. 'Lady Behave' was heavily panned. This week's surprise closing is 'Artists and Models,' major musical casualty.

Estimates for Last Week

Keys: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O (*Operetta*).

'A Connecticut Yankee,' Beck (1st week) (M-1,214; $4.40). Opened last midweek, getting fairly good press; around $17,000 in first five performances, with weekend selling out; can gross $27,000.

'All for All,' Bijou (8th week) (C-630; $3.30). Again around $5,000, which moy be even break; 'When Doctors Disagree' due to follow soon.

'Angel Street,' Golden (102d week) (D-789; $3.30). Tapering off along the line did not affect pace of this meller, which again approximated $9,000.

'Another Love Story,' Fulton (6th week) (C-938; $3.30). While most other shows slipped a bit last week business here was better, with gross quoted around $12,000, okay.

'Arsenic and Old Lace,' Hudson (150th week) (CD-1,094; $3.30). Like most others, business dropped, being estimated around $9,000, profitable.

'Artists and Models,' Broadway (R-1,942; $4.40). Final and second week plus two days; started with a rush, then went off markedly; last week's takings estimated around $22,000 but $30,000 necessary to break even. 'Carmen Jones' follows next Thursday (Dec. 2).

'Early to Bed,' Broadhurst (23d week) (M-1,160; $4.40). Has been offish lately and last week's approximate $22,000 under musical's average but should stick through winter.

'Get Away Old Man,' Cort (C-1,064; $3.30). Presented by George Abbott; written by William Saroyan; quizzical notices out of town; opens tonight (Wednesday).

'Harriet,' Miller (29th week) (D-940; $3.85). With standees most times, engagement now figured to span season; well over $17,000; nearly capacity in five nights and three matinees.

'Janie,' Playhouse (62d week) (C-865; $3.30). Dropped to around $7,000; will move to Mansfield next week.

'Kiss and Tell,' Biltmore (35th week) (C-920; $3.30). Off somewhat with last week's gross quoted bit over $15,000; substantial for laugh hit.

'Lady Behave,' Ambassador (1st week) (C-1,200-$3.30). Drew severe press panning and very little business after opening at Cort Tuesday (16) of last week but moved here to make way for 'Get Away, Old Man.'

'Life With Father,' Empire (208th week) (D-1,000; $3.30). Dropped almost as much as it picked up previous week; quoted at $13,400; still well up in the going.

'Oklahoma,' St. James (34th week) (M-1,520; $4.40). Still a wonder show; there never has been a letup in attendance, and along with road company is cleaning up plenty; $30,000.

'One Touch of Venus,' Imperial (7th week) (M-1,367; $4.40). Another sock success; betters $35,500 with plenty of standees.

'Outrageous Fortune,' 48th Street (3d week) (D-873; $3.30). Edged off last week but substantial getting more than $12,000 and should register.

'Rosalinda,' 46th Street (56th week) (O-1,347; $3.30). Change of location (moved from 44th Street) may explain drop to around $22,000; however, has steady call and slated through season.

'Something for the Boys,' Alvin (45th week) (M-1,337; $4.40). Went off in about same proportion as some other musicals and gross was rated around $26,000.

'Star and Garter,' Music Box (74th week) (R-1,004; $4.40). Slated out this week but stays until Dec. 4; revue has earned young fortune; down to around $15,000 but road should be big; 'Feathers in a Gale' likely successor.

'Stars on Ice,' Center (68th week) (repeat date) (R-3,000; $1.65). Still cleaning up with business varying only at holiday times when gross jumps; $25,000 estimated.

'The Doughgirls,' Lyceum (47th week) (C-997; $3.30). One of the best laugh shows in seasons and likely to play into next summer if not longer; approaches $17,000 every week.

'The Innocent Voyage,' Belasco (1st week) (D-1,000; $3.30). Several notices rather enthusiastic but first week's business doesn't indicate click; mild $8,000 with subscriptions (Theatre Guild).

'Three's a Family,' Longacre (28th week) (C-1,018; $3.30). Laugh show which started mildly and then picked up smartly with some cutrate support; $10,000 claimed.

'Tomorrow the World,' Barrymore (32d week) (D-1,064; $3.30). Bit under-estimated; $16,000, one of most successful anti-Nazi dramas ever tried.

'The Two Mrs. Carrolls,' Booth (16th week) (R-712; $3.30). Not noticed much by press but has been clicking to sellout business and looks set for season; $14,500.

'Victory Belles,' Mansfield. Forced to suspend; appeared to have little chance; takings last week under $3,500; four slender weeks.

'What's Up,' National (1st week) (M-1,162; $4.40). First full week not up to expectations; takings around $14,500; could get around $25,000; radio exploitation started.

'Winged Victory,' 44th Street (D-1,325; $4.40). Opened Saturday (20) and drew rave notices; can gross $35,000 according to estimated possibilities and should reach that figure this week.

'Ziegfeld Follies,' Winter Garden (34th week) (R-1,523; $4.40). There are contenders for top gross honor but this revue still rated tops the coin end; off last week but $37,000 quoted.

REVIVALS

'Merry Widow,' Majestic (16th week) (O-1,695; $3.30). Eased off to around estimated $27,500 last week but at that level goodly profit earned.

'Othello,' Shubert (4th week) (D-1,325; $3.30). With subscriptions about finished, gross went up and was estimated better than $24,000; capacity all performances.

ADDED

'Tropical Revue' Forrest (9th week) (R-1,195; $3.30). Katherine Dunham's colored dance revue switched here last week after scoring at the Beck; only fair in six showings; $8,000 but $12,000 on week, first two performances last week at Beck.

'Carmen' Okay in Boston at $23,000, 'Doughgirls' 20G, 'Turtle' SRO 17G

Boston, Nov. 23.

Legit biz in Boston is so good it's getting monotonous. Given reasonably good shows, all houses will hover near the top week in and out, and this holiday week is no exception. 'Abie's Irish Rose,' 'Blossom Time' and 'Doughgirls' all came in Monday (15) and proceeded to go, if not clean, the next thing to it. Meanwhile, 'Carmen Jones' went into its second week to face diminishing returns as unfavorable location really began to tell, and 'Voice of the Turtle' finished up its two-week visit at the top.

Only new opening of this week is 'Ramshackle Inn,' ZaSu Pitts starrer, off to a brisk start at the Wilbur Monday (22). No immediate prospects at the moment, but three shows are booked for December so far.

Estimates for Last Week

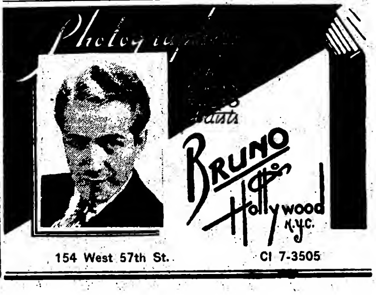
'Abie's Irish Rose,' Plymouth (1,424; $2.75). Plenty of interest, all resulting in a great estimated $15,500. Two more.

'Blossom Time,' Shubert (1,500; $2.75). Eighth or ninth visit (they've lost track) and still plenty of fight left; estimated $15,000. Next-to-last week current.

'Carmen Jones,' Opera House (3,500; $2.20; Sat. nite, $2.75). Location beginning to tell in second week, $23,000; $2.20 a mistake; leaves Saturday.

Wow here, hitting $20,000 first week, estimated. Extended engagement fairly certain.

'Voice of Turtle,' Wilbur (1,300; $2.75). Went clean in first week to take $17,000, estimated, in final sesh. Moved out Sat. (20) and replaced by 'Ramshackle Inn.'



OBITUARIES

LORENZ HART

Lorenz Hart, 47, died in N. Y., Nov. 22, following two-day pneumonia attack.

Details in music section.

CHARLES RAY

Charles Ray, 52, early star of silent films, Nov. 23 in Hollywood of a throat infection which spread from an infected tooth. He had been hospitalized for five weeks.

In recent years Ray worked as an extra at Metro, along with a group of other oldtimers who were always kept busy.

Ray is best remembered in Hollywood as a comic who decided to produce his own pictures and sunk $600,000 of own and friends' coin into 'The Courtship of Miles Standish,' which proved a colossal flop. That lead to bankruptcy and other ill-

IN MEMORY OF
MY HUSBAND
LEM
(Nov. 24, 1942)
TONI WARD

starred ventures, which included publishing a fan mag.

He kept pretty much to himself in later years and few people in the picture biz knew of his home-fessional life.

LEE BEGGS

Lee Beggs, 72, veteran character actor, died Nov. 18 in the Lenox Hill hospital, N. Y.

Beginning his stage career in San Francisco in 1888, Beggs was prominent in stock companies for many years, afterwards playing in 'Under the Red Robe' and 'Naughty Marietta,' before going to London with 'Room Service' in 1938.

He is survived by his widow, and a son, Malcolm Lee Beggs. Funeral services under the auspices of the

IN MEMORIAM
Charles and Ann
STERN
November 28,
MARK

Actors' Fund were held at Cooke Funeral Home, New York, on Nov.

FREDERICK ARNOLD KUMMER

Frederick Arnold Kummer, 70, novelist and playwright, died in Baltimore, Nov. 22, after a long illness. Wrote the 'Magic Melody,' with music by Sigmund Romberg, produced in 1919, and collaborated with the late Victor Herbert on 'My Golden Girl,' also produced in 1919.

Other plays include 'The Other Woman,' 'The Brute,' 'The Bonehead' and 'The Voice.'

Surving are window, daughter and two sons.

MORRIS EPSTEIN

Morris Epstein, 55, manager of Republic's New York branch, died Nov. 22 at the Bronx hospital, New York.

Epstein had been in the motion picture industry for many years, and had been associated with Republic, as branch manager of the New York office, since 1938.

Funeral services were held Nov. 23 at the Park West Memorial Chapel, New York. Survived by widow.

JOHN J. ZWICK

John J. Zwick, Finleyville, Pa., exhibitor for more than two decades, died in Pittsburgh last week following several attacks of paralysis.

His illness forced Zwick to retire from exhibition only two months ago when he sold his Olympic theatre to Leon Reichblum.

HARRY WILLINGHAM

Harry G. Willingham, 62, film cowboy since the days of silent pictures, killed himself with a .22-calibre pistol Nov. 17 at his home in North Hollywood. He had been despondent because of ill health.

Pietro Yon, 57, composer, organist and music director of St. Patrick's Cathedral, died in his sleep in Huntington, L. I., 22 at 6:15 a.m. He had been organist and choral director since 1926.

Mrs. **va de la Plaza Griffin**, 89, grandmother of Bebe Daniels and known as 'Little Mother' film players of an earlier generation, died Nov. 19 in Hollywood.

Marie Arons, mother of Helen and Rita Arons, of Loew's in New York, died in N. Y. Nov. 17 after an operation several days before. Two other daughters also survive.

Mrs. Friedrika F. Lowenthal, 90, mother of the late composer, Leo Friedman, died Nov. 11 in Hollywood.

Hooper Atchley, 57, stage and screen actor, fatally shot himself Nov. 16 at his home in Hollywood.

ichard Fleming, carnival concessionaire, was killed Nov. 17 in a motor crash near Chula ista, Cal.

White-Wheeler

Continued from page 43

United utomobile Workers, CIO, proposed that the NAB code be scrapped because it gags free access to radio; and that labor and other groups be guaranteed access to the mikes, by legislation if necessary, and subject to the same conditions as commercial sponsors.

3. J. Leonard Reinsch, of Atlanta, director of stations WSB, WHIO and WIOD, affiliated with the Cox chain of Newspapers, said that newspaper owned stations are living in uncertainty, because of the matter not being decided yet by FCC.

4. Reinsch and Don Elias, of WWNC, NAB director, both said that broadcasting feared the FCC, with Elias charging that some station operators are afraid to testify because of the possibility of reprisals by the Commission.

5. Elias denounced the Fly attack on NAB and the big nets. CBS and NBC, made at the first hearing of the committee, and asserted that there is no intent to secure a monopoly for the nets.

6. Nathan Lord, of Station WAVE, a member of the NAB legislative committee, approved a section in the White-Wheeler bill prevent FCC from any regulatory powers over business practices and programming policies of radio.

Elias, in his testimony spoke of Fly's attempts to raise the standards of radio programs. He agreed that indecent, obscene programs should be barred as well as those violating the lottery laws. However, he pointed out that the public wants entertainment as well as culture over the air, and will not accept intellectual standards which are too high.

Elias said in reply to questions that any bar against newspaper ownership of stations would be discriminatory and restrict free radio. He urged that Section 7 of the White-Wheeler bill be amended to 'restrict programs preaching religious intolerance and which incite to riot.'

Thomas was anxious for strong legislation which would give labor the right to get on the air.

'The CIO doesn't think,' he said, 'your proposed bill goes far enough. We want an investigation and action on scores of cases where stations have refused time to labor organizations. When UAW was denied the right to buy time to discuss rice rollbacks on subsidies on the air, not one of the stations that refused to sell time under the NAB code, offered to give it to us. Stations he said had turned UAW down included WHKC, WGAR, KNX, WJZ, WMAL, KMO, WMAQ, WTAM, WTOP. He said a few stations took the program.

When he claimed the UAW was being discriminated against because it was a labor union, Senator Albert W. Hawkes, New Jersey Republican, retorted:

'Well, stations always let me discuss labor problems on the air.'

'I'll bet,' replied Thomas, 'that were I to disagree with you for instance, they wouldn't provide me equal time to answer you.'

Johnny Rizzo, trumpet player who had to quit job in a war plant because of an injury, has rejoined Etzi Covato band at Villa Madrid, Pitts-

Beau Jack-Montgomery Draw $82,000 in N. Y.

By JACK PULASKI

An idea in show circles that professional boxing shows were about washed up for the duration, because of the mediocrity of most contests around New York, was dissipated Friday (19), when Beau Jack, excaddy from Georgia, regained the lightweight title from Bob Montgomery, also colored. Latter won the wreath from Jack last spring in such fashion that he was the distinct favorite at four to one to cop the return match.

Fact that two little colored boys could draw a gross over $82,000 at $16.50 top was a surprise. There was a time when fight promoters wouldn't think of pairing colored heavyweights, much less 135-pounders, because such attempts were usually boxoffice bloomers.

Jack-Montgomery event was twice postponed, return meeting having first been carded for June and again early in the fall. At the latter time around $70,000 in tickets had been sold and very few were cashed in, boxoffice refunding but $2,000, indicating the patient fight fans had plenty of coin.

Persons supposed to be in the know at ringside waited for Montgomery to 'open up' and confidently expected him to flatten the smaller but more active mauler. But by the time the 10th round the guys who like a fast gamble would bet two to one or more that Jack would win. At the start of the 14th round the same fellows were reported offering as high as 10 to one on the cracker. One sport, who earlier accommodated all comers and laid the odds, complained that the fighters were running less to form than the horses.

There were no knockdowns, but the milling was furious, Jack crowding Montgomery almost throughout the bout, jabbing him so much that the lad from Philly was off balance most of the way. In the sixth, Jack took a hard right cross that sent him to the ropes, but Monty couldn't follow it up. In the 14th, Montgomery swung with everything, but was probably too tired to be effective. In the last round (15th) the boys mixed aplenty and again Jack came off the best and was belting the other boy at the bell.

MARRIAGES

Betty Grantz to Cpl. Al Bishoff, Pittsburgh, Nov. 15. Bride is on the staff of Station WCAE, Pitt.

Mary Louise Bollingsworth to Adolfo Giron in Mexico recently. Groom is one of Mex's top orch leaders.

Marian Anderson to Orpheus H. Fisher, Bethel, Conn., July 17. Bride is the Negro concert contralto.

Elaine Kent to Charles Oppenheim, Nov. 24, New York. Bride is a radio actress; groom is publicity director of WOR, New York.

Diana Dill to Ensign Kirk Douglas, Nov. 9, New Orleans. Bride is film and legit actress; groom is former legit actor now in the Navy.

Nancy Hutchinson to Arthur J. Pegler, Nov. 24, New York. Bride is non-pro; groom is son of Jack Pegler, vice-pres. of Foote, Cone & Belding ad agency.

Marie Nash to Roger Brill, Nov. 20, Washington, D. C. Bride is musicomedy and operetta soprano.

Suzanne M. Brueggemann to Victor McLaglen, Nov. 20, Yuma, Arizona. Groom is film star.

BIRTHS

and Mrs. William Holden, son, Hollywood, Nov. 17. Mother is Brenda Marshall of the films; father was a screen actor before entering the Army.

Mr. and Mrs. Don Barry, son, Hollywood, Nov. 18. Father is cowboy star at Republic; mother was Peggy Stewart of the films.

Mr. and Mrs. Harry Gebhardt, Hollywood, Nov. 19. Father is on Universal studio advertising staff.

Mr. and Mrs. Victor Reed, son, Nov. 11, Chicago. Father is news editor in the NBC News and Special Events department, Chicago.

Mr. and Mrs. Elmer Hirth, daughter, Philadelphia, Nov. 18. Father is chief booker for the William Goldman circuit in that city.

Mr. and Mrs. Ed Herlihy, son, Nov. 15, New York. Father radio announcer.

Mr. and Mrs. Herman C. Garst, daughter, Nov. 17, Boston. Mother is former Sunny Dale, who appeared in vaude with Frank Conville; father was drummer with Ben Bardo's band before enlisting in Army Air Force.

Plays Out of Town

Continued from page 60

Marching With Johnny

points are belabored, repeated and emphasized till they verge on boredom. Tight trimming and timing will help them considerably, but the music will remain the strongest part of 'Johnny.'

At least three new personalities emerge from the revue as top-flight performers. Coby Ruskin shows up as a very skillful comic who knows how to handle situations and gags. He scores a powerful click with a hilarious juggler pantomime. Mervyn Nelson is a stronge single with a 10-minute imitation act. David Brooks—as the marine named Johnny, around whom the revue revolves—shows as highly personable with an easy ingratiating style and a good voice.

Jack Marshall, with his rubbery face and trick hat routine, presents material which seems out of place in a show like 'Johnny.' It's a standard routine with him, but more suited in a straight variety show, a field in which he's long been a click.

Sets and backdrops are simple, but well-done. Part of the time the stage crew works in full view of the audience, which is as it should be in a show devoted to labor.

The cast, as a whole, is good-looking and able. It does its rather simple dance routines in fine style, and sings with greater clarity and precision than is characteristic of many bigger and more pretentious shows. The ensemble makes out a nifty case for labor in the mass scenes.

Two Negro performers should be cited. One, Bean Jenkins, unveils an original eccentric tap routine which marks him bigtime. The other, Rosetta LeNoire, is a likeable singer with a first-rate voice and delivery. She manages to sell big a rather ordinary number called 'Crispus Attucks.'

'Johnny' is chockful of strong musical material. Especially notable are her, the exciting 'Mr. Roosevelt and the 'Love in a Changing World' num- Mr. Churchill,' and the mellow 'Lincoln and Juarez.' The latter, however, is spoiled by interpolations.

Don't Mention It

Seattle, Nov. 21.

Charles Leonard production of comedy in three acts (4 scenes) by Frederick Jackson. Stars Mary Boland, Alexander d'Arcy and Iren Agai; features Eleanor Lawson, Evan Thomas, William Berens and Marjorie Wood. Directed by the author. Opened at Metropolitan theatre, Seattle, Nov. 21, 1943.

Anita Welles	Eleanor Lawson
Julie	Iren Agai
Gilbert Blythe	William Berens
Mrs. Welles (Emily)	Mary Boland
George Welles	Evan Thomas
Lt. Edward Welles (Ned)	Robert Regent
Simeon Tarleton	Alexander d'Arcy
Rev. Walter Jenkins	Harry Tyler
Miss Jenkins	Annabelle Williams
Cyrus K. Barney	Ferris Taylor
Marion Copeland Ames	Marjorie Wood

Clever idea, unique and bold in conception, has been molded into hilarious situations and lines by Frederick Jackson in the comedy, 'Don't Mention It,' given American tryout tonight (21) at the Metropolitan before a capacity house. Its London debut didn't jell with English actors in cast, which isn't surprising as correct typing appears essential, lending itself more to American acting. Present cast provides all that can be desired.

Mary Boland, in lead as the precise aunt, is fully adequate. Support is well-typed throughout. Alexander d'Arcy is the shocking half-caste nephew from Tahiti. Irén Agai, Hungarian nifty, makes American bow, playing important role of the maid with finesse. Evan Thomas is particularly effective in his peculiar, worried characterization of the horrified uncle.

Plot is certainly 'different,' requiring caution in script and acting. In these tense times the piece offers escape with amusing melange, often quite silly, but a good springboard for hefty laugh-making. Cast is rather compact and, with only one set, comedy is streamlined for low costs. First-night reception and comment are indicative of reasonable success. It is set here for two weeks. Present outlook is that with polishing it has a good chance for Broadway.

Story has the never-seen nephew calling on his American relatives, who are smug but hard-pressed financially. He is rich and simulates uncouthness, causing plenty of complications, the basis of small-town gossiping. Brutally frank on subjects largely taboo but quite oke in the South Seas, he has ideas and customs proving the two peoples don't mix. Above all things, he claims an 'affliction' so startling it dumbfounds the relatives, who finally tolerate it. The 'unmentionable' would be acclaimed by Darwinians as proof of the missing link.

The secret is quickly out in the first act, which is a wow. The audience is pledged not to tell. Fairish second act needs lift, especially toward finish. Third act is bangup. A thin moral that folks should not judge others too severely, and a light satire on modern ways enhance the piece. *Trepp.*

Ramshackle Inn

Boston, Nov.

Robert Reud production of three-act comedy mystery by George Batson, starring ZaSu Pitts and featuring Luella Gear, Harlan Briggs, Paul Huber; staged by Arthur Sircom; setting by Frederick Fox; costumes by Peggy Clark; presented at Wilbur theatre, Boston, Monday, Nov. 22, 1943; $2.75 top.

ZnSu Pitls' starrer indubitably one of the birds Boston isn't having for dinner Thanksgiving, and its chances of survival out of the sticks are equaled if not exceeded by those of its feathered friends. Show belongs in an amateur play catalog, and even the mightiest and occasionally successful efforts of ZaSu its and Luella Gear, two very staunch performers, indeed, could not dim the sound of the death-rattle.

George Batson's mystery comedy consists wholly of random scraps of plot resulting from the faulty assimilation of Karloff horror duals, routine Gestapo mellers and Bob Hope comedies, not to mention Cohan's 'The Tavern' and 'The Post Road.' But the author (a corporal in the army) cannot be denied a flair for a running gag and a sharp quip. Given Miss Gear's socky delivery and Miss Pitts' familiar characterization of the limp-wristed spinster, many of them click.

It seems that Miss Pitts has bought a seaside hotel from a dipsy woman whose son has been framed for a bank job. Out of the inevitable thunderstorm comes a band of Gestapo agents figuring on signaling subs. When agents murder the boy's fiancee's uncle, Miss Pitts takes over, solves the crime and subdues the Nazis with a beer bottle. Meantime, eccentric mariners, whacky constables, dumb cops, a G-gal, a doped Senator's daughter and a couple of leprechauns are in and out of the woodwork emitting witticisms, with the action involving corpses, ropes, trunks, dripping water, pistols, safe deposit boxes and flashing lights.

Through this incredible ollapodrida swarm hordes of actors, some of them seeming to know what they are doing. Among these are Miss Pitts, who registers a personal hit, and Miss Gear, who does likewise. Worth watching are Maurine Alexander, a real looker, in a bit, and William Barrett, a juvenile with possibilities. The others, notably Paul Huber, veteran Harlan Briggs and Helen Heigh, are okay, as is Mary Barthelmess in a small role. Dorothy MacKaill was not too much at ease as the G-gal.

Sircom's direction catches a few laughs on its own, but script is too jagged to be directed in the usual sense. Frederick Fox's set is suitably ramshackle, and thoughtfully provides nine doors from which harassed actors may escape, if necessary. *Elie.*

Out of This World

Chicago, Nov. 17.

Actors' Co. production of comedy-drama in three acts by Nellise Child. Staged by Minnie Galatzer. Opened at Forester theatre, Chicago, Nov. 10, 1943; $2.20 top.

Bill MacDonald	John W. McNeely
Harry Connell	Henry Fisher
Alexander Densky	Daniel Hauf
Solomon Fisherman	Joseph Mell
Marfushka	Jane Elliott
Dimitri Keza	Rolf Forsberg
Gustave	Robert Howard
Nora Flaherty	Arlene Friedrich
Father McCalloran	William Head
Lilla	Muriel Falgen
Frankie MacDonald	Freddie Edwards

As 'This Side of Angels' this script was once held by Arthur Hopkins, who never got around to producing it. Authored by Nellise Child, it was turned over to the Actors Co., which has named it—aptly—'Out of This World.'

Miss Child started out with some big ideas, but the development has resulted in a dull, tedious fantasy that winds up very incoherently. Setting is in a burned-down cabin near the Russian-German front in January, 1944, but intact to the living dead ('Outward Bound' type characters) who use the spot as a meeting place.

There is the American newspaperman who waits for his boy; a Jewish guerilla fighter, originally from the Bronx, who has loved an Irish girl for 10 years (she finally consents to him with her arms full of groceries, having been blown up in a delicatessen); Russian girl who had a hard time sidestepping sex even after she dies; and other sundry characters. Borrowing one of the lines from the play, 'You would have to see it to believe it.'

The Actors Co. is to be commended on its brave experimental effort. Minnie Galatzer has staged the piece admirably and done as much as possible with the material on hand. Joseph Mell gave a believable performance as the Jew (strictly Saroyan) and Jane Elliott does a good job as Marfushka, although inclined to overact at times. Arlene Friedrich is expert as the Irish girl, and Rolf Forsberg is okay as the sweetheart of Marfushka. Frances McVey provided a neat setting. *Morg.*

Broadway

Bonnie Baker in town to get married.

In Alaska it costs $35 for a 'fifth' of hooch.

John McQuade, from legit, ners for a test.

David Burton in from Hollywood to stage 'Peep Show.'

Ellin (Mrs. Irving) Berlin has written her first novel.

Bernard Simon agentin 'New Horizon' now in rehearsal.

The Elmer Rices (Betty Field) expect another child in April.

Sarah Rollitts, N. Y. associate of Salkow agency, to Hollywood on biz.

Leo Robin, songsmith, back to the 20th-Fox lot following a N. Y. vacation.

Grace Hayes in from Hollywood for visit. Incidentally had tonsils removed.

George Whiting seriously ill at Post Graduate hospital following an operation.

Sondra & Johnnie Steele, pianologists, added to the St. Regis Maisonette show.

Jacob S. Schwartzdorf, conductor of orch for 'Oklahoma,' now legally named Jay S. Blackton.

Bill Smith, formerly of the Fizdale p.a. office, has joined D. O. Alber, handling radio publicity.

Abe Jackter, Columbia Picture's assistant general sales manager, back from biz trip to Minneapolis.

Col. Frank Capra to the Coast after attending the Picture Pioneers dinner Friday night in N. Y.

Muriel Dollinger, ex-advertising gal, upped to the job of publicity director of Film Classics, Inc.

William Perlberg, who produced 'Song of Bernadette' for 20th-Fox, due in from the Coast Dec. 1.

Lester Meyer, Theron Bamberger's partner in 'Tomorrow the World,' still confined to Mt. Sinai hospital.

Lou Lifton, Monogram's ad-publicity chief, likely will stay in N. Y. on his current visit until about Dec. 10.

Mr. and Mrs. John J. O'Connor (Universal Pictures veepee) celebrated 10th wedding anni earlier this month.

Albert Smith back from So. Pacific, where he was in the Signal Corps and out of the Army; over-age the reason.

Mr. and Mrs. Paul Osborn (he's the author of 'Innocent Voyage') adopted a baby girl on the 15th, day show opened.

Tess Coleman, who spent 11 years in Europe and agented talent over there, is planning to enter the same field on this side.

Austin C. Keough, v.p. and general counsel for Paramount, fully recovered from his recent illness, has taken off 25 pounds.

Gloria Blake sought by Shuberts for femme singing lead in forthcoming musical, 'What a Romeo!' It would be her first Broadway show.

Arthur J. Pegler, son of Jack Pegler, veepee of Foote, Cone & Belding, was married on Nov. 24. Bride former Nancy Hutchinson, nonpro.

National War Fund Night observed in N. Y. night clubs last night (Tues.). Seventy two clubs pledged a minimum of 10% of the night's receipts.

James R. Reilly, exec of League of N. Y. Theatres, celebrated 40th year in the theatre last Thursday (18). He started in the Charles Frohman office.

Dailey Paskman back to Hollywood and Metro, after huddling east with the daughter of Bessie McCoy and Richard Harding Davis on a screen biographical.

The Paramount Pep Club Choral Group, directed by Mrs. Edith Morgan Savage, sister of Oscar Morgan, head of the shorts sales department, this year will consist of women only.

Harry Cohn returning to Hollywood this week; Charlie Einfeld left Monday; Bill Goetz Sunday; others ... More Hollywood around town, seemingly, than on Hollywood & Vine.

Wes (Mrs. Ben) Bernie, widow of the ole maestro, who left for the Coast to close up their Bevhills home, due back at their Miami Beach home around Dec. 1 to be with her ailing mother.

Lt. Herbert Lazarus, former attorney for Paramount, who's been stationed at the Adjutant-General's office in Atlanta, is transferring to headquarters at the University of Michigan.

Russel Crouse, intermittently bedded the last several weeks with a cold, guested Monday night (22) on 'Information Please' and leaves tomorrow (Thursday) for a short rest at Saratoga.

Jeanne Cagney, who closed recently in 'I'll Take the High Road,' goes to the Coast to spend the holidays with her seriously ill mother. She guests Dec. 5 on the Jerry Lester program on CBS.

Sylvia Fine's illness keeping her husband, Danny Kaye, cast. Leo Durocher, instead, coming to N. Y. to huddle with the comedian about his material for their off-shore USO-Camp Shows tour.

Gypsy Rose Lee, who bought the Vanderbilt home (later Chas. Dillingham's), points to a showy bathroom and a secret ladder, leading from one bedroom to another, as the piece de resistance of the layout.

Martin Jurow, new production aide to Steve Trilling at WB, after resigning his eastern talent-scouting post, is giving the N. Y. talent crop a final o.o. before reporting to the Coast and his new duties this week.

Mrs. Irving Berlin was at 'Winged Victory' opening when apprised of daughter Elizabeth's 105-degree temperature (since gone down). She's 6, their youngest. Mary Ellin Berlin, 17, meantime was hosted by Sam Goldwyn, Jr., and his parents.

Carnegie Hall boxoffice reports more interest in Duke Ellington's concert, to be given Dec. 11, than in any other performance skedded at the concert hall. Requests for tickets and information are keeping the people behind the wicket very busy.

Cornelius Vanderbilt, Jr., who had been doubling as press agent in the Russell Birdwell office from his New York Post columning, resigned his p.a. berth Wednesday (17), in order to devote more time to his newspaper work, according to the explanation offered by Birdwell.

No damage was done and show went on uninterrupted Friday afternoon (19) at the Paramount theatre when a fire alarm was turned in to put out a smoldering cigaret which had been dropped into one of the vents and caused smoke backstage. This happened once before here during the past year.

Large group of 20th-Fox homeoffice execs turned out Monday (23) night for the bachelor dinner tendered Martin Moskowitz, executive assistant to Bill Kupper, general sales manager, at the Warwick hotel, N. Y. Moskowitz weds Dorothy Speier, of New York, next Saturday (27), the couple then going to Florida.

Buenos Aires

Mecha Ortiz inked by San Miguel studio for several pix in '44.

Pampa Film inked French composer Paul Misraki for two pix.

Pic still untitled well under way at EFA studios, starring Luis Sandrini and Olinda Bozan and megged by Bayon Herrera.

A.A.A. has finished shooting interiors of 'Su Mejor Alumno,' starring Enrique Muino and Angel Magana, megged by Lucas Demare.

Teatro Apolo now showing 'Nina, No Hagas La Estupida' (I Don't Play Dumb, Girlie), operetta by Ciancabo and Rossato, adapted by Pedro E. Pico, music by Montebello.

Shooting has started at ide of 'Nuestra Natacha,' starring Amelia Bence, with Esteban Serrador, Olga Caseros, Juana Sujo, Isabel Figlioli, Homer Carpano in cast. Julio Saraceni is directing.

Benito Perojo, Spanish megger, readying script of 'Siete Mujeres' (Seven Women) to be produced by Pampa Film. Silvia Legrand, Silvana Roth, Elsa O'Connor, Nelida Bilbao and Marias Santos signed for important roles.

Revue directed by Antonio Botta and Marcos Bronenberg again on Maipo stage with 'Pucha que son Lindas las Noches Oscuras' (What Fun Dark Nights Are), takeoff on trial blackouts. Has Brazilian folklore artist Deolinda Saravia.

Exteriors practically finished on the San Miguel quickie, 'Llego la Nina Ramona' (Little Ramona Has Arrived). Directed by Catrano M. Catrani. Olina Bozan in top comic role, with Pepe Iglesias pop comedian known as 'El Zorro.' Others in cast include Aida Alberti and Oscar Valicelli.

Philco-'Variety'

Continued from page 1

talent, ... the theory that 'Winged Victory,' current at the 44th Street, N. Y., should not displace professional talent.

Philco-'Variety's' 'Hall ... ame' program debuts Sunday, Dec. ... over the Blue Network, Coast-to-Coast, in the 6-7 p.m. slot. Deems Taylor has been set as permanent emcee on a straight three-year pact, and Whiteman is the permanent maestro.

On the occasion of the premiere of the full-hour program Philco is upping its budget considerably, although the 25G for 'Winged Victory' is regarded ... special item. The premiere show will feature Jimmy Durante, Hildegarde, Maurice Rocco and possibly Bob Hope, depending on his camp tour itinerary.

The William Morris agency, which is co-producer with the Blue of the Philco-'Variety' radio program—incidentally the first time that this paper has gone on the air commercially sponsored—hoped that the first show or shows would be singularly devoid of Morris office acts. It's working out that way. In fact, Durante, who might be construed as a Morris act, although managed by Lou Clayton, almost couldn't fit the commitment, although 'tagged' by 'Variety' for a 'best bet' on the 'Radio Hall of Fame.' MCA sold Hildegarde and Taylor. Jimmy Saphier, of course, handles Hope. 'Winged Victory' is a direct booking with the Army Air Forces, of which Joe Hyman, Hart's business manager, is the civilian director. Hyman held out for the 25G price, considering the patriotic charity entailed.

Reno

By Ted Friend

The Inferno Club, featuring a floor show every half hour, has three dance acts popular with Reno's nightlifers, Juanita Rae, Joy Davis, and Tijora.

Joe Zemansky, Club Fortune is doing fine business with a holdover show, ... featuring Estella, Spanish dancer; Betty Black, singer, and Ernie Morris and his harmonica. Bob Harris orch plays for dancing.

Hawaiian music holds sway at Reno's Town House, with Napua Woodd, celebrated Hawaiian comedian, and Sam Koko and his Islanders, adding soft Honolulu strains. Joe Mazzero adds tunes on his piano organ.

At Colombo's, Reno's highly-touted Italian dining spot, is Paul Berry, singer, plus one of the town's most popular dance teams, Warren and Maya Ellison and Wardel, the magician. Otilio and his band hold down the Latin dance music assignment.

Reno's roustabout Dog House has its usual continuous floor show between the dance numbers of Lowell Ketch and his orchestra. Diane Winton, dancer; Zandar, fan dancer; Paul Dutch, novelty hand balancing act, plus Peggy Lee Johns, songstress; Flash Davis, colored tap dancer, and Delores Lopez, Spanish dancer, make up the show.

Victor Borge, billed as headliner from New York's Waldorf-Astoria, Hollywood's Ciro's and networks star, is the town's newest excitement at Reno's Trocadero. Big names are proving such a draw at this spot, according to Manager Bob Miller, that such stars as Sophie Tucker, Harry Richman and the Ritz Bros. are announced for future dates.

With Borge is Beth Bernay, Del Dampos, Latin dance team, and the music of Happy Bass, plus Juan Makula and his rhumba band.

Pittsburgh

By Hal Cohen

Forrest Crossman in town again, beating the drums for 'Student Prince.'

Maurice Sullivan, Post-Gazette reporter, passing out cigars. It's a girl, Rosemary.

Playhouse bringing Ruth Feather from Cleveland to guestar in next show, 'Sun-Up.'

Moore and Moore, local sepia tapsters, added to Cab Calloway show at Stanley last week.

Mara Kim has switched to Don Metz's Club Casino after three weeks at Trelon Cafe.

Jeanne Blanche out of 'Artists and Models' on Broadway and into floor show at Terrace Room.

Izzy Cervone's band playing for Larry Sunbrock's Rodeo and Thrill Show at Hunt Armory.

Ted Blake, at Tic Toc Club in Milwaukee for eight weeks, just renewed for another four.

Moya Anderson, dancer with Bee Ames line, never walked until she was 14 because of paralysis.

Mrs. Reginald Sully has gone to Hollywood for a visit with her son, Robert Sully, young Metro actor.

Phil Henderson, of Pan-Pacific auditorium on Coast, in town for a few days to look at new 'Icecapades.'

George Scotti, comic at Villa Madrid, flunked his third army physical on account of high blood pressure.

Nick Lomakin, formerly with Will Hudson and Clyde Lucas orchs, now arranging for Marty ... 'outfit here.

Jackie Heller now entertaining troops in New Caledonia with Lew Parker and George Finkelberg, pianist.

George Jaffe and ... ussell LaValle patched up their differences and latter's staying on as producer of production numbers at Casino, local burley house.

Mexico City

.. Grahame

Oriental names and atmosphere is the trend of the newest niteries. Bagdad and Hindu Palace are the names of the latest two.

Aguila Sisters (2), standard pop singers in Latin America and known in the U. S., doubling between radio station XEQ and the Argel nitery.

Cops recovered furs worth $6,500 (Mex) stolen from the apartment of Susana Guizar, pic actre... Two youths were arrested as the thieves.

Miguel Lerdo de Tejada, Jr., son of one of Mexico's best-known bandsmen and composers, heading his own orchestra with the floor show at the Tecolai nitery.

'Tres Hermanos' (Three Brothers), Mex pic recounting adventures of three Mexican brothers fighting with the U. S. forces, produced by Abel Salazar, who also plays one of the leads, in its second week at the Cine Olimpia here.

Universal used full-page ads in most local dailies to plug its 'The Strange Death of Adolf Hitler,' current, the Cine Margerit, first-run house here. Ads were in the guise of press releases from Europe rumoring Der Fuehrer's demise.

Coca-Cola is giving series of weekly 45-minute music-song programs with a Pan American hookup at station XEQ (50,000 watts); ... 'Musical Types,' half-hour semi-weekly at this station and 15 minutes daily at station XEW (150,000 watts).

Maria Tereza Montoya, ace junior dramatic actress of Mexico, doing well at the Teatro-Fabregas here under a federal and civic government subsidy. She's presenting a double-header drama daily—'Locura de Amora' ('Love Madness') and 'Siete Punales' ('Seven Daggers').

Dramatist Rafael Z mora recovering from an operation.

Current cold wa... stimulating theatre and cinema biz.

Radio station XEFI here celebrates its 20th anniver... Dec. 14 with a big fiesta.

Martinez Bil Bros. (3), singers, s arted three-month stage tour Mexico's 28 states.

Antonio Rojas Villalba, ...p. of station XEOY (Radio Mil), back from a business trip to the U. ...

Padilla sisters (2), featured singers at station XEW, off to Los Angeles for theatre-nitery dates.

National Assn. of Radio Announcers has added 40 new members, which brings its membership to 100.

Julio Bracho, winner of two annual Mexican Oscars in a row as champion megger going to Hollywood.

Production of 'La Mujer sin Alma' (Soulless Woman) halted by illness of its stars, Virginia Serret and Maria Felix, and its megger, Fernando de Fuentes.

Gloria Aguilar, Mexican folklore singer at station XEW, debuting in pix with a lead in 'Sinfonia Mexicana' ('Mexican Symphony') that Alfonso Sanchez Tello will produce and Jose Segura will meg.

Performers and musicians at local radio stations grumbling about the amount of time stations must devote to official broadcasts. Irked by amount of time copped by minor administration officials and labor leaders.

Minneapolis

Les Rees

Battling Levinsky in town selling neckties.

Return engagement of 'Life With Father' underlined for Lyceum.

Tiny Hill underlined for return engagement at Happy Hour nitery.

University of Minnesota Playhouse production of 'The Women' sell-out.

Reel Fellows' club staging membership drive and hopes to hit 100% level.

Warner Brothers hosted number of WACs at screening of short, 'Women at War.'

M. L. Levy, 20th-Fox district manager, back from New York where he huddled with sales executives.

Tom Kress, long a film salesman here, now associated with Palm Springs hotel, Palm Springs, Calif.

Bower Hawthorn, Star Journal assistant city editor, pinchhitting for Bob Murphy as movie editor while latter is on Hollywood trek.

Kurtis Marionettes and Kay & Glen into Hotel Nicollet Minnesota Terrace with Selma Marlowe Dancers and Perry Martin orchestra.

More than 100 industry members turned out for farewell dinner for S. G. Lebedoff, veteran indie exhibitor leader, before his departure for Arizona on account of ill health.

Washington

Club Jaina, newest after-dark s... opens Wednesday (24).

Stage Door Canteen will sponsor an art show for servicemen beginning Xmas week.

Two of Milt Britton's band were given draft summons when they arrived at the Capitol theatre last Thursday.

Eva La Gallienne has been invited to make Baltimore's Maryland theatre her Civic Repertory Theatre headquarters.

Marie Nash, married Saturday, was toasted by Washington drama critics at the Statler on Monday (22). She opens at the Earle on Thursday.

'The Iron Major' was previewed by the Marines in the new barracks for femmes, Henderson Hall, on Monday night. Sara Ann Cavanaugh, a Marinette, whose father is glorified in the film, was among the audience.

MPPA Report

Continued from page 53

racks now figures 50,000 copies, so that a publisher gets $10,000 from this source as soon as his number falls within the first 20 best-sellers.

Other subjects covered ... port were labor relations (mainly concerning the new arrangers contract with the musicians union), legislation, government purchase of music for the armed forces, War Production Board orders and regulations affecting music printing, U. S. Treasury department regulations affecting foreign debts and properties, and the growing use of music in manufacturing plants and what this will mean to the music industry after the ...

Hollywood

Frank Orsatti bedded by grippe.

Gregory La Cava is defendant in a divorce suit.

Pat West celebrating his 25th anniversary in show biz.

Edwin L. Marin, director, starting his 25th year in pictures.

Walter ...idgeon filed for his first American citizenship papers.

D. A. Doran, Columbia producer, recovering from appendectomy.

...udy Vallee and Betty Greer will wed Dec. 2, with military trimmings.

Veronica Lake's divorce suit against Maj. John Detlie set for Dec. 2.

Francis Harmon out of the ...pital after a three week siege pleurisy.

Leonide Moguy, RKO director, fractured an ankle in a fall from a camera dolly.

Dick Powers of ASCAP nominated for second term as prexy of Encino Chamber of Commerce.

Douglas Shearer, Metro sound chief, re-elected vice-chairman of Academy Research Council.

Dan Sayre Groesbeck, illustrator and film artist, sued for back alimony amounting to $16,912.

Carole Mathews, screen actress, suing John Arthur Stocton, actor, for annulment of their Mexican wedding.

Rita Hayworth and her former husband, Edward G. Judson, settled their community property argument out of court.

Frank Carr, film actor, recently acquitted on charges of impersonating a Federal officer, filed suit for $152,200 malicious prosecution damages.

Thalia Samossoud, former grand opera singer, filed suit for separate maintenance against Jacques Samossoud, motion picture musical director.

Walter Lang awarded a medal by Cuba for contributing to the Latin-American good neighbor policy through his direction of 'Week-End in Havana.'

Pvt. Frank Loesser, who wrote 'The Road to Victory,' cited by Secretary of the Treasury 'for distinguished service in behalf of the war savings program.'

Cleveland

By Glenn C. Pullen

Donald Dame, local tenor, signed by Met Opera.

Eddie White, comic, back from USO tour and into the 3700 Club.

Harry Rian, co-owner Lindsay's Sky-Bar Club, doubling at defense plant.

Ben Ross reopened old 60 Club, renamed it Penthouse Club, with Jack Horwitz doing musical chores.

Sam Rieder, house manager Roxy, burley, recovering from emergency operation in which one lung was removed.

Russell Thaw, test-piloting son of Harry K. Thaw, pocketed $15,000 for testing new P-75 fighting plane here and bringing it down safely.

San Francisco

Joe Merello's Club Moderne has Pat Clayton, the Sousa Twins, Moyne and Mullins.

Charlie Low, owner of the Chinese Forbidden City, is entering the more exciting business of horse racing.

Dick Flynn, former manager of the Elk's club has moved over to same position at the University club.

Bimbo's 365 club has a new show this week featuring Chris Cross and Singing Dolls, Evelyn Farley, songstress, Kay McKay, another songbird and Helen O'Neill's chorus gals.

Sophie Tucker and ... Margaret Chung, 'mother' of many of our Flying Tigers in China, have been making all of Frisco's night spots during Soph's stay at the Bal Tabarin.

Miami

Leo Nantin, mental... El Bolero.

Ramona in her second month at the Club Bali.

Nut Club may be opened as Ciro's by Al Felshin.

Collette the 'Tiger Woman' toplining at Charlie's Inn.

Joe E. Brown, Harris Barris and Capt. Mike Frankovich touring the nite spots.

Sam Barken, operator of the Five O'Clock Club, is taking ... the Beachcomber.

Two new name bands in town: Hal McIntyre at Flagler Gardens and Sonny Dunham at the Frolics Club.

Clover Club has a new show spotlighting Juanita Juarez, The Foran Sisters and Tom and Poll-Mar Dancers.

Kitty Davis has a new show featuring Joe Rio, Madelyn Wallace Dancers, Gene Gory, Roberta and the Bordens.

Jackie Small opened at the Drum Club. Other entertainers there are Carole Chapelle, DeCastro & Gloria, Joe Hutton, Betty Morgan and Jack Gardner.

Season has started with a bang. Nite-spots overflowing, rentals almost impossible. Dog racing under way and everything points to a wow season. Rumored that many more hotels will soon be released by the Army.

"*Unquestionably* ONE OF THE STANDOUTS OF THIS GENERATION!"

VARIETY
November 3, 1943

"RECOMMENDED—LIONEL HAMPTON'S BAND AT THE FAMOUS DOOR."
ED SULLIVAN, Daily News

"THE ORCHID GARDEN—LIONEL HAMPTON'S JIVE AT THE FAMOUS DOOR."
WALTER WINCHELL, Daily Mirror

"A STAR IN HIS OWN RIGHT—HAS BROKEN RECORDS IN THEATRES AND BALLROOM DATES DURING PAST SIX MONTHS."
P.M.

"HAMPTON'S FIRST NEW YORK CLUB DATE SENSATIONAL."
People's Voice

"LIONEL TURNS 'EM AWAY AT FAMOUS DOOR OPENING; TRIUMPHANT RETURN TO NEW YORK."
Pittsburgh Courier

"LIONEL LEADS ONE OF THE MOST EXCITING BANDS EVER, A RHYTHM-DRIVEN GARGANTUA THAT HAS OVERWHELMED EVERY NEW YORK AUDIENCE IT HAD FACED."
Metronome

Wednesday, November 3, 1943 VARIETY

Famous Door, N. Y.

A jammed house. He's a hot b.o. property, attested to by recent grosses.

Hampton's unusually large combo, headed by a musician who is unquestionably one of the standouts of this generation, is excellent. It drives through standard and original jump arrangements in a way that creates excitement every minute on the stand and has the ability, unique among colored bands, to come up with pop arrangements on 'Sunday, Monday,' etc., and do them well . . . one of the best combinations available, white or colored.

Hampton, a brilliant showman, works on vibes, drums and occasional piano out front and has developed a number of excellent soloists in brass and reed sections who spell him. He has Rubel Blakely, male vocalist, who does an exceptional job on blues and current pops, and Dinah Washington, ditto. *Wood.*

Wednesday, November 3, 1943 VARIETY

Inside Stuff—Orchestras

Lionel Hampton's opening at the Famous Door, N. Y., last Thursday (28) was heavily attended by rival leaders working in the area. Early in the evening he went through a routine on the floor flanked by Duke Ellington, Red Norvo, Louis Armstrong, and later was joined by his old boss, Benny Goodman, and Gene Krupa and Tommy Dorsey and Raymond Scott and Frank Sinatra.

Goodman, Krupa, Hampton and Dorsey got into a jam session that went on for more than an hour.

Hampton has become one of the hottest of Negro leaders in point of earnings. Last week, for example, he took $10,755 as his end of a percentage deal at the Paradise, Detroit.

LIONEL HAMPTON

AND HIS ORCHESTRA

FEATURING

DINAH WASHINGTON and RUBEL BLAKELY

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